English Language Teaching in the Postmodern Era
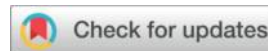
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Abstract

The research paper highlights the study of English Language Teaching in Postmodernism. Postmodern writing is a type of writing which is stamped, both ideologically and elaborately by dependence on such artistic shows as mystery, fracture, temperamental storytellers, regularly ridiculous and absolutely incomprehensible games, plots, suspicion, farce, authorial self-reference, and dim diversion. Theoretically, it is thought that postmodern philosophy, a pervasive idea and a popular catchphrase in philosophy, science, and art, has had some influence on TESOL. Postmodernism is not enthusiastic about limits and cutoff points, which implies there is no generally a set date we can highlight and state, that is actually when postmodernism started! Truth be told, a few people have contended that postmodernism is more about a mentality than a chronicled period or a specific arrangement of methods. World War II and the ghastliness of the Holocaust majorly affected the social scene of the majority of the world, it really wanted to shake things up and impact how individuals thought and composed. Postmodernism is about the relationship between works, recollecting the various ways in which one substance references another or various others. The paper will study English Language Teaching in postmodernism reflected in the terms of metafiction, intertextuality, pastiche, minimalism, maximalism, and irony.

Keywords: English Language Teaching, Post Modernism, TESOL, metafiction, intertextuality, pastiche, minimalism, maximalism, and irony.

Introduction

Meta-fiction in postmodern writing was first utilized by William H. Gass in a 1970 paper, "*Philosophy and the Form of Fiction*," "metafiction" flags the sort of content that underscores its status as a book. Metafiction thinks about the way that its fiction some composing may endeavor

to be naturalistic or sensible, anyway postmodernism doesn't hide what it is. In all honesty, it shows it. The mindful vibe, the prime model is metafiction, which we frequently find in postmodernism. Metafiction uncovered every bit of relevant information, instead of endeavoring to make it resemble a window on the world and disguise its structure and techniques. Like other fields and disciplines, TESOL has been impacted by postmodernist theory, and the field is no exception. Concentrating on methods and strategies, multiple intelligences, chaos/complexity theory, and critical theory are just a few examples that support the notion that TESOL is currently experiencing a postmodernist period.

There are loads of various routes in making evident references to narrating shows, which essayists can have this effect story inside a story, yet what they share practically speaking is that they point out the procedures of perusing and composing. This method began to stand out during the 1960s when it was utilized in some exemplary messages, for example, John Barth's *Lost in the Funhouse*, Kurt Vonnegut's *Slaughterhouse-Five,* and Thomas Pynchon's *The Crying of Lot 49*. At that point arrived at the tallness of its prominence in the seventies; however, a few creators, for example, Thomas Pynchon and David Foster Wallace continued utilizing it in spades. Metafiction has become a significant piece of mainstream society. Through its references to digest styles and shows, metafiction gives us another instance of postmodernism's bric-a-brac approach. Postmodern writing is not basic about making something new fairly battling against this. However, postmodernists take the path of least resistance and grasp composing tales about stories, rather than getting hindered in a mission for what's bona fide or genuine. Linda Hutcheon thought of the expression "historiographical metafiction" in 1988, as an augmentation of the idea of metafiction.

The term portrays anecdotal writings that carry history in with the general mish-mash a combo that removes us from the possibility of history as features to the way that scholars can put their

own turn on things. John Donne, an artist once composed that "*No man is an island*," and for postmodernists, no content is an island. There is a wide scope of strategies that makers can utilize in order to highlight these associations, including pastiche, farce, refers to, and direct references, similarly as subtler motions to other material. Since the 1990s, when the idea of method was initially questioned, postmodernism appears to have had an impact on TESOL. The pursuit of the elusive "best" teaching method is defined as a "predetermined packaged deal" of static attitudes, theories, methods, and techniques (Strevens, 1977) generally applicable across a wide range of audiences—that would effectively teach students a foreign language in a classroom consumed the ELT profession for many centuries. What these systems share for all intents and purposes is that they are instances of intertextuality. Julia Kristeva begat the expression "intertextuality" in 1966, clarifying that there are two connections going on at whatever point we read content: there is a connection between the content and different writings in the vertical pivot and among us and the writer of the event hub.

The meaning of intertextuality is given by the vertical hub, still, the two tomahawks accentuate that no content exists in an air pocket and that we have to perceive how existing functions shape current readings and writings. Intertextuality takes care of a portion of the unavoidable issues about writing e.g., can a book be found in confinement, or do we have to take a gander at how it identifies with different writings? It is as of now certain that, for postmodernists, no content exists in disengagement and that works of writing must be made utilizing stuff that exists. Taking a gander at it from this viewpoint, at that point, intertextuality is unavoidable, postmodern creators may appreciate causing to notice it yet it is consistently there. Roland Barthes, a scholar, summarizes, a book is "a multidimensional space where an assortment of works, none of them unique, mix and conflict". Another inquiry that has been talked about significantly throughout the years is whether

the essayist is in full control of the substance, or whether the reader assumes a functioning job. From one perspective, the writer weaves together this assortment of entombing literary references; be that as it may, we as readers make a psychological association. This demonstration includes perceiving shows academic sorts call these "codes" and is something we do ordinarily when we read or view any kind of substance, it goes into our memory bank and shapes our reactions to different writings. Intertextuality regards writing as a system and welcomes us to get on how content identifies with different writings. This heavenliness separates postmodernism from some other abstract developments that are about authenticity and naturalism.

According to Brown (2002), a method can be thought of in this sense as a generalised, specified series of classroom requirements for achieving linguistic goals or as a collection of technically u nified classroom strategies that are believed to be applicable in a wide range of contexts and audi ences. Postmodernism does not attempt to mask that content is developed, and that is the reason intertextuality is so postmodern it helps us to remember the very thing that some different sorts of writings attempt to stay quiet about. Heaps of postmodern fiction is intertextual, yet the idea is at the center of Jorge Luis Borges' *The Library of Babel*. The story portrays individuals' frantic, worthless endeavors to interpret the substance of a library. With people getting discouraged as they furrow on, Borges expresses, "The certitude that everything has been composed refutes us or transforms us into ghosts." Vladimir Nabokov's Lolita has become so notable that its artistic style now and again gets disregarded. Depending on it; this novel is overflowing with various sorts: diary, criminologist fiction, parody, sentiment, authenticity, catastrophe, fantasy, and mental contextual analysis. In references to the works delivered by Edgar Allan Poe, T.S. Eliot, James Joyce, and Lord Byron Laurence Sterne, we discover genuine instances of intertextuality.

Pastiche is what might be compared to a composition it is drawing on what as of now exists. However not tied to making something without any preparation. Be that as it may, a pastiche mimics different sorts of messages. It resembles playing spruce up-a book may assume the pretense of a hardboiled analyst novel, a Gothic drama, or a covert agent experience takes your pick. The postmodern creator doesn't need to pick only one, they can emulate the same number of kinds as they like. Individuals some of the time get spoofed and pastiche stirred up, since they are the two instances of intertextuality, and depending on our insight as readers, we cannot perceive pastiche or satire in real life except if we recognize what they are referencing. Be that as it may, spoofs typically overstate and makes jokes about the first material. Pastiche, then, embraces the styling of the first however does not remark on or ridicule the material on the off chance that anything; is bound to pay tribute. Similarly, as with postmodernism as a rule, not every person is enamored with the possibility of pastiche, Fredric Jameson broadly called it silly and void. Despite its faultfinders, however, pastiche is a super-well-known system in postmodern messages and can be found in every aspect of mainstream society.

Where minimalism is tied to making things clean, relaxed, and perfect, maximalism runs contrary to the natural order of things by grasping abundance. For some postmodernists, maximalism is the place it is at. Since postmodernism does not adhere to any quick standards, its writings can be any length. Postmodernists simply love to portray stuff. These creators additionally tend to, go off on digressions. Postmodernism certainly does not adhere to customary thoughts regarding plotting and account structure, which means creators are bound to take preoccupations and investigate different topics and subplots that intrigue them. As with such a significant number of postmodern attributes, maximalism allows the creator to explore. Since we are living during a time in which the line between bona fide and inauthentic has gotten obscured so state the promotions, we should

simply toss everything in with the general mish-mash as opposed to getting impeded with what is genuine/bogus or certain/unsure. English teachers should actually be wary of fundamental ideologies that portray the global character of English as neutral and cognizant of the political dimension in ELT. They need to critically assess how their actions may contribute to the perpetuation of social injustices (Pennycook, 1994). From critical pedagogical perspectives, a number of aspects of this critical turn have been investigated, such as critical approaches to TESOL (Pennycook, 1999), linguistics and gender education (Davis and Skilton-Sylvester, 2004), testing methodology (Shohamy, 2001), discourse analysis (Fairclough, 1995), and critical classroom conversation analysis (Kumaravadivelu, 1999). In fact, so much attention has been given to this topic that a brand-new subfield termed critical applied linguistics (Pennycook, 2001) has been developed to meet this perceived demand.

The irony is not a priority of postmodernism; however, the promotions simply claim it. It is a sort of like mockery simply fancier. Irony can be utilized to feature the preposterousness or seriousness of major circumstances or it very well may be lively. Irony had detonated onto the mainstream society scene by the 1990s. Truth be told, it had become so famous that it appeared to have lost its effect; individuals even began discussing the finish of irony, particularly in the quick wake of 9/11. For a few, irony appeared to have no spot following the genuine awfulness of this catastrophe. As folks like Joseph Heller and Kurt Vonnegut had appeared because of WWII, however, incongruity can generally be a successful artistic gadget it might hide out for some time, yet it generally returns.

Conclusion

With regard to the posed question, we have seen that TESOL, in theory, has been impacted by postmodernist theories just like other disciplines and fields. Beyond methods' emphasis on

approaches and strategies, multiple intelligences, chaos/complexity theory, and critical theory are all examples that attest to the aforementioned claims that the TESOL is also in a postmodernist era. But in reality, the majority of developing nations where TESOL is used are still in the modern era. Postmodernism's adoration for metafiction and intertextuality adds to its maximalist character. It is unavoidable looking at this logically: if a creator is making heaps of references to different writings and to itself as a book at that point, we are in all probability managing a work of maximalist fiction. Maximalism is truly barefaced about including loads of outside references and information. Zadie Smith's *White Teeth* (2000) is a great case of maximalism-following the lives of three families of more than three ages, the novel is jam squeezed with different settings, characters, and voices. With all that going on, it is no big surprise that the novel ponders such huge numbers of subjects. The twentieth century can be isolated into two indisputable periods as shown by some researchers, one by postmodernism and the other portrayed by the advancement improvement. A couple of individuals acknowledge that postmodernism was a response to the advancement and subsequently think about them as two pieces of comparative improvement.

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