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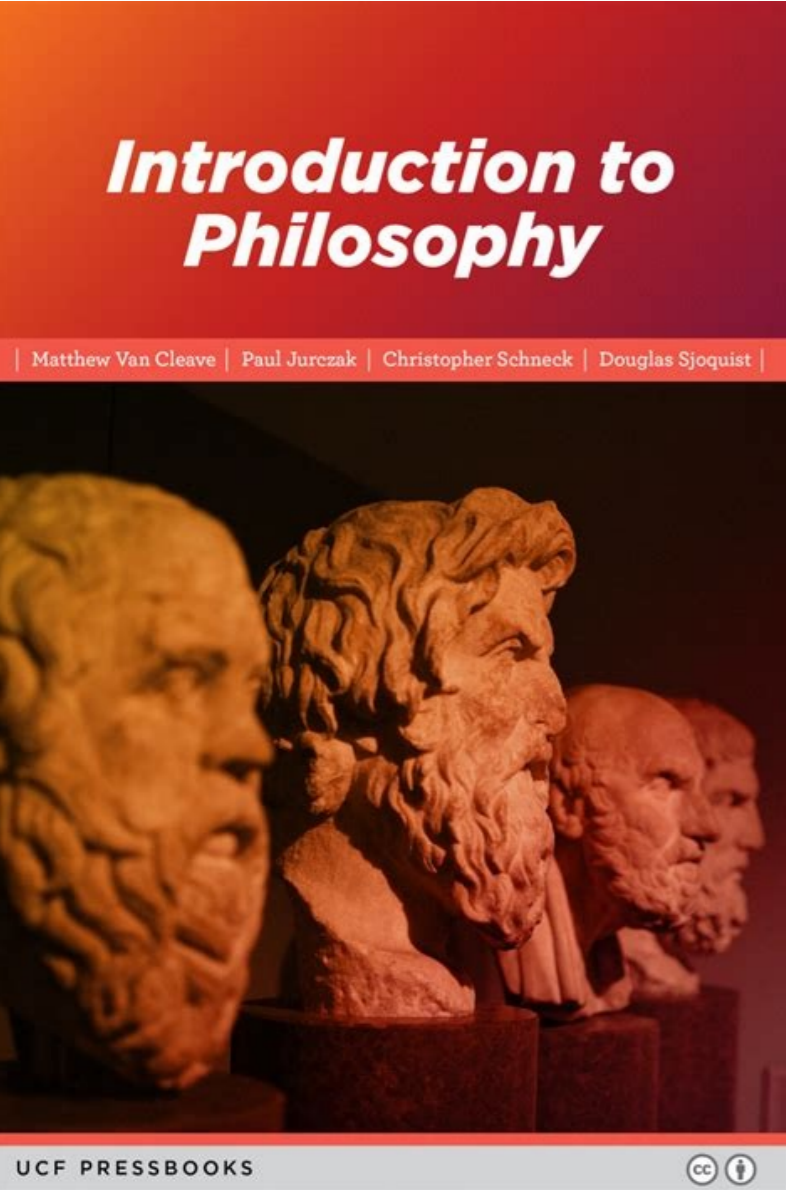
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Complexity theory as a link between space and place

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Abstract. Since the early 1970s, the notions of *space* and *place* have been located on the two sides of a dichotomy that divides what has been described as science's two great cultures. Space is located among the 'hard' sciences as a central term in the attempt of geography to transform the discipline from a discipline into a quantitative, analytic, and thus scientific, enterprise. Place, on the other hand, is located among the 'soft' humanities and social philosophy oriented social sciences as an important notion in the post-1970 attempt to transform geography from a positivist into a hermeneutic, descriptive, hermeneutic, critical constructivist, and finally, the place-oriented geographic view adopted, postmodern, poststructuralist, and deconstructive approaches, while the quantitative spatial geographers have strongly influenced the development of self-organization and complexity in this paper. I then point to, and then explore, structural similarities between complexity theories and theories related around complexity. I then elaborate the thesis that in consequence, complexity theories have the potential to bridge the geographies of space and place and, by implication, the two cultures of science. Finally, discuss in some detail conceptual and methodological implications.

Two cultures
 Snow's thesis is that the breakdown of communication between the 'two cultures'—that of the sciences and that of the arts and humanities, or 'literary intellectuals'—is a major hindrance to solving world problems. He originally delivered this thesis in 1959 in the Rede Lecture, and reformulated it a few years later in his book *The Two Cultures and a Second Look* (Snow, 1964) "It is hard to see", writes Yee in a review of a 1993 edition of the book "why quite such a fuss was made over Snow's lecture at the time, as he himself was the first to admit ... [that] nothing he said was particularly original" (Yee, 1993).
 But there is something original, I think, in Snow's thesis: the interpretation and perception of scientific differences not in terms of differences of logic, method, or opinion, but in terms of cultural differences—a view that appears later, albeit implicitly, in studies about the history, philosophy, and sociology of science. For example, in *The Structure of Scientific Revolutions* Kuhn (1962) develops the notion of 'normal science'—a period during which scientists conform to the dominant paradigm, partly because they are convinced by it and partly because conservative tendencies make it much safer and convenient to conform.
 Cultures come into existence by emphasizing the common values, norms, and



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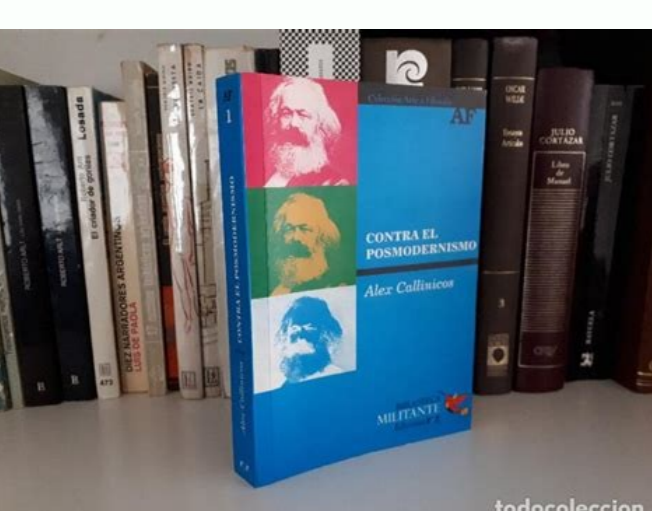
- Emily Bronte's (EB) Life and Background
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- Genre
- Themes

New Left Review 1/152, July-August 1985

TERRY EAGLETON
CAPITALISM, MODERNISM AND POSTMODERNISM

In his article 'Postmodernism, or the Cultural Logic of Late Capitalism' (NLR 146), Fredric Jameson argues that pastiche, rather than parody, is the appropriate mode of postmodern culture. Pastiche, he writes, is, like parody, the imitation of a peculiar 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. This is an excellent point, but I want to suggest here that parody of a sort is not wholly alien to the culture of postmodernism, though it is not one of which it could be said to be particularly conscious. What is parodied by postmodernist culture, with its dissolution of art into the prevailing forms of commodity production, is nothing less than the revolutionary art of the twentieth-century avant-garde. It is as though postmodernism is among other things a sick joke at the expense of such revolutionary avant-gardism, one of whose major impulses, as Peter Bürger has convincingly argued in his *Theory of the Avant-Garde*, was to dismantle the institutional autonomy of art, erase the frontiers between culture and political society and return aesthetic production to its humble, unprivileged place within social practice as a whole. [1] In the commodified artefacts of postmodernism, the avant-garde dream of an integration of art and society returns in monstrously caricatured form, the tragedy of a Mayakovsky is played through once more, but this time as farce. It is as though postmodernism represents the cynical twist and revenge revealed by bourgeois culture upon its revolutionary antagonists, whose utopian desire for a fusion of art and society press it instead, distorted and jaegerly turned back upon them as dystopian reality. Postmodernism, from this perspective, mimes the formal revolution of art and social life attempted by the avant-garde, while unconsciously emptying it of its political content. Mayakovsky's poetry readings in the factory yard become Warhol's shoes and soup cans.

I say it is as though postmodernism effects such a parody, because Jameson is surely right to claim that in reality it is blankly innocent of any such devout satirical impulse, and is entirely devoid of the kind of historical memory which might make such a fulgurant self-consciousness. To place a pile of books in the Tate Gallery once might be considered ironic; to repeat the gesture endlessly is sheer carelessness of any such ironic utterance, as its shock value is universally drained away to leave nothing beyond brute fact. The depths, styles, dehumanized, decontexted surfaces of postmodernist culture are not meant to suggest alienation, for the very concept of alienation must secretly pose a dream of authenticity which postmodernism finds quite unattainable. These flattened surfaces and hollowed interiors are not 'alienated' because there is no longer any subject to be alienated and nothing to be alienated from, 'authenticity' having been less rejected than merely forgotten. It is impossible to discern in such forms, as it is in the artefacts of modernism proper, a very, anguished or desperate awareness of the normative traditional humanism they deface. If depth is metaphysical illusion, then there can be nothing 'superficial' about such artefacts, for the very term has ceased to have force. Postmodernism is thus a gritty parody of socialist utopia, having abolished all alienation at a stroke. By means alienation to the second power, alienating us even from our own alienation, it prevents us from recognizing that utopia not as some remote ideal but, paradoxically, as nothing less than the present itself, rejected as it is in its own brute posturity and scathed through with not the slightest trace of lack. Pastiche, once it has extended its empire across the whole of social reality, strikes the very centre by which it can be recognized for what it is and so triumphantly abolishes itself, returning everything to normality. The traditional metaphysical mystery was a question of depth, absences, foundations, abysmal explorations; the mystery of some modernist art is just the mind-bending truth that things are what they are, unforgoingly self-identical, utterly alien of one's motive or intention; postmodernism preserves the self-identity, but erases its modernist scandalousness. The dilemma of David Hume is surpassed by a simple conflation: fact is value. Utopia cannot



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Preview @inproceedings{Eagleton2004CapitalismM, title={Capitalism , Modernism and Postmodernism}, author={Terry Eagleton}, year={2004} } (NLR 146), Fredric Jameson argues that pastiche, rather than parody, is the proper mode of postmodernist culture. 'Pastiche', he writes, 'is, as parody, the imitation of a peculiar mask, the speech in a dead language; but it is a neutral practice of such mimicry, without any of the reasons of the posterior of parody, amputated from the satirical impulse and of any conviction that beside the abnormal language you have momentarily existed, some linguistic normality... Share this: Facebook Twitter Reddit Linked In the essay of WhatsApp Eagleton, Capitalism, Modernism and Postmodernism, it was first published in the New Left Review in 1983, where its post-Marxist analysis of literature is exposed. He responds by the influence of capitalism in art and its role. Late capitalist and capitalist areas have seen two new forms of literature appear: modern and postmodern. The modern, Eagleton explains, "In colliding with the real social world, establishing a critical and negative distance between itself and the dominant social order"[1], while postmodern works accept the fact that it is a commodity and therefore conflicts between its material reality and its aesthetic structure. Capitalism has transformed art into a

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