

# THE DILEMMA OF POSTMODERNISM: A CRITIQUE IN THE LIGHT OF BELL HOOKS VIEWS

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## ABSTRACT

The study looks into the deep rooted trench of postmodernism and finds out the faults taken out by the author and critic bell Hooks. It has also taken into account the potential factors that have been flashed out by the most famous movement of the twentieth century. In order to be more tangible into its philosophy, postmodernism must include the 'voice' of powerless and weak to be just and accurate in its understanding of the concept. The Black experiences and observations regarding their identity, race and gender equality are left without any proper redressal. Consequently, the postmodernism need a new and fresh turn from its old and conventional underpinning for the acceptance of all the academia. Till the time this is done it will continue to raise questions and apprehensions about its inherent structure and flaws which it entails and had been continued to perpetuate it with full conviction

Keywords: Postmodernism, bell hooks, blacks, gender, race, academia

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## INTRODUCTION

bell hooks' essay, 'Postmodern Blackness', is a genuine and successful endeavor to prove the concerns positioned within the postmodern movement. The prominent features of postmodernism and their positioning as a reaction against the malfunctions of modernism are too blurred and unspecific. It would have been far better if they were grounded to the socio-political contexts of gender and race. She suggests some radical changes in the postmodern theory, which must reflect the true essence of its key feature. So far, it has been written and projected by those writers or authors who did not have sufficient first hand experience of the lives and culture of 'others', and their writings were a reflection of their own personal experiences. She critically interrogates the language used by these writers, which is problematic in her view and does not adhere to the voice of blacks particularly the females.

The study evaluates the arguments of bell hooks who criticizes postmodernist discourses of being written by the white and dominated block of the postmodernist writers. She holds the opinion that there are some structural and inherent flaws in postmodern theory. She challenges the so called notion of otherness and difference given by these writers and pointed out that it is vague and unspecific. Postmodern writers in the politics of 'difference' and 'otherness' deliberately or unconsciously chose the stream of writers to talk and write about postmodern theory, this is her main concern. Along with the criticism on the practicality of postmodernism, she suggests some measures to avoid the gaps and to make postmodernism contribute some meaningful share in the society.

## REVIEW OF LITERATURE POST-MODERNISM

Post-modernism is the term used to suggest a reaction or response to modernism in the late twentieth century. Malpas (2001) suggested that postmodernism can only be understood in relation to Modernism. At its core, Postmodernism rejects that which Modernism champions. While postmodernism seems very much like modernism in many ways, it differs from modernism in its attitude toward a lot of these trends. Modernism, for example, tends to present a fragmented view of human subjectivity and history, but presents that fragmentation as something tragic, something to be lamented and mourned as a loss. Postmodernism, in contrast, doesn't lament the idea of fragmentation, provisionality, or incoherence, but rather celebrates that. In literature, it used to describe certain characteristics of post-World War II literature, for example, on fragmentation, paradox, questionable narrators, high culture, popular culture (ward, 2004) etc. and a reaction against Enlightenment ideas implicit in Modernist literature.

### CHARACTERISTICS OF POST-MODERNISM

Taking the role of a navigator Hart (2012) traversed through the trajectory of conundrums, pitfalls and complexities deep rooted in the characteristics of postmodernism and have discussed many literary, cultural and philosophical dimensions of the subject. It includes all the prominent figures of postmodernism including Derrida, Blanchot, Irigaray and Foucault. Because of some similar characteristics of modernism and postmodernism, critics some time become confuse to differentiate one from the other. It would be more helpful if we discuss the characteristics of post-modernism in compare and contrast to modernism.

Like modernism, postmodernism also believes the view that there is no absolute truth and truth is relative. Postmodernism asserts that truth is not mirrored in human understanding of it, but is rather constructed as the mind tries to understand its own personal reality. So, facts and falsehood are interchangeable. For example, in classical work such as King Oedipus there is only one truth that is "obey your fate". In contrast to classical work in postmodern work such as in *Waiting for Godot*, there is no such thing as absolute truth. All things are relative here.

Whereas Modernism places faith in the ideas, values, beliefs, culture, and norms of the West, Postmodernism rejects Western values and beliefs as only a small part of the human experience and often rejects such ideas, beliefs, culture, and norms.

Whereas Modernism attempts to reveal profound truths of experience and life, Postmodernism is

suspicious of being "profound" because such ideas are based on one particular Western value systems.

Whereas Modernism attempts to find depth and interior meaning beneath the surface of objects and events, Postmodernism prefers to dwell on the exterior image and avoids drawing conclusions or suggesting underlying meanings associated with the interior of objects and events.

Whereas Modernism focused on central themes and a united vision in a particular piece of literature, Postmodernism sees human experience as unstable, internally contradictory, ambiguous, inconclusive, indeterminate, unfinished, fragmented, discontinuous, "jagged," with no one specific reality possible. Therefore, it focuses on a vision of a contradictory, fragmented, ambiguous, indeterminate, unfinished, "jagged" world.

Whereas Modern authors guide and control the reader's response to their work, the Postmodern writer creates an "open" work in which the reader must supply his own connections, work out alternative meanings, and provide his own (unguided) interpretation.

### CHARACTERISTICS OF POSTMODERN WRITING

As in postmodernism, all ideas are new, so sometimes it becomes difficult and confusing to properly understand these terms. Irony, playfulness, black humor:

Carter (2003) opines and discusses the postmodern dilemma and writings with his innovative and constructive approach and presented an affirmative modern pedagogy that had redefined and revitalized writing process and teaching of writing by taking reconstructive postmodern thought. Postmodern authors were certainly not the first to use irony and humor in their writing, but for many postmodern authors, these became the hallmarks of their style. Postmodern authors are very frustrated for World War II, the Cold War, conspiracy theories. They try to amalgamate it from indirect way so, irony, playfulness, black humor comes. In fact, several novelists later to be labeled postmodern were first collectively labeled black humorists: John Barth, Joseph Heller, William Gaddis, Kurt Vonnegut, Bruce Jay Friedman, etc. It's common for postmodernists to treat serious subjects in a playful and humorous way. Some examples of texts can be presented that bear the above features, for instance, Roland Barthes's *The Pleasure of the Text*. The central concept of Joseph Heller's *Catch-22* is the irony of the now-idiomatic "catch-22", and the narrative is structured around a long series of similar ironies. Thomas Pynchon in particular provides prime examples of playfulness,

often including silly wordplay, within a serious context. The Crying of Lot 49, for example, contains characters named Mike Fallopian and Stanley Koteks and a radio station called KCUF, while the novel as a whole has a serious subject and a complex structure.

### PASTICHE

Related to postmodern intertextuality, pastiche means to combine, or "paste" together, multiple elements. In Postmodernist literature, many postmodern authors combined, or "pasted" elements of previous genres and styles of literature to create a new narrative voice, or to comment on the writing of their contemporaries. For example, William S. Burroughs uses science fiction, detective fiction, westerns; Margaret Atwood uses science fiction and fairy tales; Thomas Pynchon, uses elements from detective fiction, science fiction, and war fiction. In Robert Coover's 1977 novel *The Public Burning*, Coover mixes historically inaccurate accounts of Richard Nixon interacting with historical figures and fictional characters such as Uncle Sam and Betty Crocker. Pastiche can also refer to compositional technique, for example the cut-up technique employed by Burroughs. Another example is B. S. Johnson's 1969 novel *The Unfortunates*; it was released in a box with no binding so that readers could assemble it however they chose.

### INTERTEXTUALITY

Intertextuality is the shaping of texts' meanings by other texts. It can include an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another. The term "intertextuality" has, itself, been borrowed and transformed many times since it was coined by poststructuralist Julia Kristeva in 1966. As critic William Irwin (2002) says, the term "has come to have almost as many meanings as users, from those faithful to Kristeva's original vision to those who simply use it as a stylish way of talking about allusion and influence." [1] An important element of postmodernism is its acknowledgment of previous literary works. The intertextuality of certain works of postmodern fiction means the relationship between one text (a novel for example) and another or one text within the interwoven fabric of literary history. Critics point to this as an indication of postmodernism's lack of originality and reliance on clichés. Intertextuality in postmodern literature can be a reference or parallel to another literary work, an extended discussion of a work, or the adoption of a style. In postmodern literature this commonly manifests as references to fairy tales – as in works by Margaret Atwood, Donald Barthelme, and many other – or in references to popular genres such as science-fiction and detective fiction. An early 20th century example of

intertextuality which influenced later postmodernists is "Pierre Menard, Author of the Quixote" by Jorge Luis Borges, a story with significant references to Don Quixote which is also a good example of intertextuality with its references to Medieval romances. Don Quixote is a common reference with postmodernists, for example Kathy Acker's novel *Don Quixote: Which Was a Dream*. Another example of intertextuality in postmodernism is John Barth's *The Sot-Weed Factor* (1960) which deals with Ebenezer Cooke's poem of the same name. Often intertextuality is more complicated than a single reference to another text. Robert Coover's *Pinocchio in Venice*, for example, links *Pinocchio* to Thomas Mann's *Death in Venice*. Also, Umberto Eco's *The Name of the Rose* takes on the form of a detective novel and makes references to authors such as Aristotle, Arthur Conan Doyle, and Borges.

### METAFICTION

Many postmodern authors feature metafiction in their writing, which, essentially, is writing about writing, an attempt to make the reader aware of its functionality, and, sometimes, the presence of the author. Authors (Quendler, 2001) sometimes use this technique to allow for flagrant shifts in narrative, impossible jumps in time, or to maintain emotional distance as a narrator. Though metafiction is primarily associated with Modernist literature and Postmodernist literature, but is found at least as early as Homer's *Odyssey* and Chaucer's 14th century *Canterbury Tales*. Some examples of metafiction literary texts: *At Swim-Two-Birds* by Flann O'Brien, Stephen King's *Misery* and *Secret Window*, *Secret Garden*, Ian McEwan's *Atonement*, *The Counterfeiters* by André Gide, John Irving's *The World According to Garp*, *Alone on a Wide, Wide Sea* by Michael Morpurgo, *A Portrait of the Artist as a Young Man* by James Joyce, *Oracle Night* by Paul Auster, *More Bears!* by Kenn Nesbitt, and Cy Coleman's 1989 Tony Award best musical, *City of Angels*.

### METHOD

The present study critically evaluates "Postmodern Blackness," an article by the African American social activist and writer, bell hooks, who has been recognized across the globe as a postmodern feminist thinker. The arguments presented by her have been evaluated in the light of post structural stance of evaluating things. Overall structure of the article have been discussed considering discursive strategies which are common in most of the CDA theorists taking only one element of argumentation, its selection and level, way of presenting the arguments and use of selected quotes. Overall it's a critique on bell hooks article.

## RESULTS

The first issue bell hooks raised is of language use during her debate with other black. The use of language is most important as she is standing outside looking into it. All the language and terms are derived by white people and therefore, application of those on black culture is difficult to internalize without the participation of real speakers of that community. The way they consider and experience the experiences of black and racist people, and have portrayed them in their writings are totally questionable and not acceptable for blacks. Her feelings are 'I find myself standing outside of the discourse looking into it.'

As a critical thinker, she understands that the formation of hegemony cannot be separated from the production of ideology. She rightly challenges male theoretical hegemony, which has remained unchallenged throughout the course of postmodernism because this is what was being naturalized by the leading socio-political and power running structures given in the society. The writings of the white intellectuals, as for as the understanding of the postmodernism is concerned, are a great help, but at the same time their practicality, linguistically, in the concerned folk is a big question. She pinpoints the gap between the philosophy of postmodernism and its implementation in the use of language. The language used to write and discuss about the postmodern discourse is embedded in different codes which are quite intimate among the white fellows or colleagues but when others talk about it, they feel some kind of fear by not being acknowledged in the same spirit as the whites; the black feel themselves an outsider in conversations as she felt while talking about postmodernism. Postmodernism perpetuates such kind of discursive structures of language and also regulates them between powerful and powerless speakers; for example, who is speaking, with whom and in which capacity. She finds herself in a discursive closure while talking about postmodernism, a kind of false consciousness and coded familiarity is disturbing for her to enunciate her voice and to register her concerns amidst powerful and white elites of the said theory.

Hooks careful conception brings up the alarming situation of postmodernism that it has been structured in such a way that existing elites have the opportunity to pick and choose their own personal choices of 'otherness' and 'difference' for no better reason that they can claim that they have written in postmodernism. Bell hooks going against the set traditions of postmodernism and taking a critical stance injecting upon them that they must give a chance to the marginalized black folks to describe and share their socio-cultural experiences and lives, and must include the voices of unheard in their writings. If they do so,

this can be the only true depiction of catering the 'otherness and differences' slogan reiterated by the postmodern theorists.

She raises the issue of 'otherness and difference' in literature which are dominated by white people discussing blackness. There is no any strong and prominent voice from black discussing their own issues, which is against the very spirit of postmodernism. Postmodern literature focusing on 'otherness and difference' seems unable to get results ironically in this scenario.

She considers the issue of women more acute. There is no any significant representation of black women even in their own culture which is dominated by black men. They are writing how women live and behave which is untrue representation in postmodern context. In this regard black women writings and their lived experiences embodied with their cultural representation are strongly missed in the postmodern writings other than mentioning few male writers. They have their issues which they present more effectively far better than any other. These are the women who are most repressed and their voices have been muted because they are socially and politically underclass and underprivileged and this go against the spirit of radical postmodernism. How the males have maintained their hegemony in postmodern writings must be strongly interrogated and challenged? She feels a gap between postmodernism, with the perspective of women, and the black experience and she finds "no ready audience for my words, no clear listener that my voice can be or will be heard."

She delineates that male should abolish their hegemony over women and let them to write about postmodernism and must pave the way for them to get these writings published and make them a part of postmodern discourse, which would require a great political will and entire transformation of so called mental frameworks of males. Her reservation about the lack of intellectual seriousness given to the female writers is not without substance; she contested that their writings should also be considered equally intellectual so that undistorted communication and non-ideological understandings could be realized.

As a critical thinker she posits that the use of language particularly its diction, choice of vocabulary and lexical items including the style of writing and rhetoric of contemporary postmodern discourse, which is designed and fabricated for the special audience, needs to be looked into. As a sensitive female writer she faces problems in talking among males about postmodernism and its related issues regarding black folk culture especially pertaining to women and their voice, but at the same time she complains that there is no ready audience for it. This practice would continue until there is acceptance of this on male side to

reconsider these traditional binaries; which they have inherited and is product of male collective unconscious of not being open and reflexive to the issues of women. The role of the third world scholars who are passively or unconsciously following the supremacist traditions and are more dangerously tuned in thinking which have made them not to look at their own people, their lives, and their jobs, and are fully participating in prolonging empiricist agenda, are the stumbling block in their own self realization and others, and, moreover, to produce a liberatory theory that will emancipate them from discrimination, decentralization and dehumanization. This is high time for the critical ethnographic researchers to step in and unveil the hidden social and cultural practices of the blacks which are keeping them away to achieve minimum standards of critical thinking.

Bell hooks maintained that if there have been some attempts by the black folks to raise their voice against these issues, they have been made silenced and repressed by the dominant state and their attempts to register protest against their legitimate rights went in vain, and they were again decentralized. This strong repulsion has awakened in them new avenues of thinking critically and acting upon alternate ways to gain emancipation from the empiricist, essentialist agenda, and postmodernism can play a pivotal role in there liberation struggle. To gain their ideology, black power movement was also under the influence of modernist universalizing agenda. Their optimum motive was to gain power, but it was not in the larger interest of the blacks who were decentralized, marginalized subject as their voice were suppressed and made silent. It's high time for the black liberation struggle to find new ways to talk about the racial differences and politics of gender.

Postmodernism was the reaction of modernism and in that transition could not be shaped up properly. She discusses the issue of identity which requires more attention after modernism, and strong opposition should have been developed through new means to address racial issues and 'politics of domination'. She suggests radical postmodernism "to incorporate the voices of displaced, marginalized, exploited and oppressed black people."

Due to the current postmodern conditions, the black have suffered a lot, their plight of hopelessness, despair, and starvation has been increased manifold and there is a deep sense of hollowness which is being prevailed over there. De-industrialization has also pushed them way back in their struggle for life to survive; in such pathetic circumstances there needs to be some radical changes to incorporate the rights of the black not only in economic level but also on postmodern political level.

There is no dearth of enriched cultural production, creativity and diversity of black people which is, in no way, not in line with the popular culture of west; the only need is to recognize their all cultural productions at all levels without being biased of taking one thing and rejected the other, it will help black folks to gain little more confidence and come at par with their counterpart elites of postmodern theory, who are proud of just their own cultural manifestations. This would pave the way for the black culture and other domain of their social life to come under the light and may get the chance to highlight their grim issues and getting them addressed by the critical researchers'. It would ultimately bring prosperity and emancipation from the conservative life style imposed on them by the 'essentialist' gaze.

Postmodern discourse is still for a specialized audience with specific audience and background contrary to the fact that it focuses decentralization. The concepts of "authority" and "mastery over" should be avoided in the true sense and this sense should be incorporated in behaviors and not merely in rhetorical devices. She is suggesting to deconstruct the existing pillars of postmodern thinking which viewed the black folks as marginal people who possessed inferior intellectual and aesthetic faculties to produce the 'accepted normative knowledge' that is for the larger audience and communities of the own lives of black people. As a critical researcher one needs to look into these kinds of thought and psyche behind such thoughts and dig more deep into the complexity of the construction of human psyche to excavate what lies there. Such psychoanalysis helps the critical researcher to discern the unconscious processes that creates resistance to progressive change and self destructive behavior, which would, ultimately, lead to distorted communication and non-ideological believes.

She criticizes the issue of identity which she thinks on the other hand has a concern with identity politics and stresses the need of finding new ways of resistance. Within the paradigm of postmodernism, 'the politics of difference' should not be seen separately from the 'politics of racism'. Majority of the black people are facing financial constraints though a small group of people has improved its status. It has exposed class division and plight of the underclass people of color.

The conception of identity which might be true for the white people must not be considered as true form of identity for the black. The way identity has been portrayed through the so called modern discourses may be problematic and may not be in its true spirit; there is a need of looking for the alternate ways of thinking, and at the same time acting upon the different ways of its implications, which would open new avenues of reflecting upon the issues of identity.



Postmodernism criticizes essentialism and it is useful for African-Americans as it challenges the authority. 'Static over-determined identity' and 'universality' are challenged in this way and this awareness can open up new possibilities for the construction of the self said Hall (1997). Postmodern critique on identity creates a space for multiple identities with varied black experience. But it must not be a tool in the hands of the dominating class to suppress the colored people. Regarding critique on identity, she says, "This critique should not be made synonymous with the dismissal of the struggle of oppressed and exploited peoples to make ourselves subjects."

Multiple experiences of black identity encourage variety and diversity in culture but at the same time she feels the need of a base for 'collective bonding'. It is necessary to make resistance struggle alive.

Blacks are suffering from tremendous despair, and are being addicted to alcoholism, and are ultimately committing suicide. Their plight is totally different from the whites. This hopelessness is the cause of their struggle for liberation. The postmodern conditions which are prevalent have given rise to their deep sense of alienation, despair, uncertainty to the black folks. The people of other communities who are also suffering from the same said postmodern conditions must share with each other and sympathize with each other to come to a common ground from where they can raise their voices collectively to gain maximum political say from the elitist.

Lanier believes (2001) that she criticizes essentialist notion which is still dominated point of view that according to which It was widely believed that there was a fixed truth about blacks that they were destined to sway among exile and struggle. But a critical thinker will look into it that there is no transformation from the believed position about blacks. And this is the irony of the situation in post modern era that blacks were still looked down upon with the same traditionalist, empiricist and essentialist view. And there is no radical change in the thoughts of postmodern writers and thinkers. Florence, (1998) was of the view that she had proposed an engaged pedagogy to counter the overwhelming boredom, lack of interest and apathetic attitude prevalent in teaching and academia about the learning experience of blacks terming it discriminatory, sexist and racist.

With only one exception of music, Hooks (2015) criticizes the practices of censorship and other discouraging factors in the overall cultural representation of black. As a consequence, there is no audience available trained to the level to accept the ideas coming from black folk; therefore, she suggests "to change the exclusionary practice pf postmodern critical discourse is to enact a postmodernism of

resistance."

Talking about blackness Bolden (2008) stresses the need of link of intellectual debates and real experience of the marginalized class. She claims that link though while working in a predominantly white institution, she maintains this link and on that basis she asserts that 'I have seen that knowledge, especially that enhances daily life and strengthens our capacity to survive, can be shared.' She points out that sources of knowledge are manifold.

She is contributing her say in the postmodern discourse believes Townes (2000) and at the same time making the white male realize to shun their old fashioned orthodox behavior towards blacks and more importantly females and their culture orientations. This praxis would be more beneficial not only for the blacks and their well beings when they would see and notice their presence in the main leading discourses of postmodernism and many other form of knowledge, and ultimately usher new era in the history of mankind, where postmodernism would shine as a crystal beam for the real libratory and emancipatory class and gender struggle of the oppressed.

## DISCUSSION

The article "Postmodern Blackness" by bell hooks is related with the issues of postmodernism with particular reference to racial discrimination being experienced by black community in America. The writer, bell hooks, criticizes and, somewhere, appreciates postmodernism as far as its effects on blackness is concerned. Her main focus is on the main traits of postmodernism that are 'otherness' and 'difference', and its true practicality in society with particular reference to black racism.

Hooks (2015) has challenged the hegemony and authority of postmodernism by posing many intriguing questions, which not only seem a threat for prolonging the ideology of postmodernism but also raises some doubts in its inherent structure. Postmodernism is incredulity against meta-narratives but the way it has been taken up by the while-male elites and big icons of postmodernism, it seems to be going away from its intended or desired path. She thinks that postmodern theory incorporates key elements just to give it political legitimacy, but in reality there is a big division or vacuum in the implementation of postmodern stance of 'difference' and 'otherness'. Hooks (2012) observed no real manifestation of the said postmodern stance in the practices and pragmatics of these elites. She holds that black folks can also think critically and they are the best judge of their own lives and experiences rather than the dominant bloc of the postmodern discourse.

Looking at postmodernism addressing the issues of color, race, class and the deprivation of marginalized classes, it seems problematic to differentiate among modern, postmodern and post-post modernism. Here, the issue is not comprehension of the meanings, but intellectuals, most of them, have not been indoctrinated with postmodernism that would bring clarity in definitions, arguments or claims. In "Postmodern Blackness," the writer is generating relevance of her views of postmodernism, but not defining an instrument that may be used by the black community to negotiate meaning for a 'modern, post and post-post' in 'blackness.'

She should have included and incorporated the iconic example of the modernism to be viewed with the post modern or post-post modern perspectives, which would have made her able to challenge the set stereotypical narratives of white-patriarchal construct. In the absence of such criticality, her severe criticism seems a partial view of looking at the blackness phenomenon with post modern perspective. It seems a logical argument that one needs an example of devise one wants to amend, if one wants to define a change in literary meaning.

According to Madsen (2000) bell hooks understands and elaborates the labels of modern construct, she refuses the opportunity to incorporate a current critical way, Current Relevatism, to address the issue of white-patriarchal construct. In other words, if black literary figures do not go ahead to create and distribute new and critical meaning in literary areas of critical apparatus to define, there would not be a way forward for intellectuals.

Squires (2013) thinks that hooks despite being academician, has positioned herself outside the academia just to make an argument, which has blurred her conviction and made suspicious about the postmodern critical concerns about the blacks. She has marginalized herself, in this way, and placed outside the discourse of postmodernism, and her spacing has created an opportunity for the torch bearer of hierarchical discourse to operate for their specific creation of truth.

Hooks (2015) thinks it pertinent for postmodernist practices to include the voices of the marginalized and oppressed black people. However, she is reluctant to indentify new channels which may work as outlets for them, and ultimately, they may work to challenge new shapes of exploitation and suppression helping the status quo to devise new shapes of domination.

Azodo (2007) criticizes that struggle movements should include their own cultures so as to raise their own voice, and in this way the voices of the

marginalized can be of some value. In this way the author admits the importance of the postmodern perspectives necessary for the insights of black experience.

The author Dell (2009) thinks that the discussion on difference and otherness is futile because they are far from the real experiences of the black folk. But she at the same time is convinced of the instrumental importance of postmodern visions.

## CONCLUSION

bell hooks' critique on postmodernism has a critical substance in it challenging the different forms of exploitation and marginalization which postmodernism is unable to practically solve. Key features of 'otherness' and 'difference' lack actual penetration in the literature and culture.

Postmodernism must reflect a true sense of 'otherness' and 'difference' by being written from the perspective of groups of people who know more about such terms than the white men currently producing the bulk of postmodernist thought.

To sum up, in giving oppressed minorities such as women, blacks and other ethnic groups a voice that expresses genuine struggle with identity, postmodernism can be saved from indeterminate appropriation or gestures toward radical chic that deceptively engage in discourse with the critique of identity.

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## APPENDIX

Link for bell Hooks' actual article:

[http://www.africa.upenn.edu/Articles\\_Gen/Postmodern\\_Blackness\\_18270.html](http://www.africa.upenn.edu/Articles_Gen/Postmodern_Blackness_18270.html) Postmodern Blackness [Bell Hooks]