



*Corresponding author:

Asst. Lect. Huda H. Jassim

University: Al-Qadisiyah

University

College: College of Education

Email :

Hudah.Jassim@qu.edu.iq

Keywords:

Fragmentation Technique,
Post-modernism, Lyotard
&Lauterbach

ARTICLE INFO

Article history:

Received 3 May 2024

Accepted 8 Jun 2024

Available online 1 Jul 2024



Technique of Fragmentation in Post-Modern English Poetry:Subject Review

A B S T R A C T

This paper is a subject review. It investigates the use of the Fragmentation technique in Post-modern English Literature. The study depends the review style through which it presents certain essays that deal with the Fragmentation Technique. The paper, meanwhile, examines the different opinions and researches by writers in the post-modern contemporary world. It takes into consideration why certain writers and poets adopt the fragmented style and how it contributes to the contemporary chaotic world. The fragmentation technique points out to a way of writing by using discontinuous sequences of words. It refers, to a condition of illusion and meaninglessness which surrounds the post-modern society. The findings of the study suggest that the use of the Fragmentation Technique could serve to enlighten the status of disordered or unorganized form of language which best expresses the spirit of the age.

© 2024 LARK, College of Art, Wasit University

DOI: <https://doi.org/10.31185/lark.Vol3.Iss16.3609>

اسلوب التجزئة في شعر ما بعد الحداثة الانكليزي: مقال مراجعة موضوع

م.م. هدى هادي جاسم الجبوري /جامعة القادسية / كلية التربية
الخلاصة:

تمثل الدراسة الحالية مقال مراجعة موضوع. إذ تتحرى الدراسة استخدام اسلوب التجزئة في الادب الانكليزي في عصر ما بعد الحداثة. ويعتمد المقال طريقة عرض المراجع والتي بها يتم الاشارة الى الدراسات والاراء المختلفة للكتاب والشعراء في العالم الحالي لما بعد الحداثة. فأسلوب التجزئة تشير الى طريقة الكتابة باستعمال التسلسل غير المتواصل او الكلمات المتقطعة. فهو اشارة الى حالة ال لا معنى والاهام التي تحيط بالمجتمع في عصر ما بعد الحداثة. تشير نتائج الدراسة الى ان استخدام اسلوب التجزئة له دور مهم في توضيح حالة الفوضى وعدم الاستقرار للعصر الحديث.

كلمات مفتاحية: أسلوب التجزئة, مصطلح "ما بعد الحداثة", ليوتارد ولوتارباك.

1.Introduction

In the post-modern English poetry, many endeavors are done to express a whole universal aim of separated and unconnected forms. The need to convey a global lack of communication springs from the current circumstances that poets and artists witness in the post-modern age. One of the crucial tools for poets to elucidate their purpose of negativity is Fragmentation. The use of the fragmented utterances and expressions in literature justifies the reason why writers seem unsatisfied with the surrounding condition of artistic movements. Post-modern poets and writers tend to break all the traditional rules and systems of language and writing. They use the non-linear sequences and mixed genres to show a condition of uncertainty and pessimism. The mixture of different techniques represents an essential feature of the post-modern poetry. Fragmentation, pastiche, intertextuality, metafiction and "the plurality of styles" (Sunayna, 2024: p 294) stand for the basic techniques used by poets and writers in the post-modern era. The rejection to strict rules and the doubtful attitude to reality also manifest significant parts of the post-modern style of poetry in addition to the freedom of writing. Sunayna et al (2024) discusses the characteristics of post-modern literature like pastiche, intertextuality, metafiction and fragmented portions in terms of innovative styles which recognize the spirit of the age. Sunayna's *Fragmentation in Post-modern Literature* (2024) also presents the use of fragmented forms in post-modern novels like Seth Grahame Smith's (2009) *Pride and Prejudice and Zombies*. This novel uses fragmented technique to show the mixture between the 19th century elevated culture and the post-modern culture of no meaning. John Fowles' *The French Lieutenant's Woman* (1969), as well as, depicts the fragmented style of writing to narrate the love story of Charles Smithson for Sarah Woodruff as story that has no real identified romantic value. Moreover, Raymond's Ferderman's *Surfiction: Fiction Now and Tomorrow* (1975) dealt with the subject of fragmentation in more specific embodiment, he declares " in those spaces where there is nothing to write, the fiction writer, can at any time, introduce material...totally unrelated to the story". (cited in Sunayna et al, 2024, p 294). Fragmentation, in the view-point of Sunayna, is a technique that divides the literary text into sub-divisions and sections separated by fragments, symbols or spaces. While fragmentation stands for a major principle of post-modern literary writing, intertextuality increases the scope of information and metafiction helps readers to understand the elements of fictional works.

2.The objectives of the study.

1. The study aims to shed the light on the use of "Fragmentation Technique" in English Post-Modern literature with reference to certain writers & poets who adopted it.
2. The study illuminates the importance of Fragmented language in literature to show the hesitated condition of contemporary society.

3.The methodology of the study.

The study is a subject review. It depends on presenting certain essays from poets and writers who deal with the subject of Fragmentation Technique and their contributions.

4.Essays on Fragmentation Technique

The study of fragmentation in post-modern poetry is likely to be discussed in light of Ann Lauterbach's remarkable essay *Towards a Poetics of the Whole Fragment* (1999). This essay, however, highlighted the technique of fragmentation in form of a relation between the "as is" and "as if", between the past and present and between fantasy and reality. The article began by mentioning a story of a broken cup and firstly existed in *Theory and Event* 1999 with the title *Flaws*. The essay started with presenting an epigraph from Barbara Johnson's *Disfiguring Poetic Language* and it portrayed the philosophical value of fragmented words in post-modern society. Lauterbach wrote about the relationship between "As is" and "As if" to determine the shift that the whole world witnesses. She compared between these two phrases in terms of a dichotomy between what is ideal and what is presented in the current world as ordinary valueless situations. (Hand,2022: 11)

Lauterbach (1999) regarded that language has its independent role. But in post-modern time when "as is" represents the meaning between perfection and meaninglessness, this role of language changes into an unidentified form. In her essay, Lauterbach predicted what happens to the conception of post –modern writings in terms of a dichotomy of loss and found . She mentioned how the poem in post-modern age turned into a discontinuous piece of art that avoided perfection and value. For Lauterbach, the dichotomy of the poet & reader, the individualistic & the public, the meaningful and meaningless represented a culturally important factor of appreciating a poem. The idea of "whole fragment", for Lauterbach, is not an individualistic disappointment of unwelcomed conditions, rather it is part of losing one's value in the present context. (Hand,2022: 54)

Lauterbach, then, denoted how she represented syntax as an essential factor for sentence order but, at the same time, she admitted the fact that being too strict to language rules might increase the condition of complexity and obscurity the world lives. Fragmented phrases could make it easier or fruitful to show a state of chaos or disorder.

"In this respect, she distinguishes "the whole fragment" from what she perceives as that problematic Modernist fragment "in which one laments a lost whole, as in Stein, Eliot, and Pound" ...For her, the whole fragment offers a non-totalizing, open-ended poetics of experience; one which acknowledges "our unhandsome condition"" (as cited in Hand, p 2022:53)

The role of language in many aspects could be connected to syntax, but if the meaning of syntax is not identified fully then the possibility for recognizing meaning is complex. In the poetry of post-modern era, the 20th century Irish poet W. B. Yeats used the fragmentation technique in his *The Second Coming* (1920), which examined the idea of the present fear or hopelessness with a future view for completion and salvation. In this poem, fragmentation is used through presenting various fragmented images such as "widening gyre", "anarchy", "falcon", "falconer"

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the center cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

(cited in Trimbacrao and Shivraj, 2012: 2-3)

The fragmentation technique elucidates a principal factor to show the hardships and decay of the world towards the final years of World War I. The first lines of the poem clarified the poet's despair of the world, then the poem predicted a salvation note in the mention of the second coming of Christ. The fragmented style is also referred to in Ezra Pound's poem *In a Station of the Metro* (1913). This poem which consists of two lines only, "The apparition of these faces in the crowd: Petals on a wet, black bough." (cited in word press. Com, 2016: 1)

The use of words like "faces", "petals" and "black bough" indicates Pound's use of the fragmentation style. "faces" refers to people because in a crowded place like the station, it is difficult to distinguish people. And "black bough" reflects the station itself which embodies the poet's despair and future fears.

On the meaning of fragmentation, there is an emphasis to focus on what Jean Francois Lyotard considers about the term "Post-modernism". In his views about the conception of post-modernism, Lyotard regards post-modernism as an objection to "metanarratives" (Smith, 2001: p355). Metanarratives are usually connected to people' belief and philosophy. For Lyotard, knowledge should be discovered by search not by belief, since metanarratives deal with beliefs that may not be true. The difference between old and new knowledge, for Lyotard, springs from the idea that the old knowledge was based on truth that may not be proved true, while the new knowledge is related to discovery and proved truth. In this way, post-modernism could be put against metanarratives. The definition of post-modernism, according to Lyotard, is the literary movement in art and is part of modernism but comes as a refusal of the metanarratives of modernism. Just as post-modernism manifests an artistic style, it also denotes a change in thought and an opened sphere for thoughts in different fields of life, like music, geometry and literature.

The technique of fragmentation in post-modernism, according to Lyotard, is only part of the discontinuity and unidentified relations of the world that post-modernism depicts. Fragmentation is a technique of language which states the possibility of finding knowledge far from the impact of metanarratives. It is , indeed, the use of fragmented language which illustrates the disintegrated systems of the post-modern world. The post-modern skepticism justifies its principle of knowledge through questioning. (Smith, 356) However, this view of post-modernism could be criticized by many post-modern thinkers who consider that the world goes to no value at the end when it loses the universal truth. For instance, there are certain concepts in religion stand for constant principles in people's life that form an accepted and formed system of life based on what is universally known. Post-modernism gives no respect to metanarrative and thus, for Lyotard, it neglects the accepted truth of the old knowledge and started the search for the use of language change instead.

Furthermore, in her *The Fragment: Towards a History and Poetics of a Performative Genre* (2004), Camelia Elias dealt with the meaning of fragmentation as sort of ambiguity or undefined notion. She declared, "much of the appeal to the fragment relies on the fact that one can never be sure of what exactly constitutes a fragment". (as cited in Guignery & Drag, ed. 2019: p 10) In this respect, fragmentation embodies loss, destruction and dehumanization in the humanistic levels.

Linguistically, it comes from the Latin "fragmen", "fragmentum" originally from "frango" which means to "break, shatter, to crash". (Guignery & Drag, p12)

Guignery & Drag, ed. (2019 : p12-13) manifested the use of fragmentation in post –modern literature when mentioned the poetry of 20th century English literature. Poets after the World War I used the fragmentation technique for the purpose of expressing a whole world hopelessness. In his *The Waste Land* (1922), T. S . Eliot used the fragmented forms to show disintegrated society instead of gathering all opinions together in a unified construction. The subject of the fragmented language, thus, refers to a consistent tendency towards a subjective reading of fragmented technique in post-modern poetry. Fragmentation is, thus, dividing the text into segments, short expressions and some undefined words separated by spaces.

However, post-modern life and the new technologies put several rules in constructing humans' life. The techniques used by writers and even the other influences of life far from literary scopes all come under the tremendous effect of modernity in the current life. In the contemporary society of technology and advanced researches, people focus on what touches them. The need to communicate globally without particular emphasis on certain restricted rules.

Ridha (2024, p 60) mentioned the communication relations through multiple uses of media forms and the skills that affect people. Even the external factors of the surrounding media world could be a direct influence on the modern man's mind.

After all, literature and its different genres stand for the principal instrument through which poets and writers illuminate their message to readers. The use of various literary techniques like fragmentation, metafiction and the pastiche attempt to answer the wonders and doubts readers may find in the literary texts.

Conclusion

Post-modernism is a complex term which elucidates the way modernist writers, poets and thinkers use fragmented language to show the chaotic status of the post-modern society. Fragmentation technique is used for the purpose of offering a world awareness and notification that there is no definite truth. Fragmentation in post-modern poetry, however, deals with the way poets uses juxtaposed unconnected phrases for the sake of showing discontinuity and meaninglessness. The one identified interpretation carries no value according to the post-modern theory and it refers to an unaccepted social form. The Lyotardian theory of post-modernism and Camelia Elias' notion and that of Lauterbach manipulate a picture of post-modern literature in which Fragmentation technique is principal and functional.

References

- Fragmentation and Despair in 'The Second Coming' by W.B. Yeats and 'In a Station of the Metro' by Ezra Pound. (2023, September 08). Edubirdie. Retrieved April 26, 2024, from <https://edubirdie.com/examples/fragmentation-and-despair-in-the-second-coming-by-w-b-yeats-and-in-a-station-of-the-metro-by-ezra-pound/>
- Guignery and Drag, ed. (2019). *The Poetics of fragmentation in Contemporary British and American Fiction*. United states. Library Studies of Veron Press.
- Hand, D. (2022). 'The whole fragment': Fragments and ethics in the poetry of Ann Lauterbach. *Frontiers of Narrative Studies*, 8(1), 51-77. Retrieved from <https://doi.org/10.1515/fns-2022-201>
- Lauterbach, A. (1999). On Flaws : Toward a Poetics of the Whole Fragment. *Theory & Event* 3(1) Retrieved from https://writing.upenn.edu/library/Lauterbach_On-Flaws.html
- Ridha, M. A (2024). Skills of television news announcers in the success of the communication process. *Lark Journal* 60 ISSN: 1999-5601 (Print) 2663- 5836 (online). Retrieved from <https://doi.org/10.31185/lark.3472>
- Smith, James K.A. (2001) "A Little Story About Metanarratives: Lyotard, Religion, And Postmodernism Revisited," *Faith and Philosophy: Journal of the Society of Christian Philosophers*: Vol. 18 : Iss. 3 , Article 6. Retrieved from <https://place.asburyseminary.edu/faithandphilosophy/vol18/iss3/6>
- Sunayna. (2024). Fragmentation In Postmodern Literature. *Migration Letters*, 21(S6), 293–295. Retrieved from <https://migrationletters.com/index.php/ml/article/view/7912>
- Trimbacao, M. & Shivarj, S (2012). A Critique Study of W. B. Yeats's The Second Coming. *Review Of Research* Vol.1,Issue.VII/April; 12pp.1-4 ISSN:-2249- 894X. India. Abhinav Education Society's College of Engineering & Technology. Retrieved from <https://arastirmax.com/en/system/files/dergiler/177289/makaleler/1/7/arastirmax-critique-study-w.b.yeatss-second-coming.pdf>
- www.word.Press.com <https://akademician.files.wordpress.com/2016/04/pound-selected-poems2.pdf>