

As for *postmodernism* itself, I have not tried to systematize a usage or to impose any conveniently coherent thumbnail meaning, for the concept is not merely contested, it is also internally conflicted and contradictory. I will argue that, for good or ill, we cannot not use it. But my argument should also be taken to imply that every time it is used, we are under the obligation to rehearse those inner contradictions and to stage those representational inconsistencies and dilemmas; we have to work all that through every time around. *Postmodernism* is not something we can settle once and for all and then use with a clear conscience. The concept, if there is one, has to come at the end, and not at the beginning, of our discussions of it. Those are the conditions—the only ones, I think, that prevent the mischief of premature clarification—under which this term can productively continue to be used.

The materials assembled in the present volume constitute the third and last section of the penultimate subdivision of a larger project entitled *The Poetics of Social Forms*.

Durham, April 1990

The Cultural Logic of

Late Capitalism

The last few years have been marked by an inverted millenarianism in which premonitions of the future, catastrophic or redemptive, have been replaced by senses of the end of this or that (the end of ideology, art, or social class; the “crisis” of Leninism, social democracy, or the welfare state, etc., etc.); taken together, all of these perhaps constitute what is increasingly called postmodernism. The case for its existence depends on the hypothesis of some radical break or *coupure*, generally traced back to the end of the 1950s or the early 1960s.

As the word itself suggests, this break is most often related to notions of the waning or extinction of the hundred-year-old modern movement (or to its ideological or aesthetic repudiation). Thus abstract expressionism in painting, existentialism in philosophy, the final forms of representation in the novel, the films of the great *auteurs*, or the modernist school of poetry (as institutionalized and canonized in the works of Wallace Stevens) all are now seen as the final, extraordinary flowering of a high-modernist impulse which is spent and exhausted with them. The enumeration of what follows, then, at once becomes empirical, chaotic, and heterogeneous: Andy Warhol and pop art, but also photorealism, and beyond it, the “new expressionism”; the moment, in music, of John Cage, but also the synthesis of classical and “popular” styles found in composers like Phil Glass and Terry Riley, and also punk and new wave rock (the Beatles and the Stones now standing as the high-modernist moment of that more recent and rapidly evolving tradition); in film, Godard, post-Godard, and experimental cinema and video, but also a whole new type of commercial film (about which more below); Burroughs, Pynchon, or Ishmael Reed, on the one hand, and the French *nouveau roman* and its succession, on the other, along with alarming

new kinds of literary criticism based on some new aesthetic of textuality or *écriture* . . . The list might be extended indefinitely; but does it imply any more fundamental change or break than the periodic style and fashion changes determined by an older high-modernist imperative of stylistic innovation?

It is in the realm of architecture, however, that modifications in aesthetic production are most dramatically visible, and that their theoretical problems have been most centrally raised and articulated; it was indeed from architectural debates that my own conception of postmodernism—as it will be outlined in the following pages—initially began to emerge. More decisively than in the other arts or media, postmodernist positions in architecture have been inseparable from an implacable critique of architectural high modernism and of Frank Lloyd Wright or the so-called international style (Le Corbusier, Mies, etc), where formal criticism and analysis (of the high-modernist transformation of the building into a virtual sculpture, or monumental “duck,” as Robert Venturi puts it)¹ are at one with reconsiderations on the level of urbanism and of the aesthetic institution. High modernism is thus credited with the destruction of the fabric of the traditional city and its older neighborhood culture (by way of the radical disjunction of the new Utopian high-modernist building from its surrounding context), while the prophetic elitism and authoritarianism of the modern movement are remorselessly identified in the imperious gesture of the charismatic Master.

Postmodernism in architecture will then logically enough stage itself as a kind of aesthetic populism, as the very title of Venturi's influential manifesto, *Learning from Las Vegas*, suggests. However we may ultimately wish to evaluate this populist rhetoric,² it has at least the merit of drawing our attention to one fundamental feature of all the postmodernisms enumerated above: namely, the effacement in them of the older (essentially high-modernist) frontier between high culture and so-called mass or commercial culture, and the emergence of new kinds of texts infused with the forms, categories, and contents of that very culture industry so passionately denounced by all the ideologues of the modern, from Leavis and the American New Criticism all the way to Adorno and the Frankfurt School. The postmodernisms have, in fact, been fascinated precisely by this whole “degraded” landscape of schlock and kitsch, of TV series and *Reader's Digest* culture, of advertising and motels of the late show and the grade-B Hollywood film, of so-called paraliterature, with its airport paperback categories of the gothic and the romance

the popular biography, the murder mystery, and the science fiction or fantasy novel: materials they no longer simply “quote,” as a Joyce or a Mahler might have done, but incorporate into their very substance.

Nor should the break in question be thought of as a purely cultural affair; indeed, theories of the postmodern—whether celebratory or couched in the language of moral revulsion and denunciation—bear a strong family resemblance to all those more ambitious sociological generalizations which, at much the same time, bring us the news of the arrival and inauguration of a whole new type of society, most famously baptized “postindustrial society” (Daniel Bell) but often also designated consumer society, media society, information society, electronic society or high tech, and the like. Such theories have the obvious ideological mission of demonstrating, to their own relief, that the new social formation in question no longer obeys the laws of classical capitalism, namely, the primacy of industrial production and the omnipresence of class struggle. The Marxist tradition has therefore resisted them with vehemence, with the signal exception of the economist Ernest Mandel, whose book *Late Capitalism* sets out not merely to anatomize the historic originality of this new society (which he sees as a third stage or moment in the evolution of capital) but also to demonstrate that it is, if anything, a purer stage of capitalism than any of the moments that preceded it. I will return to this argument later; suffice it for the moment to anticipate a point that will be argued in chapter 2, namely, that every position on postmodernism in culture—whether apologia or stigmatization—is also at one and the same time, and necessarily, an implicitly or explicitly political stance on the nature of multinational capitalism today.

A last preliminary word on method: what follows is not to be read as stylistic description, as the account of one cultural style or movement among others. I have rather meant to offer a periodizing hypothesis, and that at a moment in which the very conception of historical periodization has come to seem most problematical indeed. I have argued elsewhere that all isolated or discrete cultural analysis always involves a buried or repressed theory of historical periodization; in any case, the conception of the “genealogy” largely lays to rest traditional theoretical worries about so-called linear history, theories of “stages,” and teleological historiography. In the present context, however, lengthier theoretical discussion of such (very real) issues can perhaps be replaced by a few substantive remarks.

One of the concerns frequently aroused by periodizing hypotheses is that these tend to obliterate difference and to project an idea of the his-

torical period as massive homogeneity (bounded on either side by inexplicable chronological metamorphoses and punctuation marks). This is, however, precisely why it seems to me essential to grasp postmodernism not as a style but rather as a cultural dominant: a conception which allows for the presence and coexistence of a range of very different, yet subordinate, features.

Consider, for example, the powerful alternative position that postmodernism is itself little more than one more stage of modernism proper (if not, indeed, of the even older romanticism); it may indeed be conceded that all the features of postmodernism I am about to enumerate can be detected, full-blown, in this or that preceding modernism (including such astonishing genealogical precursors as Gertrude Stein, Raymond Roussel, or Marcel Duchamp, who may be considered outright postmodernists, *avant la lettre*). What has not been taken into account by this view, however, is the social position of the older modernism, or better still, its passionate repudiation by an older Victorian and post-Victorian bourgeoisie for whom its forms and ethos are received as being variously ugly, dissonant, obscure, scandalous, immoral, subversive, and generally "antisocial." It will be argued here, however, that a mutation in the sphere of culture has rendered such attitudes archaic. Not only are Picasso and Joyce no longer ugly; they now strike us, on the whole, as rather "realistic," and this is the result of a canonization and academic institutionalization of the modern movement generally that can be traced to the late 1950s. This is surely one of the most plausible explanations for the emergence of postmodernism itself, since the younger generation of the 1960s will now confront the formerly oppositional modern movement as a set of dead classics, which "weigh like a nightmare on the brains of the living," as Marx once said in a different context.

As for the postmodern revolt against all that, however, it must equally be stressed that its own offensive features—from obscurity and sexually explicit material to psychological squalor and overt expressions of social and political defiance, which transcend anything that might have been imagined at the most extreme moments of high modernism—no longer scandalize anyone and are not only received with the greatest complacency but have themselves become institutionalized and are at one with the official or public culture of Western society.

What has happened is that aesthetic production today has become integrated into commodity production generally: the frantic economic urgency of producing fresh waves of ever more novel-seeming goods (from clothing to airplanes), at ever greater rates of turnover, now assign

an increasingly essential structural function and position to aesthetic innovation and experimentation. Such economic necessities then find recognition in the varied kinds of institutional support available for the newer art, from foundations and grants to museums and other forms of patronage. Of all the arts, architecture is the closest constitutively to the economic, with which, in the form of commissions and land values, it has a virtually unmediated relationship. It will therefore not be surprising to find the extraordinary flowering of the new postmodern architecture grounded in the patronage of multinational business, whose expansion and development is strictly contemporaneous with it. Later I will suggest that these two new phenomena have an even deeper dialectical interrelationship than the simple one-to-one financing of this or that individual project. Yet this is the point at which I must remind the reader of the obvious; namely, that this whole global, yet American, postmodern culture is the internal and superstructural expression of a whole new wave of American military and economic domination throughout the world: in this sense, as throughout class history, the underside of culture is blood, torture, death, and terror.

The first point to be made about the conception of periodization in dominance, therefore, is that even if all the constitutive features of postmodernism were identical with and coterminous to those of an older modernism—a position I feel to be demonstrably erroneous but which only an even lengthier analysis of modernism proper could dispel—the two phenomena would still remain utterly distinct in their meaning and social function, owing to the very different positioning of postmodernism in the economic system of late capital and, beyond that, to the transformation of the very sphere of culture in contemporary society.

This point will be further discussed at the conclusion of this book. I must now briefly address a different kind of objection to periodization, a concern about its possible obliteration of heterogeneity, one most often expressed by the Left. And it is certain that there is a strange quasi-Sartrean irony—a "winner loses" logic—which tends to surround any effort to describe a "system," a totalizing dynamic, as these are detected in the movement of contemporary society. What happens is that the more powerful the vision of some increasingly total system or logic—the Foucault of the prisons book is the obvious example—the more powerless the reader comes to feel. Insofar as the theorist wins, therefore, by constructing an increasingly closed and terrifying machine, to that very degree he loses, since the critical capacity of his work is thereby paralyzed, and the impulses of negation and revolt, not to speak of those

of social transformation, are increasingly perceived as vain and trivial in the face of the model itself.

I have felt, however, that it was only in the light of some conception of a dominant cultural logic or hegemonic norm that genuine difference could be measured and assessed. I am very far from feeling that all cultural production today is "postmodern" in the broad sense I will be conferring on this term. The postmodern is, however, the force field in which very different kinds of cultural impulses—what Raymond Williams has usefully termed "residual" and "emergent" forms of cultural production—must make their way. If we do not achieve some general sense of a cultural dominant, then we fall back into a view of present history as sheer heterogeneity, random difference, a coexistence of a host of distinct forces whose effectivity is undecidable. At any rate, this has been the political spirit in which the following analysis was devised to project some conception of a new systematic cultural norm and its reproduction in order to reflect more adequately on the most effective forms of any radical cultural politics today.

The exposition will take up in turn the following constitutive features of the postmodern: a new depthlessness, which finds its prolongation both in contemporary "theory" and in a whole new culture of the image or the simulacrum; a consequent weakening of historicity, both in our relationship to public History and in the new forms of our private temporality, whose "schizophrenic" structure (following Lacan) will determine new types of syntax or syntagmatic relationships in the more temporal arts; a whole new type of emotional ground tone—what I will call "intensities"—which can best be grasped by a return to older theories of the sublime; the deep constitutive relationships of all this to a whole new technology, which is itself a figure for a whole new economic world system and, after a brief account of postmodernist mutations in the lived experience of built space itself, some reflections on the mission of political art in the bewildering new world space of late or multinational capital.

We will begin with one of the canonical works of high modernism in visual art, Van Gogh's well-known painting of the peasant shoes, an example which, as you can imagine, has not been innocently or randomly chosen. I want to propose two ways of reading this painting, both of which in some fashion reconstruct the reception of the work in a two-stage or double-level process.

I first want to suggest that if this copiously reproduced image is not to sink to the level of sheer decoration, it requires us to reconstruct some initial situation out of which the finished work emerges. Unless that situation—which has vanished into the past—is somehow mentally restored, the painting will remain an inert object, a reified end product impossible to grasp as a symbolic act in its own right, as praxis and as production.

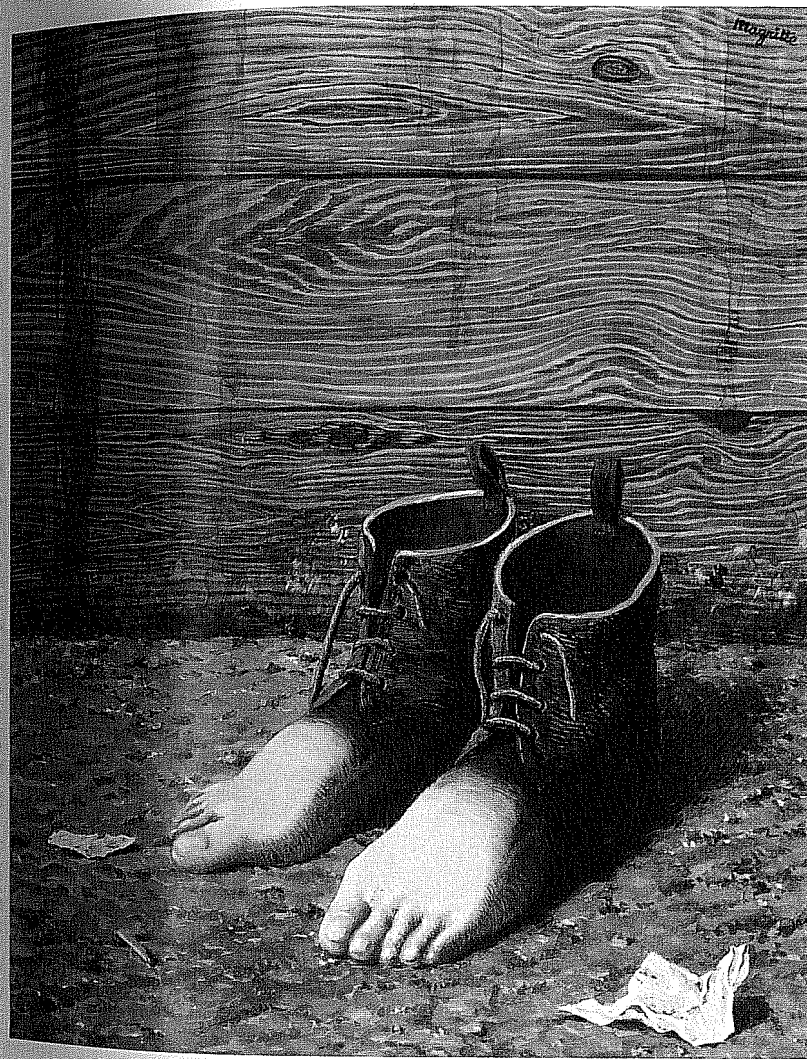
This last term suggests that one way of reconstructing the initial situation to which the work is somehow a response is by stressing the raw materials, the initial content, which it confronts and reworks, transforms, and appropriates. In Van Gogh that content, those initial raw materials, are, I will suggest, to be grasped simply as the whole object world of agricultural misery, of stark rural poverty, and the whole rudimentary human world of backbreaking peasant toil, a world reduced to its most brutal and menaced, primitive and marginalized state.

Fruit trees in this world are ancient and exhausted sticks coming out of poor soil; the people of the village are worn down to their skulls, caricatures of some ultimate grotesque typology of basic human feature types. How is it, then, that in Van Gogh such things as apple trees explode into a hallucinatory surface of color, while his village stereotypes are suddenly and garishly overlaid with hues of red and green? I will briefly suggest, in this first interpretative option, that the willed and violent transformation of a drab peasant object world into the most glorious materialization of pure color in oil paint is to be seen as a Utopian gesture, an act of compensation which ends up producing a whole new Utopian realm of the senses, or at least of that supreme sense—sight, the visual, the eye—which it now reconstitutes for us as a semiautonomous space in its own right, a part of some new division of labor in the body of capital, some new fragmentation of the emergent sensorium which replicates the specializations and divisions of capitalist life at the same time that it seeks in precisely such fragmentation a desperate Utopian compensation for them.

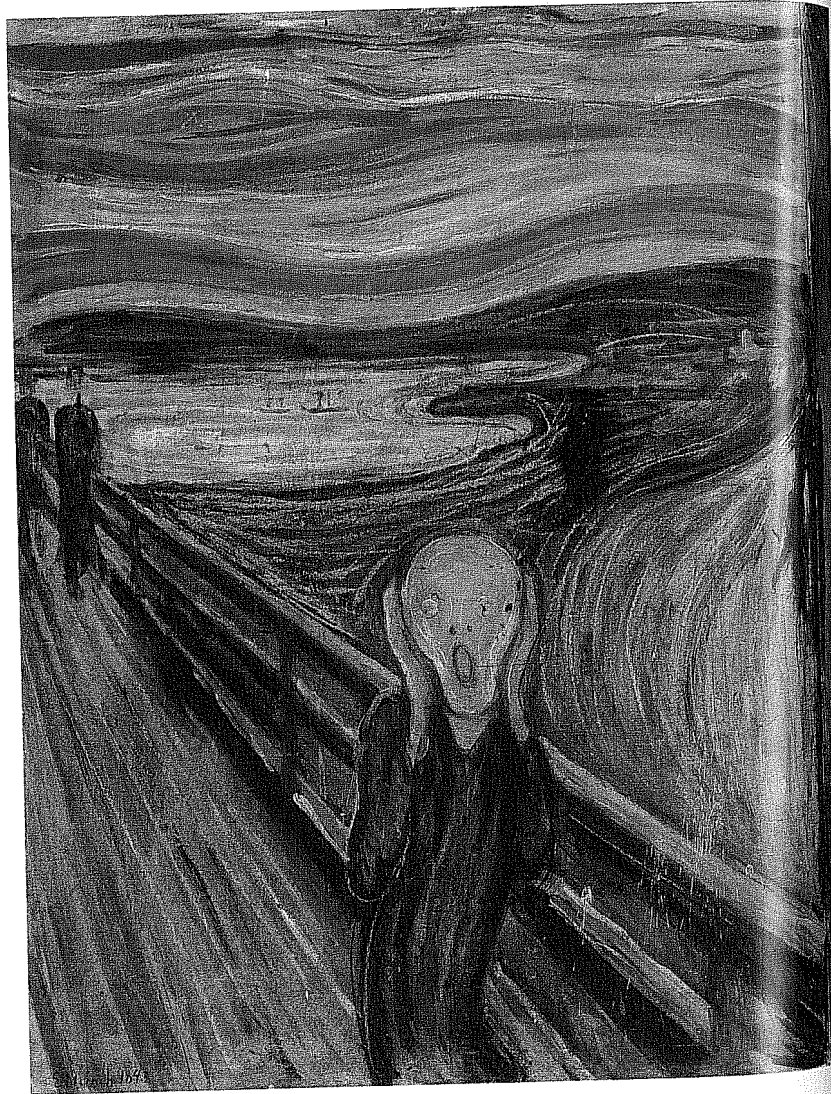
There is, to be sure, a second reading of Van Gogh which can hardly be ignored when we gaze at this particular painting, and that is Heidegger's central analysis in *Der Ursprung des Kunstwerkes*, which is organized around the idea that the work of art emerges within the gap between Earth and World, or what I would prefer to translate as the meaningless materiality of the body and nature and the meaning endowment of history and of the social. We will return to that particular gap or rift later on; suffice it here to recall some of the famous phrases that model the

process whereby these henceforth illustrious peasant shoes slowly re-create about themselves the whole missing object world which was once their lived context. "In them," says Heidegger, "there vibrates the silent call of the earth, its quiet gift of ripening corn and its enigmatic self-refusal in the fallow desolation of the wintry field." "This equipment," he goes on, "belongs to the earth, and it is protected in the world of the peasant woman. . . . Van Gogh's painting is the disclosure of what the equipment, the pair of peasant shoes, is in truth. . . . This entity emerges into the unconcealment of its being,"³ by way of the mediation of the work of art, which draws the whole absent world and earth into revelation around itself, along with the heavy tread of the peasant woman, the loneliness of the field path, the hut in the clearing, the worn and broken instruments of labor in the furrows and at the hearth. Heidegger's account needs to be completed by insistence on the renewed materiality of the work, on the transformation of one form of materiality—the earth itself and its paths and physical objects—into that other materiality of oil paint affirmed and foregrounded in its own right and for its own visual pleasures, but nonetheless it has a satisfying plausibility.

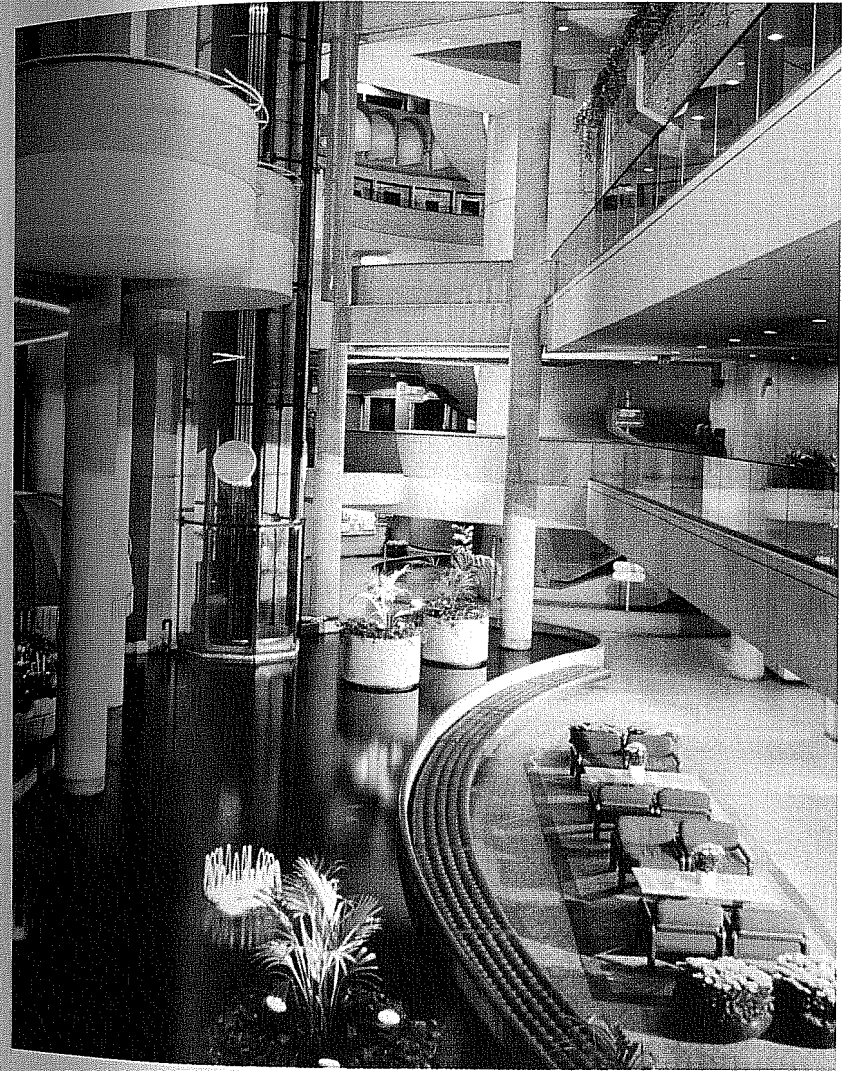
At any rate, both readings may be described as *hermeneutical*, in the sense in which the work in its inert, objectal form is taken as a clue or symptom for some vaster reality which replaces it as its ultimate truth. Now we need to look at some shoes of a different kind, and it is pleasant to be able to draw for such an image on the recent work of the central figure in contemporary visual art. Andy Warhol's *Diamond Dust Shoes* evidently no longer speaks to us with any of the immediacy of Van Gogh's footgear; indeed, I am tempted to say that it does not really speak to us at all. Nothing in this painting organizes even a minimal place for the viewer, who confronts it at the turning of a museum corridor or gallery with all the contingency of some inexplicable natural object. On the level of the content, we have to do with what are now far more clearly fetishes, in both the Freudian and the Marxian senses (Derrida remarks, somewhere, about the Heideggerian *Paar Bauernschuhe*, that the Van Gogh footgear are a heterosexual pair, which allows neither for perversion nor for fetishization). Here, however, we have a random collection of dead objects hanging together on the canvas like so many turnips, as shorn of their earlier life world as the pile of shoes left over from Auschwitz or the remainders and tokens of some incomprehensible and tragic fire in a packed dance hall. There is therefore in Warhol no way to complete the hermeneutic gesture and restore to these oddments that whole larger lived context of the dance hall or the ball, the



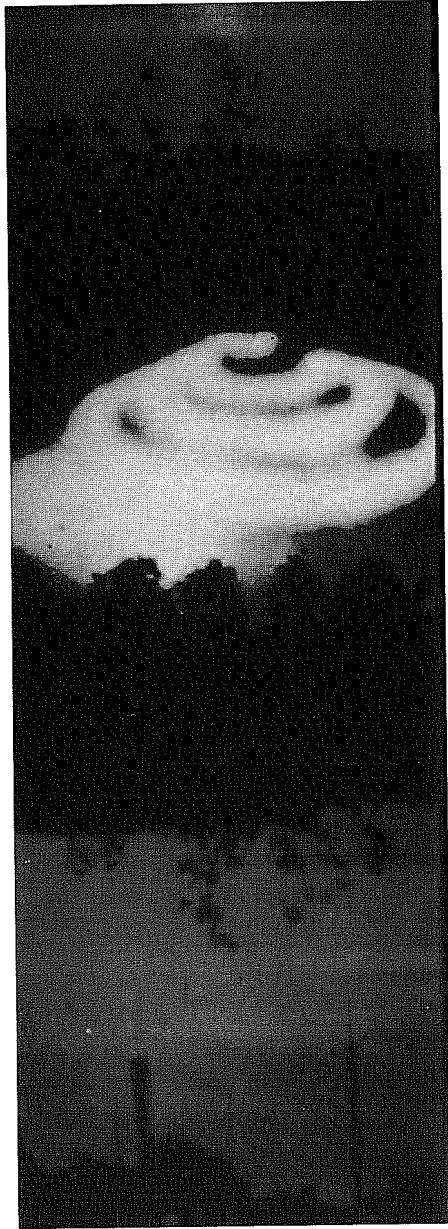
René Magritte, "Le modèle rouge"



Edvard Munch, "The Scream"



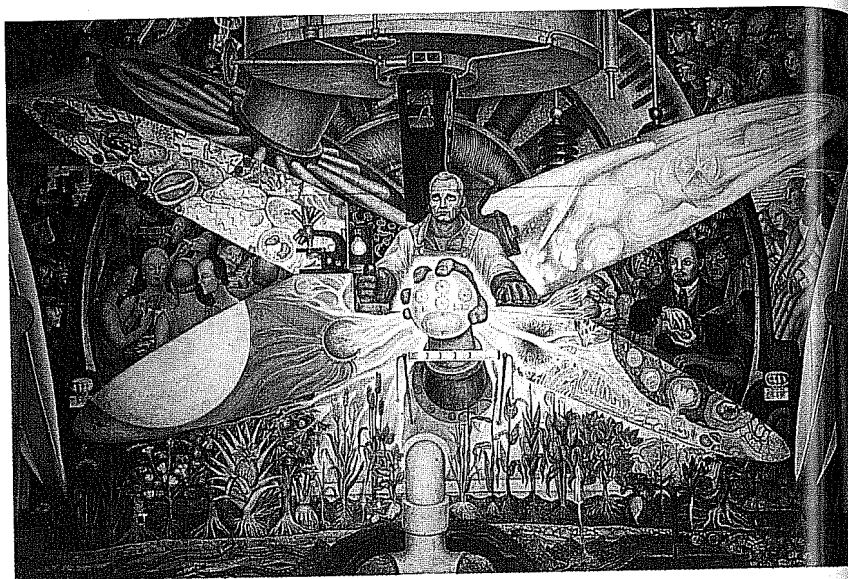
The Westin Bonaventure, interior (Portman)



Oliver Wasow, "#146"



Frank Gehry House, Santa Monica, California



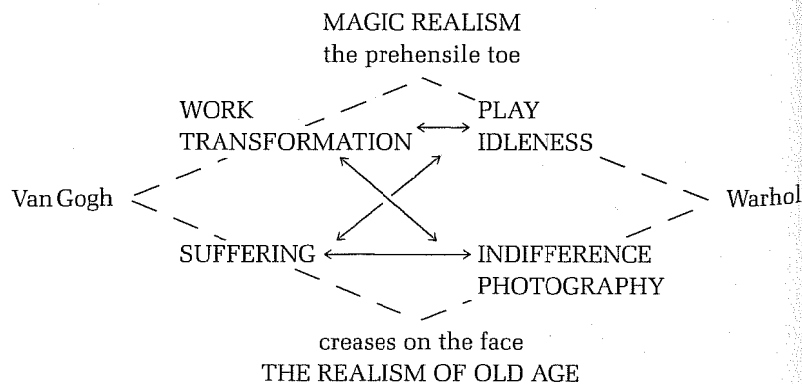
Diego Rivera, "Man at the Crossroads"

world of jetset fashion or glamour magazines. Yet this is even more paradoxical in the light of biographical information: Warhol began his artistic career as a commercial illustrator for shoe fashions and a designer of display windows in which various pumps and slippers figured prominently. Indeed, one is tempted to raise here—far too prematurely—one of the central issues about postmodernism itself and its possible political dimensions: Andy Warhol's work in fact turns centrally around commodification, and the great billboard images of the Coca-Cola bottle or the Campbell's soup can, which explicitly foreground the commodity fetishism of a transition to late capital, ought to be powerful and critical political statements. If they are not that, then one would surely want to know why, and one would want to begin to wonder a little more seriously about the possibilities of political or critical art in the postmodern period of late capital.

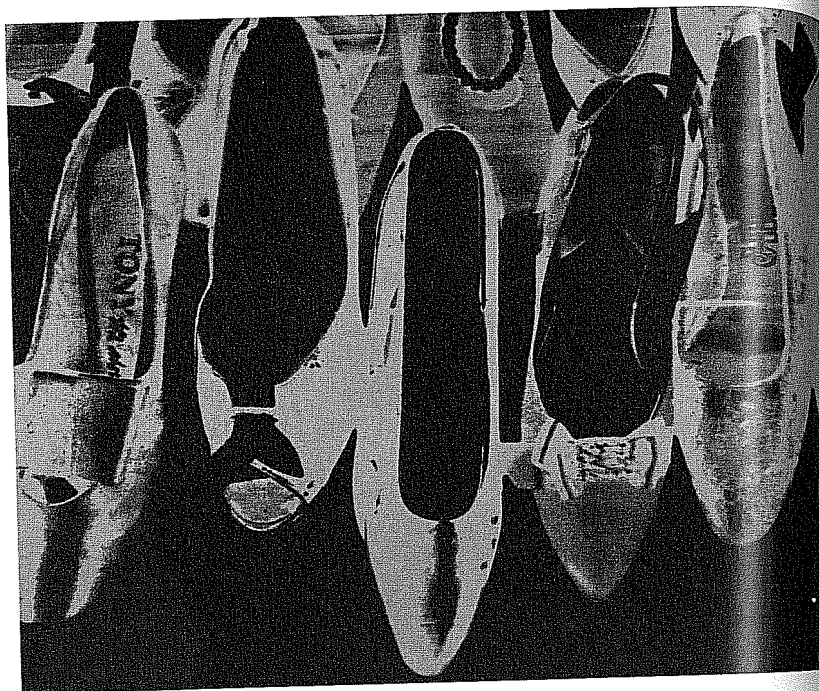
But there are some other significant differences between the high-modernist and the postmodernist moment, between the shoes of Van Gogh and the shoes of Andy Warhol, on which we must now very briefly dwell. The first and most evident is the emergence of a new kind of flatness or depthlessness, a new kind of superficiality in the most literal sense, perhaps the supreme formal feature of all the postmodernisms to which we will have occasion to return in a number of other contexts.

Then we must surely come to terms with the role of photography and the photographic negative in contemporary art of this kind; and it is this, indeed, which confers its deathly quality to the Warhol image, whose glacéd X-ray elegance mortifies the reified eye of the viewer in a way that would seem to have nothing to do with death or the death obsession or the death anxiety on the level of content. It is indeed as though we had here to do with the inversion of Van Gogh's Utopian gesture: in the earlier work a stricken world is by some Nietzschean fiat and act of the will transformed into the stridency of Utopian color. Here, on the contrary, it is as though the external and colored surface of things—debased and contaminated in advance by their assimilation to glossy advertising images—has been stripped away to reveal the deathly black-and-white substratum of the photographic negative which subtends them. Although this kind of death of the world of appearance becomes thematized in certain of Warhol's pieces, most notably the traffic accidents or the electric chair series, this is not, I think, a matter of content any longer but of some more fundamental mutation both in the object world itself—now become a set of texts or simulacra—and in the disposition of the subject.

All of which brings me to a third feature to be developed here, what will call the waning of affect in postmodern culture. Of course, it would be inaccurate to suggest that all affect, all feeling or emotion, all subjectivity, has vanished from the newer image. Indeed, there is a kind of return of the repressed in *Diamond Dust Shoes*, a strange, compensatory, decorative exhilaration, explicitly designated by the title itself which is, of course, the glitter of gold dust, the spangling of gilt sand that seals the surface of the painting and yet continues to glint at us. Think, however, of Rimbaud's magical flowers "that look back at you" or of the august premonitory eye flashes of Rilke's archaic Greek torso which warn the bourgeois subject to change his life; nothing of that sort here in the gratuitous frivolity of this final decorative overlay. In an interesting review of the Italian version of this essay,⁴ Remo Ceserani expands this foot fetishism into a fourfold image which adds to the gaping "modernist" expressivity of the Van Gogh-Heidegger shoes the "realist" pathos of Walker Evans and James Agee (strange that pathos should thus require a team!); while what looked like a random assortment of yesteryear's fashions in Warhol takes on, in Magritte, the carnal reality of the human member itself, now more phantasmic than the leather it is printed on. Magritte, unique among the surrealists, survived the sea change from the modern to its sequel, becoming in the process something of a postmodern emblem: the uncanny, Lacanian foreclusion, without expression. The ideal schizophrenic, indeed, is easy enough to please provided only an eternal present is thrust before the eyes, which gaze with equal fascination on an old shoe or the tenaciously growing organic mystery of the human toenail. Ceserani thereby deserves a semiotic cube of his own:



Vincent Van Gogh, "A Pair of Boots"



Andy Warhol, "Diamond Dust Shoes"



Walker Evans, "Floyd Burroughs' Work Shoes"

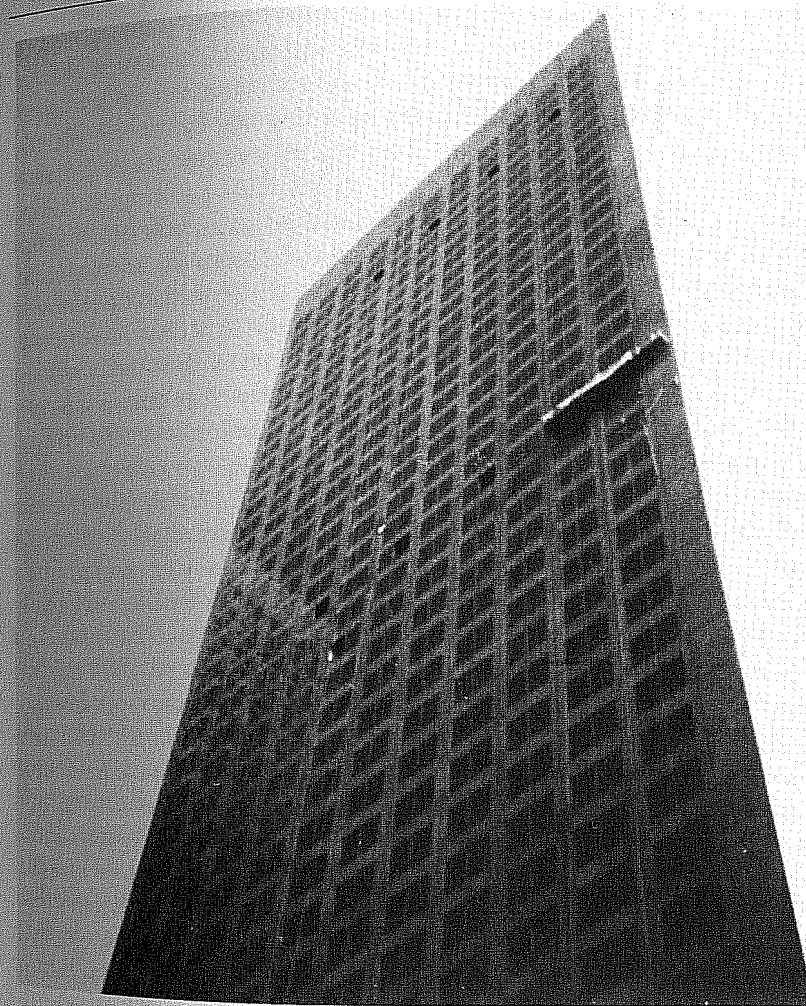
The waning of affect is, however, perhaps best initially approached by way of the human figure, and it is obvious that what we have said about the commodification of objects holds as strongly for Warhol's human subjects: stars—like Marilyn Monroe—who are themselves commodified and transformed into their own images. And here too a certain brutal return to the older period of high modernism offers a dramatic shorthand parable of the transformation in question. Edward Munch's painting *The Scream* is, of course, a canonical expression of the great modernist thematics of alienation, anomie, solitude, social fragmentation, and isolation, a virtually programmatic emblem of what used to be called the age of anxiety. It will here be read as an embodiment not merely of the expression of that kind of affect but, even more, as a virtual deconstruction of the very aesthetic of expression itself, which seems to have dominated much of what we call high modernism but to have vanished away—for both practical and theoretical reasons—in the world of the postmodern. The very concept of expression presupposes indeed some separation within the subject, and along with that a whole metaphysics of the inside and outside, of the wordless pain within the monad and the moment in which, often cathartically, that "emotion" is then projected out and externalized, as gesture

or cry, as desperate communication and the outward dramatization of inward feeling.

This is perhaps the moment to say something about contemporary theory, which has, among other things, been committed to the mission of criticizing and discrediting this very hermeneutic model of the inside and the outside and of stigmatizing such models as ideological and metaphysical. But what is today called contemporary theory—or better still, theoretical discourse—is also, I want to argue, itself very precisely a postmodernist phenomenon. It would therefore be inconsistent to defend the truth of its theoretical insights in a situation in which the very concept of “truth” itself is part of the metaphysical baggage which poststructuralism seeks to abandon. What we can at least suggest is that the poststructuralist critique of the hermeneutic, of what I will shortly call the depth model, is useful for us as a very significant symptom of the very postmodernist culture which is our subject here.

Overhastily, we can say that besides the hermeneutic model of inside and outside which Munch's painting develops, at least four other fundamental depth models have generally been repudiated in contemporary theory: (1) the dialectical one of essence and appearance (along with a whole range of concepts of ideology or false consciousness which tend to accompany it); (2) the Freudian model of latent and manifest, of repression (which is, of course, the target of Michel Foucault's programmatic and symptomatic pamphlet *La Volonté de savoir* [The history of Sexuality]); (3) the existential model of authenticity and inauthenticity whose heroic or tragic thematics are closely related to that other great opposition between alienation and disalienation, itself equally casualty of the poststructural or postmodern period; and (4) more recently, the great semiotic opposition between signifier and signified which was itself rapidly unraveled and deconstructed during its brief heyday in the 1960s and 1970s. What replaces these various depth models is for the most part a conception of practices, discourses, and textual play, whose new syntagmatic structures we will examine later on; let us suffice now to observe that here too depth is replaced by surface, or by multiple surfaces (what if often called intertextuality is in that sense no longer a matter of depth).

Nor is this depthlessness merely metaphorical: it can be experienced physically and “literally” by anyone who, mounting what used to be Raymond Chandler's Bunker Hill from the great Chicano markets of Broadway and Fourth Street in downtown Los Angeles, suddenly confronts the great free-standing wall of Wells Fargo Court (Skidmore,



Wells Fargo Court (Skidmore, Owings and Merrill)

Owings and Merrill)—a surface which seems to be unsupported by any volume, or whose putative volume (rectangular? trapezoidal?) is ocularly quite undecidable. This great sheet of windows, with its gravity-defying two-dimensionality, momentarily transforms the solid ground on which we stand into the contents of a stereopticon, pasteboard shapes profiling themselves here and there around us. The visual effect is the same from all sides: as fateful as the great monolith in Stanley Kubrick's *2001* which confronts its viewers like an enigmatic destiny, a call to evolutionary

mutation. If this new multinational downtown effectively abolished the older ruined city fabric which is violently replaced, cannot something similar be said about the way in which this strange new surface in its own peremptory way renders our older systems of perception of the city somehow archaic and aimless, without offering another in their place?

Returning now for one last moment to Munch's painting, it seems evident that *The Scream* subtly but elaborately disconnects its own aesthetic of expression, all the while remaining imprisoned within it. Its gestural content already underscores its own failure, since the realm of the sonorous, the cry, the raw vibrations of the human throat, are incompatible with its medium (something underscored within the work by the homunculus's lack of ears). Yet the absent scream returns, as it were, in a dialectic of loops and spirals, circling ever more closely toward the even more absent experience of atrocious solitude and anxiety which the scream was itself to "express." Such loops inscribe themselves on the painted surface in the form of those great concentric circles in which the sonorous vibration becomes ultimately visible, as on the surface of a sheet of water, in an infinite regress which fans out from the sufferer to become the very geography of a universe in which pain itself now speaks and vibrates through the material sunset and landscape. The visible world now becomes the wall of the monad on which this "scream running through nature" (Munch's words)⁵ is recorded and transcribed: of that character of Lautréamont who, growing up inside a seal's skin and silent membrane, ruptures it with his own scream on catching sight of the monstrousness of the deity and thereby rejoins the world of sound and suffering.

All of which suggests some more general historical hypothesis: namely, that concepts such as anxiety and alienation (and the experiences to which they correspond, as in *The Scream*) are no longer appropriate to the world of the postmodern. The great Warhol figures—Marilyn Monroe or Edie Sedgwick—the notorious cases of burnout and self-destruction of the ending 1960s, and the great dominant experiences of drugs and schizophrenia, would seem to have little enough in common with those canonical experiences of radical isolation and solitude, of private revolt, Van Gogh-type madness, which dominated the period of high modernism. This shift in the dynamics of cultural pathology can be characterized as one in which the alienation of the subject is displaced by the latter's fragmentation.

Such terms inevitably recall one of the more fashionable themes

contemporary theory, that of the "death" of the subject itself—the end of the autonomous bourgeois monad or ego or individual—and the accompanying stress, whether as some new moral ideal or as empirical description, on the decentering of that formerly centered subject or psyche. (Of the two possible formulations of this notion—the historicist one, that a once-existing centered subject, in the period of classical capitalism and the nuclear family, has today in the world of organizational bureaucracy dissolved; and the more radical poststructuralist position, for which such a subject never existed in the first place but constituted something like an ideological mirage—I obviously incline toward the former; the latter must in any case take into account something like a "reality of the appearance.")

We must however add that the problem of expression is itself closely linked to some conception of the subject as a monadlike container, within which things felt are then expressed by projection outward. What we must now stress, however, is the degree to which the high-modernist conception of a unique style, along with the accompanying collective ideals of an artistic or political vanguard or avant-garde, themselves stand or fall along with that older notion (or experience) of the so-called centered subject.

Here too Munch's painting stands as a complex reflection on this complicated situation: it shows us that expression requires the category of the individual monad, but it also shows us the heavy price to be paid for that precondition, dramatizing the unhappy paradox that when you constitute your individual subjectivity as a self-sufficient field and a closed realm, you thereby shut yourself off from everything else and condemn yourself to the mindless solitude of the monad, buried alive and condemned to a prison cell without egress.

Postmodernism presumably signals the end of this dilemma, which it replaces with a new one. The end of the bourgeois ego, or monad, no doubt brings with it the end of the psychopathologies of that ego—what I have been calling the waning of affect. But it means the end of much more—the end, for example, of style, in the sense of the unique and the personal, the end of the distinctive individual brush stroke (as symbolized by the emergent primacy of mechanical reproduction). As for expression and feelings or emotions, the liberation, in contemporary society, from the older *anomie* of the centered subject may also mean not merely a liberation from anxiety but a liberation from every other kind of feeling as well, since there is no longer a self present to do the feeling. This is not to say that the cultural products of the postmodern

era are utterly devoid of feeling, but rather that such feelings—which may be better and more accurate, following J.-F. Lyotard, to call “intensities”—are now free-floating and impersonal and tend to be dominated by a peculiar kind of euphoria, a matter to which we will want to return later on.

The waning of affect, however, might also have been characterized in the narrower context of literary criticism, as the waning of the great high modernist thematics of time and temporality, the elegiac mystery of *durée* and memory (something to be understood fully as much as the category of the literary criticism associated with high modernism as with the works themselves). We have often been told, however, that we now inhabit the synchronic rather than the diachronic, and I think it is at least empirically arguable that our daily life, our psychic experience, our cultural languages, are today dominated by categories of space rather than by categories of time, as in the preceding period of high modernism.⁶

II

The disappearance of the individual subject, along with its formal consequence, the increasing unavailability of the personal style, engender the well-nigh universal practice today of what may be called *pastichit*. This concept, which we owe to Thomas Mann (in *Doktor Faustus*), who owed it in turn to Adorno's great work on the two paths of advanced musical experimentation (Schoenberg's innovative planification and Stravinsky's irrational eclecticism), is to be sharply distinguished from the more readily received idea of parody.

To be sure, parody found a fertile area in the idiosyncracies of the moderns and their “inimitable” styles: the Faulknerian long sentence for example, with its breathless gerundives; Lawrentian nature images punctuated by testy colloquialism; Wallace Stevens's inveterate hypothesis of nonsubstantive parts of speech (“the intricate evasions of as”); the fateful (but finally predictable) swoops in Mahler from high orchestral pathos into village accordion sentiment; Heidegger's meditative-solent practice of the false etymology as a mode of “proof” . . . All these styles are one as somehow characteristic, insofar as they ostentatiously deviate from a norm which then reasserts itself, in a not necessarily unfriendly way, by a systematic mimicry of their willful eccentricities.

Yet in the dialectical leap from quantity to quality, the explosion

modern literature into a host of distinct private styles and mannerisms has been followed by a linguistic fragmentation of social life itself to the point where the norm itself is eclipsed: reduced to a neutral and reified media speech (far enough from the Utopian aspirations of the inventors of Esperanto or Basic English), which itself then becomes but one more idiolect among many. Modernist styles thereby become postmodernist codes. And that the stupendous proliferation of social codes today into professional and disciplinary jargons (but also into the badges of affirmation of ethnic, gender, race, religious, and class-factional adhesion) is also a political phenomenon, the problem of micropolitics sufficiently demonstrates. If the ideas of a ruling class were once the dominant (or hegemonic) ideology of bourgeois society, the advanced capitalist countries today are now a field of stylistic and discursive heterogeneity without a norm. Faceless masters continue to inflect the economic strategies which constrain our existences, but they no longer need to impose their speech (or are henceforth unable to); and the postliteracy of the late capitalist world reflects not only the absence of any great collective project but also the unavailability of the older national language itself.

In this situation parody finds itself without a vocation; it has lived, and that strange new thing *pastiche* slowly comes to take its place. *Pastiche* is, like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice of such mimicry, without any of parody's ulterior motives, amputated of the satiric impulse, devoid of laughter and of any conviction that alongside the abnormal tongue you have momentarily borrowed, some healthy linguistic normality still exists. *Pastiche* is thus blank parody, a statue with blind eyeballs: it is to parody what that other interesting and historically original modern thing, the practice of a kind of blank irony, is to what Wayne Booth calls the “stable ironies” of the eighteenth century.

It would therefore begin to seem that Adorno's prophetic diagnosis has been realized, albeit in a negative way: not Schönberg (the sterility of whose achieved system he already glimpsed) but Stravinsky is the true precursor of postmodern cultural production. For with the collapse of the high-modernist ideology of style—what is as unique and unmistakable as your own fingerprints, as incomparable as your own body (the very source, for an early Roland Barthes, of stylistic invention and innovation)—the producers of culture have nowhere to turn but to the

past; the imitation of dead styles, speech through all the masks and voices stored up in the imaginary museum of a now global culture.

This situation evidently determines what the architecture historians call "historicism," namely, the random cannibalization of all the styles of the past, the play of random stylistic allusion, and in general what Henri Lefebvre has called the increasing primacy of the "neo." The omnipresence of pastiche is not incompatible with a certain humanism, however, nor is it innocent of all passion: it is at the least compatible with addiction—with a whole historically original consumers' appetite for a world transformed into sheer images of itself and for pseudo-events and "spectacles" (the term of the situationists). It is for such objects that we may reserve Plato's conception of the "simulacrum," the identical copy for which no original has ever existed. Appropriately enough, the culture of the simulacrum comes to life in a society where exchange value has been generalized to the point at which the very memory of use value is effaced, a society of which Guy Debord has observed, in an extraordinary phrase, that in it "the image has become the final form of commodity 'reification'" (*The Society of the Spectacle*).

The new spatial logic of the simulacrum can now be expected to have a momentous effect on what used to be historical time. The past is thereby itself modified: what was once, in the historical novel as Lukács defines it, the organic genealogy of the bourgeois collective project—what is still, for the redemptive historiography of an E. P. Thompson or of American "oral history," for the resurrection of the dead of anonymous and silenced generations, the retrospective dimension indispensable to any vital reorientation of our collective future—has meanwhile itself become a vast collection of images, a multitudinous photographic simulacrum. Guy Debord's powerful slogan is now even more apt: the "prehistory" of a society bereft of all historicity, one whose reputed past is little more than a set of dusty spectacles. In faithful conformity to poststructuralist linguistic theory, the past as "referent" finds itself gradually bracketed, and then effaced altogether, leaving with nothing but texts.

Yet it should not be thought that this process is accompanied by indifference: on the contrary, the remarkable current intensification of an addiction to the photographic image is itself a tangible symptom. As an omnipresent, omnivorous, and well-nigh libidinal historicism. As we have already observed, the architects use this (exceedingly polysemous) word for the complacent eclecticism of postmodern architecture, which

randomly and without principle but with gusto cannibalizes all the architectural styles of the past and combines them in overstimulating ensembles. Nostalgia does not strike one as an altogether satisfactory word for such fascination (particularly when one thinks of the pain of a properly modernist nostalgia with a past beyond all but aesthetic retrieval), yet it directs our attention to what is a culturally far more generalized manifestation of the process in commercial art and taste, namely the so-called nostalgia film (or what the French call *la mode rétro*).

Nostalgia films restructure the whole issue of pastiche and project it onto a collective and social level, where the desperate attempt to appropriate a missing past is now refracted through the iron law of fashion change and the emergent ideology of the generation. The inaugural film of this new aesthetic discourse, George Lucas's *American Graffiti* (1973), set out to recapture, as so many films have attempted since, the henceforth mesmerizing lost reality of the Eisenhower era; and one tends to feel, that for Americans at least, the 1950s remain the privileged lost object of desire⁷—not merely the stability and prosperity of a pax Americana but also the first naïve innocence of the countercultural impulses of early rock and roll and youth gangs (Coppola's *Rumble Fish* will then be the contemporary dirge that laments their passing, itself, however, still contradictorily filmed in genuine nostalgia film style). With this initial breakthrough, other generational periods open up for aesthetic colonization: as witness the stylistic recuperation of the American and the Italian 1930s, in Polanski's *Chinatown* and Bertolucci's *Il Conformista*, respectively. More interesting, and more problematical, are the ultimate attempts, through this new discourse, to lay siege either to our own present and immediate past or to a more distant history that escapes individual existential memory.

Faced with these ultimate objects—our social, historical, and existential present, and the past as "referent"—the incompatibility of a postmodernist "nostalgia" art language with genuine historicity becomes dramatically apparent. The contradiction propels this mode, however, into a complex and interesting new formal inventiveness; it being understood that the nostalgia film was never a matter of some old-fashioned "representation" of historical content, but instead approached the "past" through stylistic connotation, conveying "pastness" by the glossy qualities of the image, and "1930s-ness" or "1950s-ness" by the attributes of fashion (in that following the prescription of the Barthes of *Mythologies*, who saw connotation as the purveying of imaginary and stereotypical idealities: "Sinité," for example, as some Disney-EPCOT "concept" of China).

The insensible colonization of the present by the nostalgia mode can be observed in Lawrence Kasdan's elegant film *Body Heat*, a distant "affluent society" remake of James M. Cain's *Double Indemnity*, set in a contemporary Florida small town a few hours' drive from Miami. The word *remake* is, however, anachronistic to the degree to which our awareness of the preexistence of other versions (previous films of the novel as well as the novel itself) is now a constitutive and essential part of the film's structure: we are now, in other words, in "intertextuality" as a deliberate, built-in feature of the aesthetic effect and as the operator of a new connotation of "pastness" and pseudohistorical depth, in which the history of aesthetic styles displaces "real" history.

Yet from the outset a whole battery of aesthetic signs begin to distance the officially contemporary image from us in time: the art deco scrippling of the credits, for example, serves at once to program the spectator to the appropriate "nostalgia" mode of reception (art deco quotation has much the same function in contemporary architecture, as in Toronto's remarkable Eaton Centre).⁸ Meanwhile, a somewhat different play of connotations is activated by complex (but purely formal) allusions to the institution of the star system itself. The protagonist, William Hurt, is one of a new generation of film "stars" whose status is markedly distinct from that of the preceding generation of male superstars, such as Steve McQueen or Jack Nicholson (or even, more distantly, Brando). He alone of earlier moments in the evolution of the institution of the star. The immediately preceding generation projected their various roles through and by way of their well-known off-screen personalities, which often connoted rebellion and nonconformism. The latest generation of starring actors continues to assure the conventional functions of stardom (most notably sexuality) but in the utter absence of "personality" in the older sense, and with something of the anonymity of character acting (which in actors like Hurt reaches virtuoso proportions, yet of a very different kind than the virtuosity of the older Brando or Olivier). This "death of the subject" in the institution of the star now, however, opens up the possibility of a play of historical allusions to much older roles—in this case to those associated with Clark Gable—so that the very style of the acting can now also serve as a "connotator" of the past.

Finally, the setting has been strategically framed, with great ingenuity, to eschew most of the signals that normally convey the contemporaneity of the United States in its multinational era: the small-town setting allows the camera to elude the high-rise landscape of the 1970s and 1980s (even though a key episode in the narrative involves the fate

destruction of older buildings by land speculators), while the object world of the present day—artifacts and appliances, whose styling would at once serve to date the image—is elaborately edited out. Everything in the film, therefore, conspires to blur its official contemporaneity and make it possible for the viewer to receive the narrative as though it were set in some eternal thirties, beyond real historical time. This approach to the present by way of the art language of the simulacrum, or of the pastiche of the stereotypical past, endows present reality and the openness of present history with the spell and distance of a glossy mirage. Yet this mesmerizing new aesthetic mode itself emerged as an elaborated symptom of the waning of our historicity, of our lived possibility of experiencing history in some active way. It cannot therefore be said to produce this strange occultation of the present by its own formal power, but rather merely to demonstrate, through these inner contradictions, the enormity of a situation in which we seem increasingly incapable of fashioning representations of our own current experience.

As for "real history" itself—the traditional object, however it may be defined, of what used to be the historical novel—it will be more revealing now to turn back to that older form and medium and to read its postmodern fate in the work of one of the few serious and innovative leftist novelists at work in the United States today, whose books are nourished with history in the more traditional sense and seem, so far, to stake out successive generational moments in the "epic" of American history, between which they alternate. E. L. Doctorow's *Ragtime* gives itself officially as a panorama of the first two decades of the century (like *World's Fair*); his most recent novel, *Billy Bathgate*, like *Loon Lake* addresses the thirties and the Great Depression, while *The Book of Daniel* holds up before us, in painful juxtaposition, the two great moments of the Old Left and the New Left, of thirties and forties communism and the radicalism of the 1960s (even his early western may be said to fit into this scheme and to designate in a less articulated and formally self-conscious way the end of the frontier of the late nineteenth century).

The Book of Daniel is not the only one of these five major historical novels to establish an explicit narrative link between the reader's and the writer's present and the older historical reality that is the subject of the work; the astonishing last page of *Loon Lake*, which I will not disclose, also does this in a very different way; it is a matter of some interest to note that the first version of *Ragtime*⁹ positions us explicitly in our own present, in the novelist's house in New Rochelle, New York, which at once becomes the scene of its own (imaginary) past in the

1900s. This detail has been suppressed from the published text, symbolically cutting its moorings and freeing the novel to float in some new world of past historical time whose relationship to us is problematical indeed. The authenticity of the gesture, however, may be measured by the evident existential fact of life that there no longer does seem to be any organic relationship between the American history we learn from schoolbooks and the lived experience of the current multinational, high-rise, stagfated city of the newspapers and of our own everyday life.

A crisis in historicity, however, inscribes itself symptomatically in several other curious formal features within this text. Its official subject is the transition from a pre-World War I radical and working-class politics (the great strikes) to the technological invention and new commodity production of the 1920s (the rise of Hollywood and of the image as commodity): the interpolated version of Kleist's *Michael Kohlhaas*, the strange, tragic episode of the black protagonist's revolt, may be thought of as a moment related to this process. That *Ragtime* has political content and even something like a political "meaning" seems in any case obvious and has been expertly articulated by Linda Hutcheon in terms of

its three paralleled families: the Anglo-American establishment one and the marginal immigrant European and American black ones. The novel's action disperses the center of the first and moves the margins into the multiple "centers" of the narrative, in a formal allegory of the social demographics of urban America. In addition, there is an extended critique of American democratic ideals through the presentation of class conflict rooted in capitalist property and moneyed power. The black Coalhouse, the white Houdini, the immigrant Tateh are all working class, and because of this—not in spite of it—all can therefore work to create new aesthetic forms (ragtime, vaudeville, movies).¹⁰

But this does everything but the essential, lending the novel an admirable thematic coherence few readers can have experienced in parsing the lines of a verbal object held too close to the eyes to fall into these perspectives. Hutcheon is, of course, absolutely right, and this is what the novel would have meant had it not been a postmodern artifact. For one thing, the objects of representation, ostensibly narrative characters, are incommensurable and, as it were, of incomparable substances, like oil and water—Houdini being a *historical* figure, Tateh a *fictional* one, and Coalhouse an *intertextual* one—something very difficult for an inter-

pretive comparison of this kind to register. Meanwhile, the theme attributed to the novel also demands a somewhat different kind of scrutiny, since it can be rephrased into a classic version of the Left's "experience of defeat" in the twentieth century, namely, the proposition that the depoliticization of the workers' movement is attributable to the media or culture generally (what she here calls "new aesthetic forms"). This is, indeed, in my opinion, something like the elegiac backdrop, if not the meaning, of *Ragtime*, and perhaps of Doctorow's work in general; but then we need another way of describing the novel as something like an unconscious expression and associative exploration of this left doxa, this historical opinion or quasi-vision in the mind's eye of "objective spirit." What such a description would want to register is the paradox that a seemingly realistic novel like *Ragtime* is in reality a nonrepresentational work that combines fantasy signifiers from a variety of ideologemes in a kind of hologram.

My point, however, is not some hypothesis as to the thematic coherence of this decentered narrative but rather just the opposite, namely, the way in which the kind of reading this novel imposes makes it virtually impossible for us to reach and thematize those official "subjects" which float above the text but cannot be integrated into our reading of the sentences. In that sense, the novel not only resists interpretation, it is organized systematically and formally to short-circuit an older type of social and historical interpretation which it perpetually holds out and withdraws. When we remember that the theoretical critique and repudiation of interpretation as such is a fundamental component of poststructuralist theory, it is difficult not to conclude that Doctorow has somehow deliberately built this very tension, this very contradiction, into the flow of his sentences.

The book is crowded with real historical figures—from Teddy Roosevelt to Emma Goldman, from Harry K. Thaw and Stanford White to J. Pierpont Morgan and Henry Ford, not to mention the more central role of Houdini—who interact with a fictive family, simply designated as Father, Mother, Older Brother, and so forth. All historical novels, beginning with those of Sir Walter Scott himself, no doubt in one way or another involve a mobilization of previous historical knowledge generally acquired through the schoolbook history manuals devised for whatever legitimizing purpose by this or that national tradition—thereafter instituting a narrative dialectic between what we already "know" about The Pretender, say, and what he is then seen to be concretely in the pages of the novel. But Doctorow's procedure seems much more extreme

than this; and I would argue that the designation of both types of characters—historical names and capitalized family roles—operates powerfully and systematically to reify all these characters and to make it impossible for us to receive their representation without the prior interception of already acquired knowledge or doxa—something which lends the text an extraordinary sense of déjà vu and a peculiar familiarity. One is tempted to associate with Freud's "return of the repressed" in "The Uncanny" rather than with any solid historiographic formation on the reader's part.

Meanwhile, the sentences in which all this is happening have their own specificity, allowing us more concretely to distinguish the moderns' elaboration of a personal style from this new kind of linguistic innovation, which is no longer personal at all but has its family kinship rather with what Barthes long ago called "white writing." In this particular novel, Doctorow has imposed upon himself a rigorous principle of selection in which only simple declarative sentences (predominantly mobilized by the verb "to be") are received. The effect is, however, not really one of the condescending simplification and symbolic carefulness of children's literature, but rather something more disturbing, the sense of some profound subterranean violence done to American English which cannot, however, be detected empirically in any of the perfectly grammatical sentences with which this work is formed. Yet other more visible technical "innovations" may supply a clue to what is happening in the language of *Ragtime*: it is, for example, well known that the source of many of the characteristic effects of Camus's novel *The Stranger* can be traced back to that author's willful decision to substitute, throughout, the French tense of the *passé composé* for the other past tense more normally employed in narration in that language.¹¹ I suggest that it is as if something of that sort were at work here: as though Doctorow had set out systematically to produce the effect or the equivalent, in his language, of a verbal past tense we do not possess in English, namely the French preterite (or *passé simple*), whose "perfective" movement, as Émile Benveniste taught us, serves to separate events from the present of enunciation and to transform the stream of time and action into so many finished, complete, and isolated punctual event objects which find themselves sundered from any present situation (even that of the act of story telling or enunciation).

E. L. Doctorow is the epic poet of the disappearance of the American radical past, of the suppression of older traditions and moments of the American radical tradition: no one with left sympathies can read these

splendid novels without a poignant distress that is an authentic way of confronting our own current political dilemmas in the present. What is culturally interesting, however, is that he has had to convey this great theme formally (since the waning of the content is very precisely his subject) and, more than that, has had to elaborate his work by way of that very cultural logic of the postmodern which is itself the mark and symptom of his dilemma. *Loon Lake* much more obviously deploys the strategies of the pastiche (most notably in its reinvention of Dos Passos); but *Ragtime* remains the most peculiar and stunning monument to the aesthetic situation engendered by the disappearance of the historical referent. This historical novel can no longer set out to represent the historical past; it can only "represent" our ideas and stereotypes about that past (which thereby at once becomes "pop history"). Cultural production is thereby driven back inside a mental space which is no longer that of the old monadic subject but rather that of some degraded collective "objective spirit": it can no longer gaze directly on some putative real world, at some reconstruction of a past history which was once itself a present; rather, as in Plato's cave, it must trace our mental images of that past upon its confining walls. If there is any realism left here, it is a "realism" that is meant to derive from the shock of grasping that confinement and of slowly becoming aware of a new and original historical situation in which we are condemned to seek History by way of our own pop images and simulacra of that history, which itself remains forever out of reach.

III

The crisis in historicity now dictates a return, in a new way, to the question of temporal organization in general in the postmodern force field, and indeed, to the problem of the form that time, temporality, and the syntagmatic will be able to take in a culture increasingly dominated by space and spatial logic. If, indeed, the subject has lost its capacity actively to extend its pro-tensions and re-tensions across the temporal manifold and to organize its past and future into coherent experience, it becomes difficult enough to see how the cultural productions of such a subject could result in anything but "heaps of fragments" and in a practice of the randomly heterogeneous and fragmentary and the aleatory. These are, however, very precisely some of the privileged terms in which postmodernist cultural production has been analyzed (and even defended, by its own apologists). They are, however, still privative features; the

more substantive formulations bear such names as textuality, *écriture* or schizophrenic writing, and it is to these that we must now briefly turn.

I have found Lacan's account of schizophrenia useful here not because I have any way of knowing whether it has clinical accuracy but chiefly because—as description rather than diagnosis—it seems to me to offer a suggestive aesthetic model.¹² I am obviously very far from thinking that any of the most significant postmodernist artists—Cage, Ashbery, Sollers, Robert Wilson, Ishmael Reed, Michael Snow, Warhol, or even Beckett himself—are schizophrenics in any clinical sense. Nor is the point some culture-and-personality diagnosis of our society and its art, as in psychologizing and moralizing culture critiques of the type of Christopher Lasch's influential *The Culture of Narcissism*, from which I am concerned to distance the spirit and the methodology of the present remarks: there are, one would think, far more damaging things to be said about our social system than are available through the use of psychological categories.

Very briefly, Lacan describes schizophrenia as a breakdown in the signifying chain, that is, the interlocking syntagmatic series of signifiers which constitutes an utterance or a meaning. I must omit the familiar or more orthodox psychoanalytic background to this situation, which Lacan transcodes into language by describing the Oedipal rivalry in terms not so much of the biological individual who is your rival for the mother's attention but rather of what he calls the Name-of-the-Father, paternal authority now considered as a linguistic function.¹³ His conception of the signifying chain essentially presupposes one of the basic principles (and one of the great discoveries) of Saussurean structuralism, namely, the proposition that meaning is not a one-to-one relationship between signifier and signified, between the materiality of language, between word or a name, and its referent or concept. Meaning on the new view is generated by the movement from signifier to signifier. What we generally call the signified—the meaning or conceptual content of an utterance—is now rather to be seen as a meaning-effect, as that objective mirage of signification generated and projected by the relationship of signifiers among themselves. When that relationship breaks down when the links of the signifying chain snap, then we have schizophrenia in the form of a rubble of distinct and unrelated signifiers. The connection between this kind of linguistic malfunction and the psychotic condition the schizophrenic may then be grasped by way of a twofold proposition: first, that personal identity is itself the effect of a certain temporal unification of past and future with one's present; and, second, that such

active temporal unification is itself a function of language, or better still of the sentence, as it moves along its hermeneutic circle through time. If we are unable to unify the past, present, and future of the sentence, then we are similarly unable to unify the past, present, and future of our own biographical experience or psychic life. With the breakdown of the signifying chain, therefore, the schizophrenic is reduced to an experience of pure material signifiers, or, in other words, a series of pure and unrelated presents in time. We will want to ask questions about the aesthetic or cultural results of such a situation in a moment; let us first see what it feels like:

I remember very well the day it happened. We were staying in the country and I had gone for a walk alone as I did now and then. Suddenly, as I was passing the school, I heard a German song; the children were having a singing lesson. I stopped to listen, and at that instant a strange feeling came over me, a feeling hard to analyze but akin to something I was to know too well later—a disturbing sense of unreality. It seemed to me that I no longer recognized the school, it had become as large as a barracks; the singing children were prisoners, compelled to sing. It was as though the school and the children's song were set apart from the rest of the world. At the same time my eye encountered a field of wheat whose limits I could not see. The yellow vastness, dazzling in the sun, bound up with the song of the children imprisoned in the smooth stone school-barracks, filled me with such anxiety that I broke into sobs. I ran home to our garden and began to play "to make things seem as they usually were," that is, to return to reality. It was the first appearance of those elements which were always present in later sensations of unreality: illimitable vastness, brilliant light, and the gloss and smoothness of material things.¹⁴

In our present context, this experience suggests the following: first, the breakdown of temporality suddenly releases this present of time from all the activities and intentionalities that might focus it and make it a space of praxis; thereby isolated, that present suddenly engulfs the subject with undescrivable vividness, a materiality of perception properly overwhelming, which effectively dramatizes the power of the material—or better still, the literal—signifier in isolation. This present of the world or material signifier comes before the subject with heightened intensity, bearing a mysterious charge of affect, here described in the negative terms of anxiety and loss of reality, but which one could just as

well imagine in the positive terms of euphoria, a high, an intoxication or hallucinogenic intensity.

What happens in textuality or schizophrenic art is strikingly illuminated by such clinical accounts, although in the cultural text, the isolated signifier is no longer an enigmatic state of the world or an incomprehensible yet mesmerizing fragment of language but rather something closer to a sentence in free-standing isolation. Think, for example, of the experience of John Cage's music, in which a cluster of material sounds (on the prepared piano, for example) is followed by a silence so intolerable that you cannot imagine another sonorous chord coming into existence and cannot imagine remembering the previous one well enough to make any connection with it if it does. Some of Beckett's narratives are also of this order, most notably *Watt*, where a primacy of the present sentence in time ruthlessly disintegrates the narrative fabric that attempts to reform around it. My example, however, will be a less somber one, a text by a younger San Francisco poet whose group or school—so-called Language Poetry or the New Sentence—seem to have adopted schizophrenic fragmentation as their fundamental aesthetic.

China

We live on the third world from the sun. Number three. Nobody tells us what to do.

The people who taught us to count were being very kind.

It's always time to leave.

If it rains, you either have your umbrella or you don't.

The wind blows your hat off.

The sun rises also.

I'd rather the stars didn't describe us to each other; I'd rather we do it for ourselves.

Run in front of your shadow.

A sister who points to the sky at least once a decade is a good sister.

The landscape is motorized.

The train takes you where it goes.

Bridges among water.

Folks straggling along vast stretches of concrete, heading into the plane.

Don't forget what your hat and shoes will look like when you are nowhere to be found.

Even the words floating in air make blue shadows.

If it tastes good we eat it.

The leaves are falling. Point things out.

Pick up the right things.

Hey guess what? What? I've learned how to talk. Great.

The person whose head was incomplete burst into tears.

As it fell, what could the doll do? Nothing.

Go to sleep.

You look great in shorts. And the flag looks great too.

Everyone enjoyed the explosions.

Time to wake up.

But better get used to dreams.

—Bob Perelman¹⁵

Many things could be said about this interesting exercise in discontinuities; not the least paradoxical is the reemergence here across these disjointed sentences of some more unified global meaning. Indeed, insofar as this is in some curious and secret way a political poem, it does seem to capture something of the excitement of the immense, unfinished social experiment of the New China—unparalleled in world history—the unexpected emergence, between the two superpowers, of “number three,” the freshness of a whole new object world produced by human beings in some new control over their collective destiny; the signal event, above all, of a collectivity which has become a new “subject of history” and which, after the long subjection of feudalism and imperialism, again speaks in its own voice, for itself, as though for the first time.

But I mainly wanted to show the way in which what I have been calling schizophrenic disjunction or *écriture*, when it becomes generalized as a cultural style, ceases to entertain a necessary relationship to the morbid content we associate with terms like schizophrenia and becomes available for more joyous intensities, for precisely that euphoria which we saw displacing the older affects of anxiety and alienation.

Consider, for example, Jean-Paul Sartre's account of a similar tendency in Flaubert:

His sentence [Sartre tells us about Flaubert] closes in on the object, seizes it, immobilizes it, and breaks its back, wraps itself around it, changes into stone and petrifies its object along with itself. It is blind and deaf, bloodless, not a breath of life; a deep silence separates it from the sentence which follows; it falls into the void, eternally, and drags its prey down into that infinite fall. Any reality once described, is struck off the inventory.¹⁶

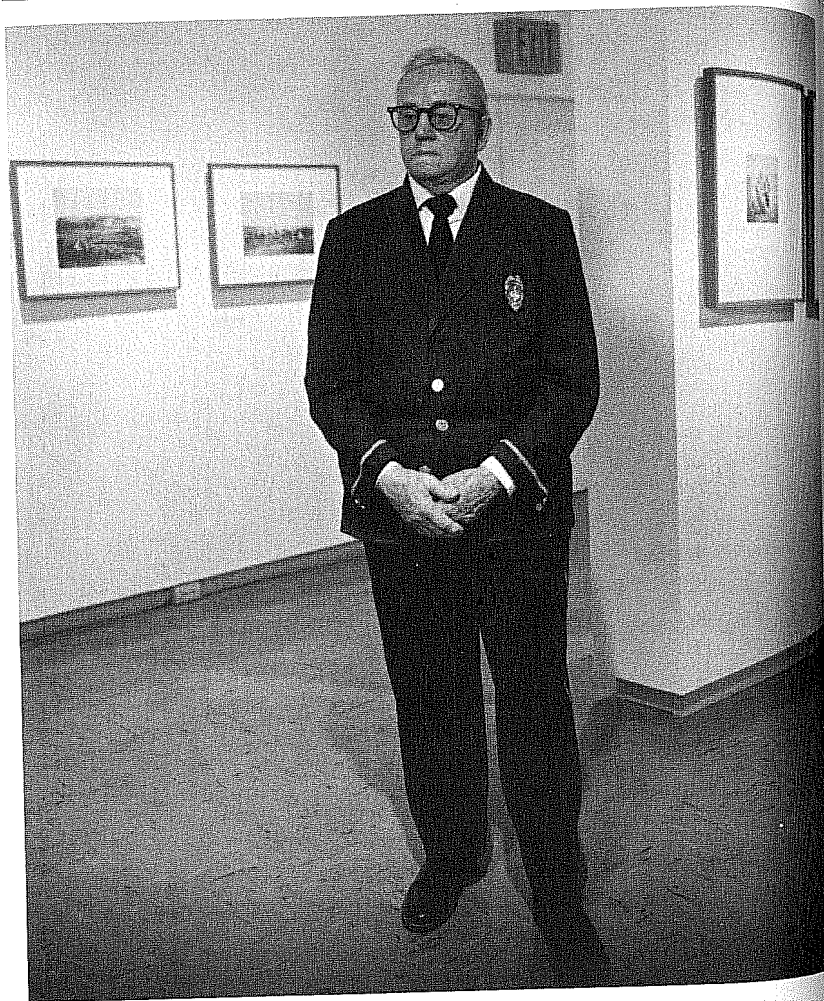
I am tempted to see this reading as a kind of optical illusion (or photographic enlargement) of an unwittingly genealogical type, in which certain latent or subordinate, properly postmodernist, features of Flaubert's style are anachronistically foregrounded. However, it affords an interesting lesson in periodization and in the dialectical restructuring of cultural dominants and subordinates. For these features, in Flaubert, were symptoms and strategies in that whole posthumous life and resentment of praxis which is denounced (with increasing sympathy throughout the three thousand pages of Sartre's *Family Idiot*). When such features become themselves the cultural norm, they shed all such forms of negative affect and become available for other, more decorative uses.

But we have not yet fully exhausted the structural secrets of Perelman's poem, which turns out to have little enough to do with that referent called China. The author has, in fact, related how, strolling through Chinatown, he came across a book of photographs whose idiogrammatic captions remained a dead letter to him (or perhaps, one should say, material signifier). The sentences of the poem in question are the Perelman's own captions to those pictures, their referents another image, another absent text; and the unity of the poem is no longer to be found within its language but outside itself, in the bound unity of another absent book. There is here a striking parallel to the dynamics of so-called photorealism, which looked like a return to representation and figurative after the long hegemony of the aesthetics of abstraction until it became clear that their objects were not to be found in the "real world" either but were themselves photographs of that real world, this last now transformed into images, of which the "realism" of the photorealist painting is now the simulacrum.

This account of schizophrenia and temporal organization might, however, have been formulated in a different way, which brings us back to Heidegger's notion of a gap or rift between Earth and World, albeit in a fashion that is sharply incompatible with the tone and high seriousness

of his own philosophy. I would like to characterize the postmodernist experience of form with what will seem, I hope, a paradoxical slogan: namely, the proposition that "difference relates." Our own recent criticism, from Macherey on, has been concerned to stress the heterogeneity and profound discontinuities of the work of art, no longer unified or organic, but now a virtual grab bag or lumber room of disjoined subsystems and random raw materials and impulses of all kinds. The former work of art, in other words, has now turned out to be a text, whose reading proceeds by differentiation rather than by unification. Theories of difference, however, have tended to stress disjunction to the point at which the materials of the text, including its words and sentences, tend to fall apart into random and inert passivity, into a set of elements which entertain separations from one another.

In the most interesting postmodernist works, however, one can detect a more positive conception of relationship, which restores its proper tension to the notion of difference itself. This new mode of relationship through difference may sometimes be an achieved new and original way of thinking and perceiving; more often it takes the form of an impossible imperative to achieve that new mutation in what can perhaps no longer be called consciousness. I believe that the most striking emblem of this new mode of thinking relationships can be found in the work of Nam June Paik, whose stacked or scattered television screens, positioned at intervals within lush vegetation, or winking down at us from a ceiling of strange new video stars, recapitulate over and over again prearranged sequences or loops of images which return at dyssynchronous moments on the various screens. The older aesthetic is then practiced by viewers, who, bewildered by this discontinuous variety, decided to concentrate on a single screen, as though the relatively worthless image sequence to be followed there had some organic value in its own right. The postmodernist viewer, however, is called upon to do the impossible, namely, to see all the screens at once, in their radical and random difference; such a viewer is asked to follow the evolutionary mutation of David Bowie in *The Man Who Fell to Earth* (who watches fifty-seven television screens simultaneously) and to rise somehow to a level at which the vivid perception of radical difference is in and of itself a new mode of grasping what used to be called relationship: something for which the word *collage* is still only a very feeble name.



Duane Hanson, "Museum Guard"

IV

Now we need to complete this exploratory account of postmodern space and time with a final analysis of that euphoria or those intensities which seem so often to characterize the newer cultural experience. We reemphasize the enormity of a transition which leaves behind the desolation of Hopper's buildings or the stark Midwest syntax of Sheel's forms, replacing them with the extraordinary surfaces of the photorealistic cityscape, where even the automobile wrecks gleam with some new



Duane Hanson, "Tourist II"

lucinatory splendor. The exhilaration of these new surfaces is all the more paradoxical in that their essential content—the city itself—has deteriorated or disintegrated to a degree surely still inconceivable in the early years of the twentieth century, let alone in the previous era. How urban squalor can be a delight to the eyes when expressed in commodification, and how an unparalleled quantum leap in the alienation of daily life in the city can now be experienced in the form of a strange new hallucinatory exhilaration—these are some of the questions that confront us in this moment of our inquiry. Nor should the

human figure be exempted from investigation, although it seems clear that for the newer aesthetic the representation of space itself has come to be felt as incompatible with the representation of the body: a kind of aesthetic division of labor far more pronounced than in any of the earlier generic conceptions of landscape, and a most ominous symptom indeed. The privileged space of the newer art is radically antianthropomorphic, as in the empty bathrooms of Doug Bond's work. The ultimate contemporary fetishization of the human body, however, takes a very different direction in the statues of Duane Hanson: what I have already called the simulacrum, whose peculiar function lies in what Sartre would have called the *derealization* of the whole surrounding world of everyday reality. Your moment of doubt and hesitation as to the breath and warmth of these polyester figures, in other words, tends to return upon the real human beings moving about you in the museum and to transform them also for the briefest instant into so many dead and flesh-colored simulacra in their own right. The world thereby momentarily loses its depth and threatens to become a glossy skin, a stereoscopic illusion, a rush of filmic images without density. But is this now a terrifying or an exhilarating experience?

It has proved fruitful to think of such experiences in terms of what Susan Sontag, in an influential statement, isolated as "camp." I propose a somewhat different cross-light on it, drawing on the equally fashionable current theme of the "sublime," as it has been rediscovered in the works of Edmund Burke and Kant; or perhaps one might want to yoke the two notions together in the form of something like a camp or "hysterical" sublime. The sublime was for Burke an experience bordering on terror, the fitful glimpse, in astonishment, stupor, and awe, of what was so enormous as to crush human life altogether: a description then refined by Kant to include the question of representation itself, so that the object of the sublime becomes not only a matter of sheer power and of the physical incommensurability of the human organism with Nature but also of the limits of figuration and the incapacity of the human mind to give representation to such enormous forces. Such forces Burke in his historical moment at the dawn of the modern bourgeois state was only able to conceptualize in terms of the divine, while even Heidegger continues to entertain a phantasmatic relationship with some organic precapitalist peasant landscape and village society, which is the final form of the image of Nature in our own time.

Today, however, it may be possible to think all this in a different way at the moment of a radical eclipse of Nature itself: Heidegger's "field

path" is, after all, irredeemably and irrevocably destroyed by late capitalism, by the green revolution, by neocolonialism and the megalopolis, which runs its superhighways over the older fields and vacant lots and turns Heidegger's "house of being" into condominiums, if not the most miserable unheated, rat-infested tenement buildings. The other of our society is in that sense no longer Nature at all, as it was in precapitalist societies, but something else which we must now identify.

I am anxious that this other thing not overhastily be grasped as technology *per se*, since I will want to show that technology is here itself a figure for something else. Yet technology may well serve as adequate shorthand to designate that enormous properly human and anti-natural power of dead human labor stored up in our machinery—an alienated power, what Sartre calls the counterfinality of the practico-inert, which turns back on and against us in unrecognizable forms and seems to constitute the massive dystopian horizon of our collective as well as our individual praxis.

Technological development is however on the Marxist view the result of the development of capital rather than some ultimately determining instance in its own right. It will therefore be appropriate to distinguish several generations of machine power, several stages of technological revolution within capital itself. I here follow Ernest Mandel, who outlines three such fundamental breaks or quantum leaps in the evolution of machinery under capital:

The fundamental revolutions in power technology—the technology of the production of motive machines by machines—thus appears as the determinant moment in revolutions of technology as a whole. Machine production of steam-driven motors since 1848; machine production of electric and combustion motors since the 90s of the 19th century; machine production of electronic and nuclear-powered apparatuses since the 40s of the 20th century—these are the three general revolutions in technology engendered by the capitalist mode of production since the "original" industrial revolution of the later 18th century.¹⁷

This periodization underscores the general thesis of Mandel's book *Late Capitalism*; namely, that there have been three fundamental moments in capitalism, each one marking a dialectical expansion over the previous stage. These are market capitalism, the monopoly stage or the stage of imperialism, and our own, wrongly called postindustrial, but what might better be termed multinational, capital. I have already pointed out that

Mandel's intervention in the postindustrial debate involves the proposition that late or multinational or consumer capitalism, far from being inconsistent with Marx's great nineteenth-century analysis, constitutes, on the contrary, the purest form of capital yet to have emerged, a prodigious expansion of capital into hitherto uncommodified areas. This purer capitalism of our own time thus eliminates the enclaves of precapitalist organization it had hitherto tolerated and exploited in a tributary way. One is tempted to speak in this connection of a new and historically original penetration and colonization of Nature and the Unconscious, that is, the destruction of precapitalist Third World agriculture by the Green Revolution, and the rise of the media and the advertising industry. At any rate, it will also have been clear that my own cultural periodization of the stages of realism, modernism, and postmodernism is both inspired and confirmed by Mandel's tripartite scheme.

We may therefore speak of our own period as the Third Machine Age, and it is at this point that we must reintroduce the problem of aesthetic representation already explicitly developed in Kant's earlier analysis of the sublime, since it would seem only logical that the relationship to and the representation of the machine could be expected to shift dialectically with each of these qualitatively different stages of technological development.

It is appropriate to recall the excitement of machinery in the moment of capital preceding our own, the exhilaration of futurism, most notably, and of Marinetti's celebration of the machine gun and the motorcar. These are still visible emblems, sculptural nodes of energy which give tangibility and figuration to the motive energies of that earlier moment of modernization. The prestige of these great streamlined shapes can be measured by their metaphorical presence in Le Corbusier's buildings, vast Utopian structures which ride like so many gigantic steamship liners upon the urban scenery of an older fallen earth.¹⁸ Machinery exerts another kind of fascination in the works of artists like Picabia and Duchamp, whom we have no time to consider here; but let me mention for completeness' sake, the ways in which revolutionary or communist artists of the 1930s also sought to reappropriate this excitement of machine energy for a Promethean reconstruction of human society as a whole, as in Fernand Léger and Diego Rivera.

It is immediately obvious that the technology of our own moment no longer possesses this same capacity for representation: not the turbine nor even Sheeler's grain elevators or smokestacks, not the baroque elaboration of pipes and conveyor belts, nor even the streamlined profile of

the railroad train—all vehicles of speed still concentrated at rest—but rather the computer, whose outer shell has no emblematic or visual power, or even the casings of the various media themselves, as with that home appliance called television which articulates nothing but rather implodes, carrying its flattened image surface within itself.

Such machines are indeed machines of reproduction rather than of production, and they make very different demands on our capacity for aesthetic representation than did the relatively mimetic idolatry of the older machinery of the futurist moment, of some older speed-and-energy sculpture. Here we have less to do with kinetic energy than with all kinds of new reproductive processes; and in the weaker productions of postmodernism the aesthetic embodiment of such processes often tends to slip back more comfortably into a mere thematic representation of content—into narratives which are *about* the processes of reproduction and include movie cameras, video, tape recorders, the whole technology of the production and reproduction of the simulacrum. (The shift from Antonioni's modernist *Blow-Up* to DePalma's postmodernist *Blow-out* is here paradigmatic.) When Japanese architects, for example, model a building on the decorative imitation of stacks of cassettes, then the solution is at best thematic and allusive, although often humorous.

Yet something else does tend to emerge in the most energetic postmodernist texts, and this is the sense that beyond all thematics or content the work seems somehow to tap the networks of the reproductive process and thereby to afford us some glimpse into a postmodern or technological sublime, whose power or authenticity is documented by the success of such works in evoking a whole new postmodern space in emergence around us. Architecture therefore remains in this sense the privileged aesthetic language; and the distorting and fragmenting reflections of one enormous glass surface to the other can be taken as paradigmatic of the central role of process and reproduction in postmodernist culture.

As I have said, however, I want to avoid the implication that technology is in any way the "ultimately determining instance" either of our present-day social life or of our cultural production: such a thesis is, of course, ultimately at one with the post-Marxist notion of a postindustrial society. Rather, I want to suggest that our faulty representations of some immense communicational and computer network are themselves but a distorted figuration of something even deeper, namely, the whole world system of a present-day multinational capitalism. The technology of contemporary society is therefore mesmerizing and fascinating not so much in its own right but because it seems to offer some privileged

representational shorthand for grasping a network of power and control even more difficult for our minds and imaginations to grasp: the whole new decentered global network of the third stage of capital itself. This is a figural process presently best observed in a whole mode of contemporary entertainment literature—one is tempted to characterize it as “high-tech paranoia”—in which the circuits and networks of some putative global computer hookup are narratively mobilized by labyrinthine conspiracies of autonomous but deadly interlocking and competing information agencies in a complexity often beyond the capacity of the normal reading mind. Yet conspiracy theory (and its garish narrative manifestations) must be seen as a degraded attempt—through the figuration of advanced technology—to think the impossible totality of the contemporary world system. It is in terms of that enormous and threatening, yet only dimly perceivable, other reality of economic and social institutions that, in my opinion, the postmodern sublime can alone be adequately theorized.

Such narratives, which first tried to find expression through the generic structure of the spy novel, have only recently crystallized in a new type of science fiction, called *cyberpunk*, which is fully as much an expression of transnational corporate realities as it is of global paranoia itself. William Gibson's representational innovations, indeed, mark his work as an exceptional literary realization within a predominantly visual or aural postmodern production.

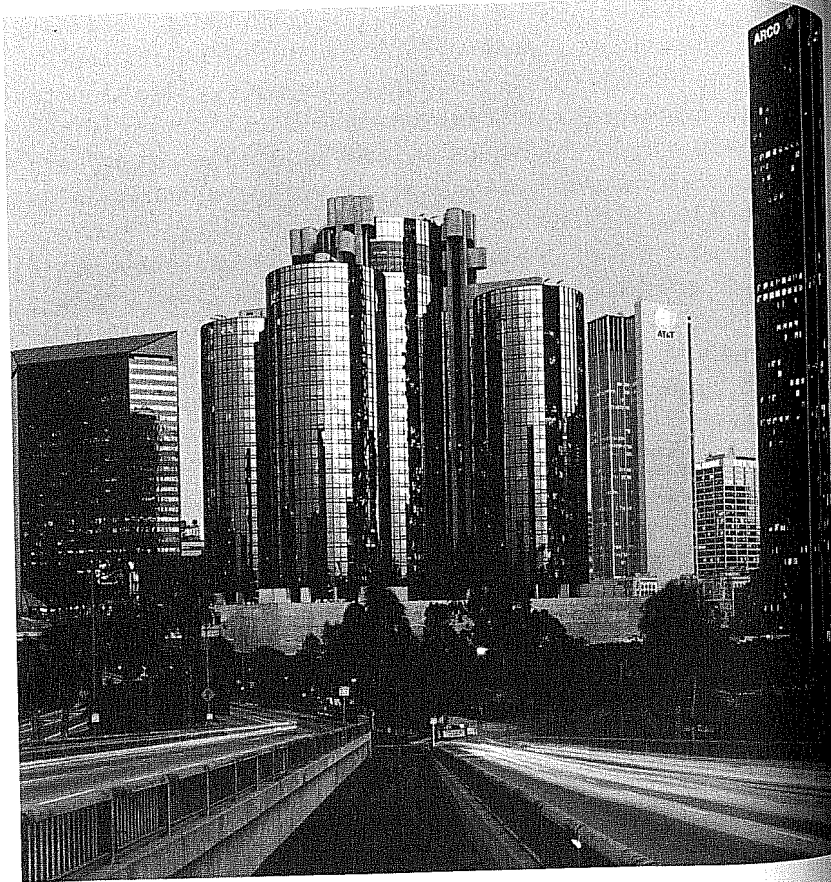
V

Now, before concluding, I want to sketch an analysis of a full-blown postmodern building—a work which is in many ways uncharacteristic of that postmodern architecture whose principal proponents are Robert Venturi, Charles Moore, Michael Graves, and, more recently, Frank Gehry but which to my mind offers some very striking lessons about the originality of postmodernist space. Let me amplify the figure which has emerged through the preceding remarks and make it even more explicit: I am proposing the notion that we are here in the presence of something like a mutation in built space itself. My implication is that we ourselves, as human subjects who happen into this new space, have not kept pace with that evolution; there has been a mutation in the object unaccompanied as yet by any equivalent mutation in the subject. We do not yet possess the perceptual equipment to match this new hyperspace, as I will call it, in part because our perceptual habits were formed in that old

kind of space I have called the space of high modernism. The newer architecture therefore—like many of the other cultural products I have evoked in the preceding remarks—stands as something like an imperative to grow new organs, to expand our sensorium and our body to some new, yet unimaginable, perhaps ultimately impossible, dimensions.

The building whose features I will very rapidly enumerate is the *Westin Bonaventure Hotel*, built in the new Los Angeles downtown by the architect and developer John Portman, whose other works include the various Hyatt Regencies, the Peachtree Center in Atlanta, and the Renaissance Center in Detroit. I have mentioned the populist aspect of the rhetorical defense of postmodernism against the elite (and Utopian) austerities of the great architectural modernisms: it is generally affirmed, in other words, that these newer buildings are popular works, on the one hand, and that they respect the vernacular of the American city fabric, on the other; that is to say, they no longer attempt, as did the masterworks and monuments of high modernism, to insert a different, a distinct, an elevated, a new Utopian language into the tawdry and commercial sign system of the surrounding city, but rather they seek to speak that very language, using its lexicon and syntax as that has been emblematically “learned from Las Vegas.”

On the first of these counts Portman's Bonaventure fully confirms the claim: it is a popular building, visited with enthusiasm by locals and tourists alike (although Portman's other buildings are even more successful in this respect). The populist insertion into the city fabric is, however, another matter, and it is with this that we will begin. There are three entrances to the Bonaventure, one from Figueroa and the other two by way of elevated gardens on the other side of the hotel, which is built into the remaining slope of the former Bunker Hill. None of these is anything like the old hotel marquee, or the monumental porte cochere with which the sumptuous buildings of yesteryear were wont to stage your passage from city street to the interior. The entryways of the Bonaventure are, as it were, lateral and rather backdoor affairs: the gardens in the back admit you to the sixth floor of the towers, and even there you must walk down one flight to find the elevator by which you gain access to the lobby. Meanwhile, what one is still tempted to think of as the front entry, on Figueroa, admits you, baggage and all, onto the secondary shopping balcony, from which you must take an escalator down to the main registration desk. What I first want to suggest about these curiously unmarked ways in is that they seem to have been imposed by some new category of closure governing the inner space of the hotel



The Westin Bonaventure (Portman)

itself (and this over and above the material constraints under which Portman had to work). I believe that, with a certain number of other characteristic postmodern buildings, such as the Beaubourg in Paris or the Eaton Centre in Toronto, the Bonaventure aspires to being a total space, a complete world, a kind of miniature city; to this new total space, meanwhile, corresponds a new collective practice, a new mode in which individuals move and congregate, something like the practice of a new and historically original kind of hypercrowd. In this sense, then, ideally the minicity of Portman's Bonaventure ought not to have entrance at all, since the entryway is always the seam that links the building to the rest of the city that surrounds it: for it does not wish to be a part of the city but rather its equivalent and replacement or substitute. The



Le Corbusier, "Unite d'Habitation"

is obviously not possible, whence the downplaying of the entrance to its bare minimum.¹⁹ But this disjunction from the surrounding city is different from that of the monuments of the International Style, in which the act of disjunction was violent, visible, and had a very real symbolic significance—as in Le Corbusier's great *pilotis*, whose gesture radically separates the new Utopian space of the modern from the degraded and fallen city fabric which it thereby explicitly repudiates (although the gamble of the modern was that this new Utopian space, in the virulence of its novum, would fan out and eventually transform its surroundings by the very power of its new spatial language). The Bonaventure, however, is content to "let the fallen city fabric continue to be in its being" (to parody Heidegger); no further effects, no larger

protopolitical Utopian transformation, is either expected or desired.

This diagnosis is confirmed by the great reflective glass skin of the Bonaventure, whose function I will now interpret rather differently than I did a moment ago when I saw the phenomenon of reflection generally as developing a thematics of reproductive technology (the two readings are, however, not incompatible). Now one would want rather to stress the way in which the glass skin repels the city outside, a repulsion for which we have analogies in those reflector sunglasses which make it impossible for your interlocutor to see your own eyes and thereby achieve a certain aggressivity toward and power over the Other. In a similar way the glass skin achieves a peculiar and placeless dissociation of the Bonaventure from its neighborhood: it is not even an exterior, inasmuch as when you seek to look at the hotel's outer walls you cannot see the hotel itself but only the distorted images of everything that surrounds it.

Now consider the escalators and elevators. Given their very real pleasures in Portman, particularly the latter, which the artist has termed "gigantic kinetic sculptures" and which certainly account for much of the spectacle and excitement of the hotel interior—particularly in the Hyatts, where like great Japanese lanterns or gondolas they ceaselessly rise and fall—given such a deliberate marking and foregrounding in their own right, I believe one has to see such "people movers" (Portman's own term, adapted from Disney) as somewhat more significant than mere functions and engineering components. We know in any case that recent architectural theory has begun to borrow from narrative analysis in other fields and to attempt to see our physical trajectories through such buildings as virtual narratives or stories, as dynamic paths and narrative paradigms which we as visitors are asked to fulfill and to complete with our own bodies and movements. In the Bonaventure, however, we find a dialectical heightening of this process: it seems to me that the escalators and elevators here henceforth replace movement but also, and above all, designate themselves as new reflexive signs and emblems of movement proper (something which will become evident when we come to the question of what remains of older forms of movement in this building, most notably walking itself). Here the narrative stroll has been underscored, symbolized, reified, and replaced by a transportation machine which becomes the allegorical signifier of that older promenade we are no longer allowed to conduct on our own: and this is a dialectical intensification of the autoreferentiality of all modern culture, which turns upon itself and designates its own cultural production as its content. I am more at a loss when it comes to conveying the thing itself.

experience of space you undergo when you step off such allegorical devices into the lobby or atrium, with its great central column surrounded by a miniature lake, the whole positioned between the four symmetrical residential towers with their elevators, and surrounded by rising balconies capped by a kind of greenhouse roof at the sixth level. I am tempted to say that such space makes it impossible for us to use the language of volume or volumes any longer, since these are impossible to seize. Hanging streamers indeed suffuse this empty space in such a way as to distract systematically and deliberately from whatever form it might be supposed to have, while a constant busyness gives the feeling that emptiness is here absolutely packed, that it is an element within which you yourself are immersed, without any of that distance that formerly enabled the perception of perspective or volume. You are in this hyperspace up to your eyes and your body; and if it seemed before that that suppression of depth I spoke of in postmodern painting or literature would necessarily be difficult to achieve in architecture itself, perhaps this bewildering immersion may now serve as the formal equivalent in the new medium.

Yet escalator and elevator are also in this context dialectical opposites; and we may suggest that the glorious movement of the elevator gondola is also a dialectical compensation for this filled space of the atrium—it gives us the chance at a radically different, but complementary, spatial experience: that of rapidly shooting up through the ceiling and outside, along one of the four symmetrical towers, with the referent, Los Angeles itself, spread out breathtakingly and even alarmingly before us. But even this vertical movement is contained: the elevator lifts you to one of those revolving cocktail lounges, in which, seated, you are again passively rotated about and offered a contemplative spectacle of the city itself, now transformed into its own images by the glass windows through which you view it.

We may conclude all this by returning to the central space of the lobby itself (with the passing observation that the hotel rooms are visibly marginalized: the corridors in the residential sections are low-ceilinged and dark, most depressingly functional, while one understands that the rooms are in the worst of taste). The descent is dramatic enough, plummeting back down through the roof to splash down in the lake. What happens when you get there is something else, which can only be characterized as milling confusion, something like the vengeance this space takes on those who still seek to walk through it. Given the absolute symmetry of the four towers, it is quite impossible to get your bearings in this lobby; recently, color coding and directional signals have

been added in a pitiful and revealing, rather desperate, attempt to restore the coordinates of an older space. I will take as the most dramatic practical result of this spatial mutation the notorious dilemma of the shopkeepers on the various balconies: it has been obvious since the opening of the hotel in 1977 that nobody could ever find any of these stores, and even if you once located the appropriate boutique, you would be much less likely to be as fortunate a second time; as a consequence, the commercial tenants are in despair and all the merchandise is marked down to bargain prices. When you recall that Portman is a businessman as well as an architect and a millionaire developer, an artist who is at one and the same time a capitalist in his own right, one cannot but feel that here too something of a "return of the repressed" is involved.

So I come finally to my principal point here, that this latest mutation in space—postmodern hyperspace—has finally succeeded in transcending the capacities of the individual human body to locate itself, to organize its immediate surroundings perceptually, and cognitively, to map its position in a mappable external world. It may now be suggested that this alarming disjunction point between the body and its built environment—which is to the initial bewilderment of the older modernism as the velocities of spacecraft to those of the automobile—can itself stand as the symbol and analogon of that even sharper dilemma which is the incapacity of our minds, at least at present, to map the great global multinational and decentered communicational networks in which we find ourselves caught as individual subjects.

But as I am anxious that Portman's space not be perceived as something either exceptional or seemingly marginalized and leisure-specialized on the order of Disneyland, I will conclude by juxtaposing the complacent and entertaining (although bewildering) leisure-time space with its analogue in a very different area, namely, the space of postmodern warfare, in particular as Michael Herr evokes it in *Dispatches*. His great book on the experience of Vietnam. The extraordinary linguistic innovations of this work may still be considered postmodern, in the eclectic way in which its language impersonally fuses a whole range of contemporary collective idiolects, most notably rock language and blues language: but the fusion is dictated by problems of content. This terrible postmodernist war cannot be told in any of the traditional paradigms of the war novel or movie—indeed, that breakdown of all previous narrative paradigms is, along with the breakdown of any shared language through which a veteran might convey such experience, among the principle subjects of the book and may be said to open up the

of a whole new reflexivity. Benjamin's account of Baudelaire, and of the emergence of modernism from a new experience of city technology which transcends all the older habits of bodily perception, is both singularly relevant and singularly antiquated in the light of this new and virtually unimaginable quantum leap in technological alienation:

He was a moving-target-survivor subscriber, a true child of the war, because except for the rare times when you were pinned or stranded the system was geared to keep you mobile, if that was what you thought you wanted. As a technique for staying alive it seemed to make as much sense as anything, given naturally that you were there to begin with and wanted to see it close; it started out sound and straight but it formed a cone as it progressed, because the more you moved the more you saw, the more you saw the more besides death and mutilation you risked, and the more you risked of that the more you would have to let go of one day as a "survivor." Some of us moved around the war like crazy people until we couldn't see which way the run was taking us anymore, only the war all over its surface with occasional, unexpected penetration. As long as we could have choppers like taxis it took real exhaustion or depression near shock or a dozen pipes of opium to keep us even apparently quiet, we'd still be running around inside our skins like something was after us, ha ha, *La Vida Loca*. In the months after I got back the hundreds of helicopters I'd flown in began to draw together until they'd formed a collective meta-chopper, and in my mind it was the sexiest thing going; saver-destroyer, provider-waster, right hand—left hand, nimble, fluent, canny and human; hot steel, grease, jungle-saturated canvas webbing, sweat cooling and warming up again, cassette rock and roll in one ear and door-gun fire in the other, fuel, heat, vitality and death, death itself, hardly an intruder.²⁰

In this new machine, which does not, like the older modernist machinery of the locomotive or the airplane, represent motion, but which can only be represented in motion, something of the mystery of the new postmodernist space is concentrated.

VI

The conception of postmodernism outlined here is a historical rather than a merely stylistic one. I cannot stress too greatly the radical distinction between a view for which the postmodern is one (optional)

style among many others available and one which seeks to grasp the cultural dominant of the logic of late capitalism: the two approaches in fact generate two very different ways of conceptualizing the phenomenon as a whole: on the one hand, moral judgments (about which is indifferent whether they are positive or negative), and, on the other, a genuinely dialectical attempt to think our present of time in History.

Of some positive moral evaluation of postmodernism little needs to be said: the complacent (yet delirious) camp-following celebration of this aesthetic new world (including its social and economic dimensions greeted with equal enthusiasm under the slogan of "postindustrial society") is surely unacceptable, although it may be somewhat less obvious than current fantasies about the salvational nature of high technology from chips to robots—fantasies entertained not only by both left and right governments in distress but also by many intellectuals—are essentially a piece with more vulgar apologies for postmodernism.

But in that case it is only consequent to reject moralizing condemnations of the postmodern and of its essential triviality when juxtaposed against the Utopian "high seriousness" of the great modernisms: judgments one finds both on the Left and on the radical Right. And no doubt the logic of the simulacrum, with its transformation of older reality into television images, does more than merely replicate the logic of late capitalism; it reinforces and intensifies it. Meanwhile, for political groups which seek actively to intervene in history and to modify its otherwise passive momentum (whether with a view toward channeling it into socialist transformation of society or diverting it into the regressive reestablishment of some simpler fantasy past), there cannot but be something that is deplorable and reprehensible in a cultural form of image and text which, by transforming the past into visual mirages, stereotypes, and collective project, thereby abandoning the thinking of future change and fantasies of sheer catastrophe and inexplicable cataclysm, from visions of "terrorism" on the social level to those of cancer on the personal level if postmodernism is a historical phenomenon, then the attempt to conceptualize it in terms of moral or moralizing judgments must finally be identified as a category mistake. All of which becomes more obvious when we interrogate the position of the cultural critic and moralist in the modernist space, so deeply suffused and infected by its new categories, that the luxury of the old-fashioned ideological critique and indignant moral denunciation of the other, becomes unavailable.

The distinction I am proposing here knows one canonical form in Hegel's differentiation of the thinking of individual morality or moralizing (*Moralität*) from that whole very different realm of collective social values and practices (*Sittlichkeit*).²¹ But it finds its definitive form in Marx's demonstration of the materialist dialectic, most notably in those classic pages of the *Manifesto* which teach the hard lesson of some more genuinely dialectical way to think historical development and change. The topic of the lesson is, of course, the historical development of capitalism itself and the deployment of a specific bourgeois culture. In a well-known passage Marx powerfully urges us to do the impossible, namely, to think this development positively and negatively all at once; to achieve, in other words, a type of thinking that would be capable of grasping the demonstrably baleful features of capitalism along with its extraordinary and liberating dynamism simultaneously within a single thought, and without attenuating any of the force of either judgment. We are somehow to lift our minds to a point at which it is possible to understand that capitalism is at one and the same time the best thing that has ever happened to the human race, and the worst. The lapse from this austere dialectical imperative into the more comfortable stance of the taking of moral positions is inveterate and all too human: still, the urgency of the subject demands that we make at least some effort to think the cultural evolution of late capitalism dialectically, as catastrophe and progress all together.

Such an effort suggests two immediate questions, with which we will conclude these reflections. Can we in fact identify some "moment of truth" within the more evident "moments of falsehood" of postmodern culture? And, even if we can do so, is there not something ultimately paralyzing in the dialectical view of historical development proposed above; does it not tend to demobilize us and to surrender us to passivity and helplessness by systematically obliterating possibilities of action under the impenetrable fog of historical inevitability? It is appropriate to discuss these two (related) issues in terms of current possibilities for some effective contemporary cultural politics and for the construction of a genuine political culture.

To focus the problem in this way is, of course, immediately to raise the more genuine issue of the fate of culture generally, and of the function of culture specifically, as one social level or instance, in the postmodern era. Everything in the previous discussion suggests that what we have been calling postmodernism is inseparable from, and unthinkable without the hypothesis of, some fundamental mutation of the sphere

of culture in the world of late capitalism, which includes a momentous modification of its social function. Older discussions of the space, function, or sphere of culture (most notably Herbert Marcuse's classic essay "The Affirmative Character of Culture") have insisted on what a different language would call the "semiautonomy" of the cultural realm. It is, ghostly, yet Utopian, existence, for good or ill, above the practical world of the existent, whose mirror image it throws back in forms which vary from the legitimations of flattering resemblance to the contestatory indications of critical satire or Utopian pain.

What we must now ask ourselves is whether it is not precisely this semiautonomy of the cultural sphere which has been destroyed by the logic of late capitalism. Yet to argue that culture is today no longer endowed with the relative autonomy it once enjoyed as one level among others in earlier moments of capitalism (let alone in precapitalist societies) is not necessarily to imply its disappearance or extinction. Quite the contrary; we must go on to affirm that the dissolution of an autonomous sphere of culture is rather to be imagined in terms of an explosion: a prodigious expansion of culture throughout the social realm, to the point at which everything in our social life—from economic value and state power to practices and to the very structure of the psyche itself—can be said to have become "cultural" in some original and yet untheorized sense. This proposition is, however, substantively quite consistent with the previous diagnosis of a society of the image or the simulacrum and a transformation of the "real" into so many pseudoevents.

It also suggests that some of our most cherished and time-honored radical conceptions about the nature of cultural politics may thereby find themselves outmoded. However distinct those conceptions—which range from slogans of negativity, opposition, and subversion to critique and reflexivity—may have been, they all shared a single, fundamental spatial, presupposition, which may be resumed in the equally time-honored formula of "critical distance." No theory of cultural politics on the Left today has been able to do without one notion or another of a certain minimal aesthetic distance, of the possibility of the positioning of the cultural act outside the massive Being of capital, from which it assaults this last. What the burden of our preceding demonstration suggests, however, is that distance in general (including "critical distance" in particular) has very precisely been abolished in the new space of postmodernism. We are submerged in its henceforth filled and suffused volumes to the point where our now postmodern bodies are bereft of spatial coordinates and practically (let alone theoretically) incapable of distance

tiation; meanwhile, it has already been observed how the prodigious new expansion of multinational capital ends up penetrating and colonizing those very precapitalist enclaves (Nature and the Unconscious) which offered extraterritorial and Archimedean footholds for critical effectivity. The shorthand language of co-optation is for this reason omnipresent on the left, but would now seem to offer a most inadequate theoretical basis for understanding a situation in which we all, in one way or another, dimly feel that not only punctual and local countercultural forms of cultural resistance and guerrilla warfare but also even overtly political interventions like those of *The Clash* are all somehow secretly disarmed and reabsorbed by a system of which they themselves might well be considered a part, since they can achieve no distance from it.

What we must now affirm is that it is precisely this whole extraordinarily demoralizing and depressing original new global space which is the "moment of truth" of postmodernism. What has been called the postmodernist "sublime" is only the moment in which this content has become most explicit, has moved the closest to the surface of consciousness as a coherent new type of space in its own right—even though a certain figural concealment or disguise is still at work here, most notably in the high-tech thematics in which the new spatial content is still dramatized and articulated. Yet the earlier features of the postmodern which were enumerated above can all now be seen as themselves partial (yet constitutive) aspects of the same general spatial object.

The argument for a certain authenticity in these otherwise patently ideological productions depends on the prior proposition that what we have been calling postmodern (or multinational) space is not merely a cultural ideology or fantasy but has genuine historical (and socioeconomic) reality as a third great original expansion of capitalism around the globe (after the earlier expansions of the national market and the older imperialist system, which each had their own cultural specificity and generated new types of space appropriate to their dynamics). The distorted and unreflexive attempts of newer cultural production to explore and to express this new space must then also, in their own fashion, be considered as so many approaches to the representation of (a new) reality (to use a more antiquated language). As paradoxical as the terms may seem, they may thus, following a classic interpretive option, be read as peculiar new forms of realism (or at least of the mimesis of reality), while at the same time they can equally well be analyzed as so many attempts to distract and divert us from that reality or to disguise its contradictions and resolve them in the guise of various formal mystifications.

As for that reality itself, however—the as yet untheorized original space of some new “world system” of multinational or late capitalism—whose negative or baleful aspects are only too obvious—the dialectic requires us to hold equally to a positive or “progressive” evaluation of its emergence, as Marx did for the world market as the horizon of national economies, or as Lenin did for the older imperialist global work. For neither Marx nor Lenin was socialism a matter of returning to smaller (and thereby less repressive and comprehensive) systems of social organization; rather, the dimensions attained by capital in their own times were grasped as the promise, the framework, and the precondition for the achievement of some new and more comprehensive socialism. Is this not the case with the yet more global and totalizing space of the new world system, which demands the intervention and elaboration of an internationalism of a radically new type? The disastrous realignment of socialist revolution with the older nationalisms (not only in Southeast Asia), whose results have necessarily aroused much serious recent left reflection, can be adduced in support of this position.

But if all this is so, then at least one possible form of a new radical cultural politics becomes evident, with a final aesthetic proviso that must quickly be noted. Left cultural producers and theorists—particularly those formed by bourgeois cultural traditions issuing from romanticism and valorizing spontaneous, instinctive, or unconscious forms of “genius,” but also for very obvious historical reasons such as Zhdanovism and the sorry consequences of political and party interventions in the arts—have often by reaction allowed themselves to be unduly intimidated by the repudiation, in bourgeois aesthetics and most notably in high modernism, of one of the age-old functions of art—the pedagogical and the didactic. The teaching function of art was, however, always stressed in classical times (even though it there mainly took the form of moral lessons), while the prodigious and still imperfectly understood work of Brecht reaffirms, in a new and formally innovative and original way, for the moment of modernism proper, a complex new conception of the relationship between culture and pedagogy. The cultural model I will propose similarly foregrounds the cognitive and pedagogical dimensions of political art and culture, dimensions stressed in very different ways by both Lukács and Brecht (for the distinct moments of realism and modernism, respectively).

We cannot, however, return to aesthetic practices elaborated on the basis of historical situations and dilemmas which are no longer operative. Meanwhile, the conception of space that has been developed here

suggests that a model of political culture appropriate to our own situation will necessarily have to raise spatial issues as its fundamental organizing concern. I will therefore provisionally define the aesthetic of this new (and hypothetical) cultural form as an aesthetic of cognitive mapping.

In a classic work, *The Image of the City*, Kevin Lynch taught us that the alienated city is above all a space in which people are unable to map (in their minds) either their own positions or the urban totality in which they find themselves: grids such as those of Jersey City, in which none of the traditional markers (monuments, nodes, natural boundaries, built perspectives) obtain, are the most obvious examples. Disalienation in the traditional city, then, involves the practical reconquest of a sense of place and the construction or reconstruction of an articulated ensemble which can be retained in memory and which the individual subject can map and remap along the moments of mobile, alternative trajectories. Lynch's own work is limited by the deliberate restriction of his topic to the problems of city form as such; yet it becomes extraordinarily suggestive when projected outward onto some of the larger national and global spaces we have touched on here. Nor should it be too hastily assumed that his model—while it clearly raises very central issues of representation as such—is in any way easily vitiated by the conventional poststructural critiques of the “ideology of representation” or mimesis. The cognitive map is not exactly mimetic in that older sense; indeed, the theoretical issues it poses allow us to renew the analysis of representation on a higher and much more complex level.

There is, for one thing, a most interesting convergence between the empirical problems studied by Lynch in terms of city space and the great Althusserian (and Lacanian) redefinition of ideology as “the representation of the subject's Imaginary relationship to his or her Real conditions of existence.”²² Surely this is exactly what the cognitive map is called upon to do in the narrower framework of daily life in the physical city: to enable a situational representation on the part of the individual subject to that vaster and properly unrepresentable totality which is the ensemble of society's structures as a whole.

Yet Lynch's work also suggests a further line of development insofar as cartography itself constitutes its key mediatory instance. A return to the history of this science (which is also an art) shows us that Lynch's model does not yet, in fact, really correspond to what will become map-making. Lynch's subjects are rather clearly involved in precartographic operations whose results traditionally are described as itineraries rather

than as maps: diagrams organized around the still subject-centered existential journey of the traveler, along which various significant features are marked—oases, mountain ranges, rivers, monuments, and the like. The most highly developed form of such diagrams is the nautical itinerary, the sea chart, or *portulans*, where coastal features are noted for the use of Mediterranean navigators who rarely venture out into the open sea.

Yet the compass at once introduces a new dimension into sea charts, a dimension that will utterly transform the problematic of the itinerary and allow us to pose the problem of a genuine cognitive mapping in a far more complex way. For the new instruments—compass, sextant, and theodolite—correspond not merely to new geographic and navigational problems (the difficult matter of determining longitude, particularly on the curving surface of the planet, as opposed to the simpler matter of latitude, which European navigators can still empirically determine by ocular inspection of the African coast); they also introduce a whole new coordinate: the relationship to the totality, particularly as it is mediated by the stars and by new operations like that of triangulation. At this point, cognitive mapping in the broader sense comes to require the coordination of existential data (the empirical position of the subject) with un-lived, abstract conceptions of the geographic totality.

Finally, with the first globe (1490) and the invention of the Mercator projection at about the same time, yet a third dimension of cartography emerges, which at once involves what we would today call the nature of representational codes, the intrinsic structures of the various media of the intervention, into more naïve mimetic conceptions of mapping. At the whole new fundamental question of the languages of representation itself, in particular the unresolvable (well-nigh Heisenbergian) dilemma of the transfer of curved space to flat charts. At this point it becomes clear that there can be no true maps (at the same time it also becomes clear that there can be scientific progress, or better still, a dialectical advance, in the various historical moments of mapmaking).

Transcoding all this now into the very different problematic of the Althusserian definition of ideology, one would want to make two points. The first is that the Althusserian concept now allows us to re-think these specialized geographical and cartographic issues in terms of social space—in terms, for example, of social class and national or international context, in terms of the ways in which we all necessarily and cognitively map our individual social relationship to local, national, and international class realities. Yet to reformulate the problem in the

way is also to come starkly up against those very difficulties in mapping which are posed in heightened and original ways by that very global space of the postmodernist or multinational moment which has been under discussion here. These are not merely theoretical issues; they have urgent practical political consequences, as is evident from the conventional feelings of First World subjects that existentially (or “empirically”) they really do inhabit a “postindustrial society” from which traditional production has disappeared and in which social classes of the classical type no longer exist—a conviction which has immediate effects on political praxis.

The second point is that a return to the Lacanian underpinnings of Althusser's theory can afford some useful and suggestive methodological enrichments. Althusser's formulation remobilizes an older and henceforth classical Marxian distinction between science and ideology that is not without value for us even today. The existential—the positioning of the individual subject, the experience of daily life, the monadic “point of view” on the world to which we are necessarily, as biological subjects, restricted—is in Althusser's formula implicitly opposed to the realm of abstract knowledge, a realm which, as Lacan reminds us, is never positioned in or actualized by any concrete subject but rather by that structural void called *le sujet supposé savoir* (the subject supposed to know), a subject-place of knowledge. What is affirmed is not that we cannot know the world and its totality in some abstract or “scientific” way. Marxian “science” provides just such a way of knowing and conceptualizing the world abstractly, in the sense in which, for example, Mandel's great book offers a rich and elaborated knowledge of that global world system, of which it has never been said here that it was unknowable but merely that it was unrepresentable, which is a very different matter. The Althusserian formula, in other words, designates a gap, a rift, between existential experience and scientific knowledge. Ideology has then the function of somehow inventing a way of articulating those two distinct dimensions with each other. What a historicist view of this definition would want to add is that such coordination, the production of functioning and living ideologies, is distinct in different historical situations, and, above all, that there may be historical situations in which it is not possible at all—and this would seem to be our situation in the current crisis.

But the Lacanian system is threefold, and not dualistic. To the Marxian-Althusserian opposition of ideology and science correspond only two of Lacan's tripartite functions: the Imaginary and the Real, respectively.

Our digression on cartography, however, with its final revelation of a properly representational dialectic of the codes and capacities of individual languages or media, reminds us that what has until now been omitted was the dimension of the Lacanian Symbolic itself.

An aesthetic of cognitive mapping—a pedagogical political culture which seeks to endow the individual subject with some new heightened sense of its place in the global system—will necessarily have to respect this now enormously complex representational dialectic and invent radically new forms in order to do it justice. This is not then clearly, a call for a return to some older kind of machinery, some older and more transparent national space, or some more traditional and reassuring perspectival or mimetic enclave: the new political art (if it is possible at all) will have to hold to the truth of postmodernism, that is, to its fundamental object—the world space of multinational capital—at the same time at which it achieves a breakthrough to some as yet unimaginable new mode of representing this last, in which we may again begin to grasp our positioning as individual and collective subjects and regain a capacity to act and struggle which is at present neutralized by our spatial as well as our social confusion. The political form of postmodernism, if there ever is any, will have as its vocation the invention and projection of a global cognitive mapping, on a social as well as a spatial scale.

Theories of the

Postmodern

The problem of postmodernism—how its fundamental characteristics are to be described, whether it even exists in the first place, whether the very concept is of any use, or is, on the contrary, a mystification—this problem is at one and the same time an aesthetic and a political one. The various positions that can logically be taken on it, whatever terms they are couched in, can always be shown to articulate visions of history in which the evaluation of the social moment in which we live today is the object of an essentially political affirmation or repudiation. Indeed, the very enabling premise of the debate turns on an initial, strategic presupposition about our social system: to grant some historic originality to a postmodernist culture is also implicitly to affirm some radical structural difference between what is sometimes called consumer society and earlier moments of the capitalism from which it emerged.

The various logical possibilities, however, are necessarily linked with the taking of a position on that other issue inscribed in the very designation postmodernism itself, namely, the evaluation of what must now be called high or classical modernism. Indeed, when we make some initial inventory of the varied cultural artifacts that might plausibly be characterized as postmodern, the temptation is strong to seek the “family resemblance” of such heterogeneous styles and products not in themselves but in some common high modernist impulse and aesthetic against which they all, in one way or another, stand in reaction.

The architectural debates, however, the inaugural discussions of postmodernism as a style, have the merit of making the political resonance of these seemingly aesthetic issues inescapable and allowing it to be detectable in the sometimes more coded or veiled discussions in the other arts. On the whole, four general positions on postmodernism may be