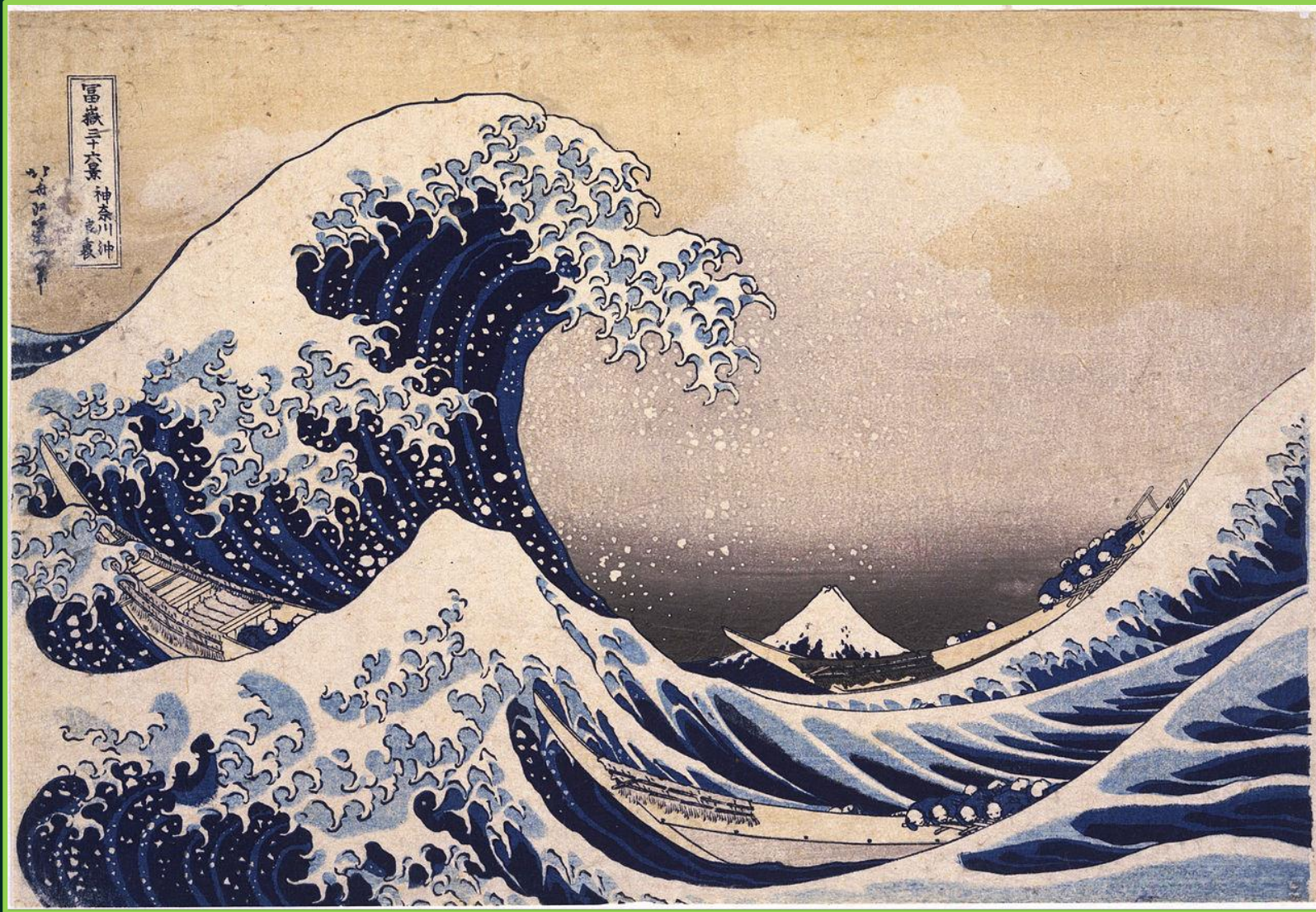




HPHP4010
REFRAMING
THE WORLD

We need history, but not the way a spoiled loafer in the garden of knowledge needs it.
Nietzsche, 'Of the Use and Abuse of History'

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Demonstrate a competent and critical understanding of different approaches to global history.
- Demonstrate a comprehension of the different way that academics have engaged with the concept of globalisation and glocalisation. In particular, to be able to respond critically or creatively to various archaeological and historical debates and contributions from the world of literature.

HISTORIOGRAPHICAL METAFICTION : PRECURSORS

Timeline: France

1954 to 1962 Algerian war of independence France and the Algerian National Liberation Front (French: Front de Libération Nationale – FLN)

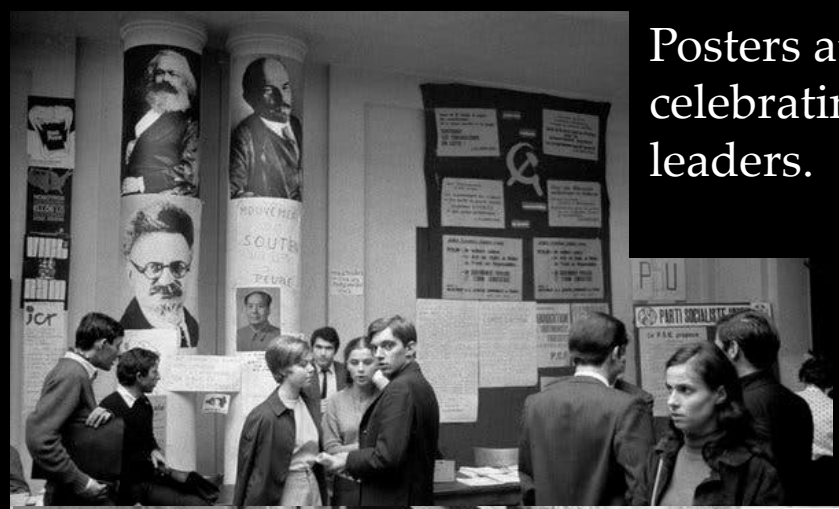
Key intellectuals Jean Paul Sartre, Simone de Beauvoir, Albert Camus, Frantz Fanon

1968 –student uprising in Paris attempt to overthrow govt

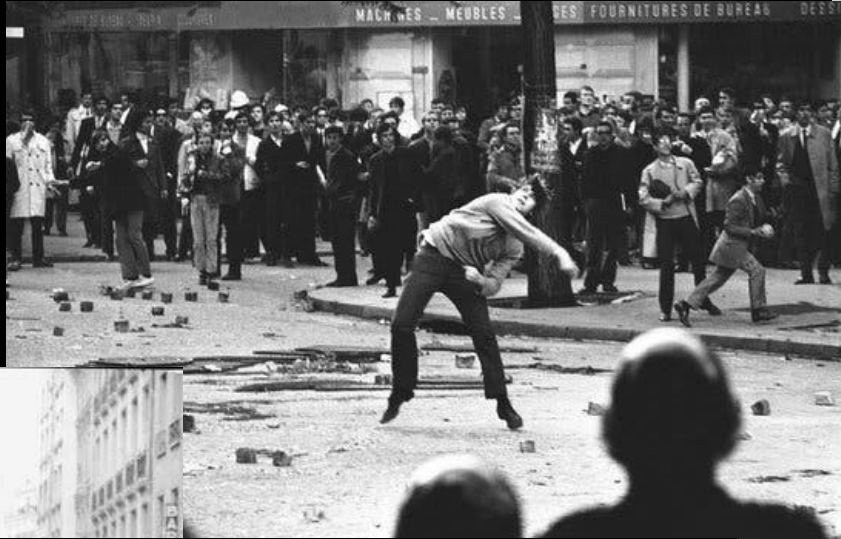
Gains but not success in the attempt turn to analysis – development of deconstruction

Key figures

Jean Baudrillard, Jacques Derrida (b Algeria), Michel Foucault, Jean-François Lyotard, Julia Kristeva (b Bulgaria) Hélène Cixous (b Algeria), Luce Irigaray (b Belgium)



Posters at a French university celebrating communist leaders.



A student hurling rocks at the police in Paris during the May 1968 student uprising.



Police station on May 11. Hundreds of students were arrested during the protests that night, and hundreds more hospitalized, as were a number of police officers



Riot police in front of the Le Rex cinema on the Grands Boulevards in Paris. The 1968 Cannes Film Festival was cancelled halfway through its run because of the protests and strikes.



Jacques Sauvageot, center right, one of the protest leaders, and other students marching in Paris



The French philosopher Jean-Paul Sartre, right, addressing students at the Sorbonne on May 20, 1968



Strikers at the Renault factory in Boulogne-Billancourt on May 27

HISTORIOGRAPHICAL METAFICTION : PRECURSORS

Timeline: USA

1950s and 1960s civil rights movement : a struggle for social justice that took place mainly during the for Black Americans

Key figures Martin Luther King Harriet Tubman, Sojourner Truth, Rosa Parks, and Malcolm X - *Historian* W.E.B. Du Bois

If America's soul becomes totally poisoned, part of the autopsy must read "Vietnam." — Martin Luther King Jr., 1967

1964 –1970s - the peace movement within the United States

Drew on African-American civil rights, women's liberation, Chicano Movements, and sectors of organized labor. Additional involvement came from many other groups, including educators, clergy, academics, journalists, lawyers, physicians—such as Benjamin Spock—and military veterans.

CIVIL RIGHTS





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Joan Baez at a 1965 antiwar rally in London. Kristina / Getty Images



VIETNAM PROTESTS



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Massive crowds protested against the war. Getty Images

POSTMODERNISM

Jean-François Lyotard provides one of the most influential definitions for postmodernism. Lyotard (1984) defines postmodernism as “incredulity toward metanarratives” (p. xxiv). According to Lyotard, in post-modernism, faith in metanarratives has ebbed, and thus, knowledge has not had to seek its legitimation universally but locally (p. 60).

Building on Lyotard’s definition, Linda Hutcheon (1989) in her “Incredulity Toward Metanarrative” argues that postmodernism “is characterized by no grand totalizing master narrative but by smaller and multiple narratives which do not seek (or obtain) any universalizing stabilization or legitimation” (p. 186).

Based on these definitions, postmodernism rejects metanarratives in favor of mininarratives that are provisional, contingent, and relational and makes no claim to totality, objectivity, universality, and absolute truth.

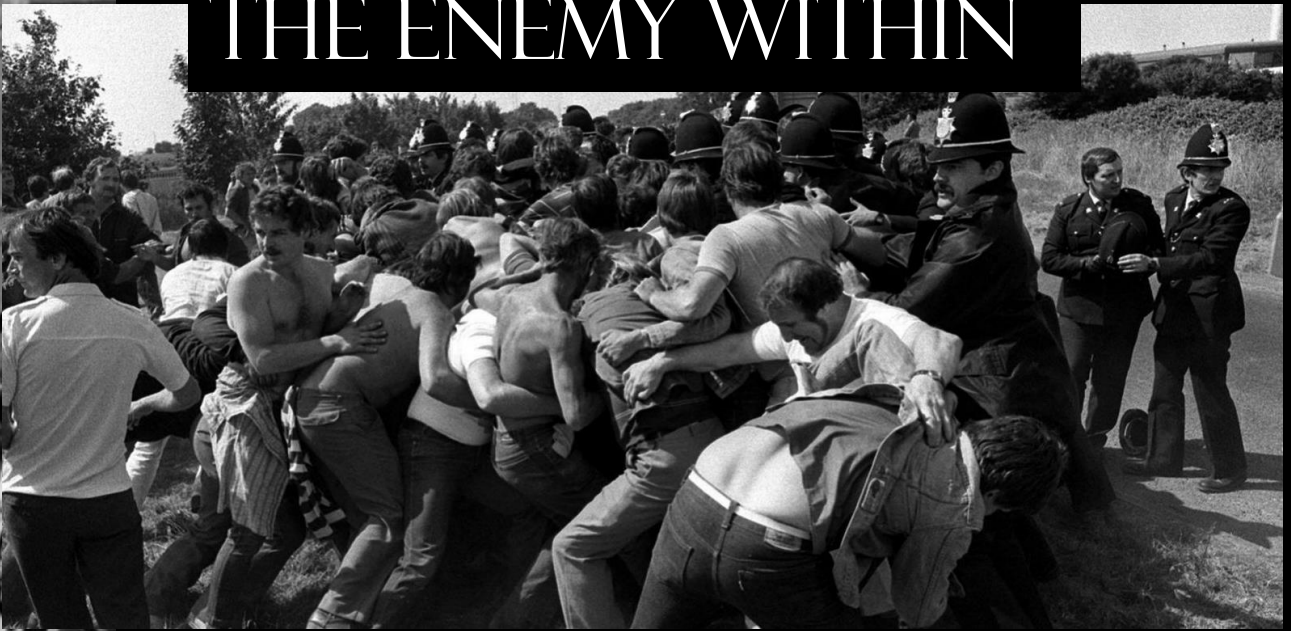
Mehdi Ghasemi, ‘Revisiting History in Hayden White’s Philosophy,’

1980S LURCH TO THE RIGHT: THATCHER'S RETURN TO VICTORIAN VALUES

1982 Falklands War -between Argentina and the United Kingdom

1983 - Miners' Strike

THE ENEMY WITHIN



BACK TO
BASICS.

1980S LURCH TO THE RIGHT: THATCHER'S RETURN TO VICTORIAN VALUES

Intellectual move to return to history after focus on deconstruction and postmodernism but a shift in the nature of history – focus on historiography

Hayden White and narrativity in history

Also influence of Walter Benjamin, Raymond Williams, Frederic Jameson,
Emergence of Cultural Materialism, New Historicism

Historiography is the history of history. Rather than subjecting actual events - say, Hitler's annexation of Austria - to historical analysis, the subject of historiography is the history of the *history* of the event: the way it has been written, the sometimes conflicting objectives pursued by those writing on it over time, and the way in which such factors shape our understanding of the actual event at stake, and of the nature of history itself.

Questions of historiography include the following:

- who writes history, with what agenda in mind, and towards what ends?
- how accurate can a historian ever hope to be, analyzing past events from the vantage point of the historian's present?
- does the historian's *own* perspective, impacted as it undoubtedly is by gender, age, national and ideological affiliation, etc., contribute to an "agenda" that the historian's work is playing into, unwittingly or consciously?
- what about the types of sources, both primary and secondary, historian chooses to base his or her work upon? Do *they* too contribute to the above-mentioned "agenda"?
- does the very selection of sources (and, by extension, the decision to exclude certain other sources) prejudice the outcome of the historian's work in certain ways? *et cetera...*

historians *do* have agendas and *do* select sources with the intent of "proving" certain preconceived notions. History is therefore never truly "objective," but always a construct that presents the historian's view of things. At its most objective - and even this is debatable - history presents basic "facts" (dates, events, etc.); the task of the historian, then, is to *interpret* those facts, the outcome of which (a book, a journal article, a lecture -- even a student paper) can never be truly objective, as interpretation is by definition a subjective mental process.

As a panglobal fact of culture, narrative and narration are less problems than simply data. As the late (and already profoundly missed) Roland Barthes remarked, narrative "is simply there like life itself. . international, transhistorical, transcultural." Far from being a problem, then, narrative might well be considered a solution to a problem of general human concern, namely, the problem of how to translate *knowing* into *telling*, the problem of fashioning human experience into a form assimilable to structures of meaning that are generally human rather than culture-specific. We may not be able fully to comprehend specific thought patterns of another culture, but we have relatively less difficulty understanding a story coming from another culture, however exotic that // culture may appear to us. As Barthes says, "narrative ... is translatable without fundamental damage" in a way that a lyric poem or a philosophical discourse is not. This suggests that far from being one code among many that a culture may utilize for endowing experience with meaning, narrative is a metacode, a human universal on the basis of which transcultural messages about the nature of a shared reality can be transmitted. Arising, as Barthes says, between our experience of the world and our efforts to describe that experience in language, narrative "ceaselessly substitutes meaning for the straightforward copy of the events recounted." And it would follow, on this view, that the absence of narrative capacity or a refusal of narrative indicates an absence or refusal of meaning itself.

- Hayden White 'The Value Of Narrativity In The Representation Of Reality'

LINDA HUTCHEON: HISTORIOGRAPHIC METAFICTION

‘well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages’

‘A Poetics of Postmodernism’

Peter Ackroyd

Isabel Allende

Julian Barnes

Jorge Luis Borges

William S. Burroughs

A. S. Byatt

Angela Carter

Don DeLillo

E. L. Doctorow

Umberto Eco

John Fowles

Gabriel García Márquez

William Golding

José Saramago

Kazuo Ishiguro

David Mitchell

Michael Ondaatje

Orhan Pamuk

DISCUSSION:
POSTMODERN LITERATURE
& HISTORY