

MY AWESOME THESIS

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My Awesome Thesis

*This subtitle is sooooo long
I'm 'a break it up*

ACADEMISCH PROEFSCHRIFT

ter verkrijging van de graad van doctor
aan de Universiteit van Amsterdam
op gezag van de Rector Magnificus
prof. dr. ir. K.I.J. Maex

ten overstaan van een door het College voor Promoties ingestelde commissie,
in het openbaar te verdedigen in de Aula der Universiteit
op maandag 21 oktober, te 14.00 uur

door

Phil Henry Doctor

geboren te Parijs, Frankrijk

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Chapter 1

Introduction

The first chapter of the thesis, which introduces your PhD project. The filler-text below was created with the postmodernism generator¹.

1.1 Socialist realism and modern objectivism

“Sexual identity is dead” says Lacan. Sargeant[1] implies that we have to choose between the Sontagist camp and the predialectic paradigm of context.

The characteristic theme of the works of Tarantino is a self-supporting reality. Thus, Foucault promotes the use of structural theory to analyse society. The subject is contextualised into a modern objectivism that includes sexuality as a totality.

It could be said that the main theme of Tilton’s[2] critique of dialectic nihilism is not, in fact, discourse, but subdiscourse. In *Pulp Fiction*, Tarantino analyses the Sontagist camp; in *Reservoir Dogs*, however, he reiterates socialist realism.

In a sense, Lyotard’s analysis of the Sontagist camp states that the *raison d’être* of the poet is social comment. If socialist realism holds, we have to choose between the preconstructive paradigm of consensus and deconstructivist feminism.

However, Debord uses the term ‘socialist realism’ to denote the role of the participant as observer. Cameron[3] implies that the works of Tarantino are reminiscent of Glass.

But Baudrillard uses the term ‘neocultural destructuralism’ to denote the futility, and eventually the dialectic, of materialist class. The premise of the Sontagist camp suggests that consciousness is capable of deconstruction, but only if narrativity is equal to truth; otherwise, Derrida’s model of postsemantic objectivism is one of “textual predialectic theory”, and thus part of the meaninglessness of narrativity.

¹<http://www.elsewhere.org/journal/pomo>

1.2 Narratives of futility

If one examines socialist realism, one is faced with a choice: either accept cultural socialism or conclude that the purpose of the reader is social comment. Thus, the example of modern objectivism intrinsic to Tarantino's *Pulp Fiction* is also evident in *Jackie Brown*. If the subdialectic paradigm of context holds, we have to choose between the Sontagist camp and cultural discourse.

The characteristic theme of the works of Tarantino is the difference between language and class. Therefore, Baudrillard suggests the use of premodernist desituationism to challenge hierarchy. The main theme of Reicher's[4] model of modern objectivism is a predeconstructive reality.

But Derrida uses the term 'Sontagist camp' to denote not narrative, but sub-narrative. An abundance of appropriations concerning capitalist libertarianism may be discovered.

However, the characteristic theme of the works of Tarantino is the role of the observer as writer. Baudrillard uses the term 'Sontagist camp' to denote not discourse, but neodiscourse.

It could be said that the primary theme of Prinn's[5] critique of modern objectivism is the fatal flaw, and hence the failure, of prepatriarchial sexual identity. Lacan uses the term 'Sartreist existentialism' to denote the role of the reader as writer.

However, in JFK, Stone affirms the Sontagist camp; in *Heaven and Earth* he deconstructs the textual paradigm of narrative. McElwaine[6] implies that we have to choose between modern objectivism and dialectic rationalism.

1.2.1 Stone and pretextual narrative

"Society is responsible for outdated, elitist perceptions of art" says Lyotard; however, according to von Ludwig[7], it is not so much society that is responsible for outdated, elitist perceptions of art, but rather the paradigm, and eventually the failure, of society. But Foucault promotes the use of socialist realism to modify and read sexual identity. The subject is interpolated into a modern objectivism that includes language as a paradox.

If one examines postcapitalist discourse, one is faced with a choice: either reject modern objectivism or conclude that art serves to entrench the status quo. However, Marx suggests the use of the Sontagist camp to attack class divisions. The main theme of the works of Stone is the collapse, and thus the meaninglessness, of textual consciousness.

"Sexual identity is part of the futility of reality," says Debord. But Baudrillard uses the term 'socialist realism' to denote the role of the observer as poet. The paradigm, and subsequent fatal flaw, of the Sontagist camp depicted in Stone's JFK emerges again in *Heaven and Earth*, although in a more self-falsifying sense.

In a sense, the primary theme of Brophy's[8] essay on socialist realism is not desublimation as such, but predesublimation. If the Sontagist camp is correct, the works of Stone are not postmodern.

It could be said that socialist realism states that the collective is fundamentally elitist. Foucault promotes the use of the Sontagist camp to modify class.

But the characteristic theme of the works of Stone is the stasis, and hence the futility, of postmodern art. A number of discourses concerning not, in fact, theory, but subtheory exist.

Thus, Derrida suggests the use of the textual paradigm of reality to deconstruct capitalism. Buxton[9] suggests that we have to choose between socialist realism and textual narrative.

1.2.2 The Sontagist camp and Foucaultist power relations

If one examines the neodialectic paradigm of expression, one is faced with a choice: either accept socialist realism or conclude that narrativity is capable of intentionality, but only if Derrida's critique of Foucaultist power relations is invalid. It could be said that the premise of socialist realism states that the Constitution is part of the paradigm of sexuality. Any number of deconstructions concerning constructive narrative may be found.

Therefore, Bataille promotes the account of the Sontagist camp to challenge and analyse class. Baudrillard uses the term 'Foucaultist power relations' to denote a subtextual totality.

However, the primary theme of Dietrich's[10] essay on socialist realism is the dialectic, and eventually the paradigm, of cultural society. In *The Ticket that Exploded*, Burroughs reiterates the Sontagist camp; in *Queer*, although, he examines socialist realism.

It could be said that Derrida suggests the use of the Sontagist camp to attack outmoded perceptions of sexual identity. The example of Foucaultist power relations prevalent in Burroughs's *Port of Saints* is also evident in *Naked Lunch*.

1.3 Narratives of failure

"Class is a legal fiction," says Marx. However, Bataille uses the term 'posttextual cultural theory' to denote the role of the participant as poet. The subject is contextualised into a Sontagist camp that includes truth as a paradox.

The characteristic theme of the works of Burroughs is the genre of neocapitalist consciousness. Thus, an abundance of theories concerning the role of the writer as poet exist. Cultural Marxism suggests that the task of the observer is deconstruction.

But many deappropriations concerning socialist realism may be revealed. If the Sontagist account holds, we have to choose between Foucaultist power relations and Debordist situation.

It could be said that any number of narratives concerning not situationism per se, but postsituationism exist. Lacan promotes the use of the subsemanticist paradigm of expression to challenge sexual identity.

But the subject is interpolated into a Foucaultist power relations that includes culture as a reality. Sargeant[11] holds that we have to choose between socialist

realism and textual discourse.

Therefore, Sartre uses the term ‘Foucaultist power relations’ to denote the common ground between class and art. The primary theme of Reicher’s[12] model of socialist realism is not discourse, but prediscourse.

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