

## **Creation of Meaning as It Applies to Things: Analysis of Jameson's and Baudrillard's Arguments**

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### **Abstract**

The presentation of meaning through things occurs via images in the society. Many ideas have been presented in relation to this issue and discussion sections have occurred concerning this problem. The implementation of the meaning through things is impossible without visualization. The understanding of this visualization is one of the main aspects of concern. Having reviewed two works devoted to the problem of meaning I would like to express my personal opinion in relation to these works having supported it with Brown's argumentation. Jameson's and Baudrillard's arguments presented in their books *Simulacra and Simulation* and *Postmodernism* respectively differ in their attitude to meaning and its origin. Sub cultural 'meaning' raises several complexities surround the inference. These two theorists have various arguments in relation to the meaning which disappears in the never-ending play of images that are comparable and atheistically not alike.

**Keywords:** Postmodernism, Simulacra and Simulation, Idea, Argument, Meaning, Thing.

### ***1. Creation of Meaning as It Applies to Things According to Fredric Jameson***

Jameson recognizes the meanings through the history of images. He takes significant assessment of the media in the context of postmodernism theory and elaborates on the ideas such as equality, difference and lenience of the power to stand up in investigating an industry that maintains social standing. Jameson's focus on image is considered through the prism of the postmodernism theories which are largely influential in consideration and questioning whether such idea may possibly exists (Jameson 45). Jameson defines postmodernism as a theory of new depthlessness in an entirely new perception of image that leads to weakening of its historical nature. This definition borrows ideas from Barthes's myth theory, which in its logical conclusion offers a regular use of integration and appropriation. Jameson is sure that the meaning in thing reflected through images is based on the multiple natural meaning which makes it different from its own origin. According to Jameson, however, it is a failure to argue that a multiplicity of the meanings in postmodernism gets its connections to exact contexts, which leads to a social image (Jameson 68). It occurs because of the changes of significations and multiplication. Neither unity of the old nor a disintegration of the new regime exists in the society. There is still presence of some strong norms of collective issues at work. This can lead to politicization of culture, which eventually realizes a norm of depoliticized culture (Jameson 145).

Depthlessness re-emerges since the following idea. In Jameson's model image seen through postmodernity, there is no clear possibility for one to create a form of actual transformation because one lacks any power to sustain. Every second thought is supposedly equalized into a comparative opinion (Bertens, Johannes and Joseph 34). Jameson stated that styles lose their political meaning in sub culture where one is unable to take social differences as the primary cause.

### ***2. Creation of Meaning as It Applies to Things According to Jean Baudrillard***

Baudrillard's vision of expression of meaning through things in images is different. Forming his arguments on the same basis, Baudrillard states that it is all about metaphysics in this world where all meanings are separate from their historical origins and exist merely to defend the fact that no any real meaning exists (Baudrillard 78). Baudrillard's vision of the issue means that creation of the meaning of things expressed in images still bases on the previous versions. He is sure that there is nothing unique as it is a continual rehashing and imitation of ancient styles because there is no norm to contradict.

For example, looking at the story of the Nazis and their perceived way of identification with the symbol of punk style, the theorist finds the meaning exceedingly indecipherable since it shows that the only way to differentiate between the sick and the healthy one is simply looking at the symptoms of an illness (Bertens, Johannes and Joseph 77). This is exactly what the scholar wants to deliver to the reader. All the present images (meaning expressed through the things) are derived from the previous versions of the similar meanings and their implementation in the things.

### **3. Brown's Argument**

Bill Brown criticizes the theories of postmodern culture through his work in a number of ways (Brown 8). He tells a story that explains possession as something that is strange, more than history which relies on culture of consumption. In this book, Bill Brown argues that thinking is not based on experiences and that the media influence is minimal. He states that what we project in our brain, is a replica of the things that humans encounter in their day-to-day lives. He further explains that these occasions always exist outside the scene of one phenomenological attention that nonetheless makes aware that we become prisoners in things and our body is a part of the things (Brown 18).

Bill Brown explains that things of meaning may not live within an individual. Since both theories are found within reach and somewhere without the theoretical field, beyond a certain limit, it is identifiable yet not definite. I think that a better meaning of the objects within the area of phenomenology is often less in vision (Brown 22). Therefore, Brown states that methodology of fetishism is not a part of the error in detail as it is a condition of thought, the new thoughts as objects that constitute human subjects. They are surrounded on factors like their movement, fear, and relation to other subjects. Although Bill Brown wants to appreciate that there is a form of transcultural pole of the institution of things, he lays his ideas on the natural stratum that disputes his discussion about the definition of a thing what things are for a given society (Brown 25).

### **4. Analysis of Jameson's and Baudrillard's Arguments**

The relation of the meaning to a detailed situation with the only possibility to separate a political statement from a fashion statement is through images. Otherwise, this perception neglects the fact that cultural image may appear to share the same problem that it always has in the context of history. However, Baudrillard's medical analogy does not successfully construe to the field of social study where both the image and the plan to do an analysis on every object considered. I agree with Baudrillard in the necessity to examine the influence of mass media on postmodern culture (Bertens, Johannes and Joseph 80). The proper understanding of sub culture theory or culture industry is required for understanding the mass media affects. Some myths about social culture and meaning ripen better than social strata and someone will not automatically marry the idea that since something is integrated, its new stature of justification will necessarily seize. For Baudrillard, it is not possible to make out meaning simply by penetrating for the cause of specifics. However, it is a circular process where facts are built at the juncture of models (Bertens, Johannes and Joseph 85). In my view, these models act as ways of behaving and reacting to phenomena that are already extolled in the orchestration and decoding rituals of the media.

The media does not in any way mediate between official discourses and experience. Single dimensional media models based on analysis of exact social groups in turn affect the mentioned above groups which influence more media analysis. In that case, such models cannot be defined as every person is already constructed by them. In comparison to an activist model, the political activist in postmodern society is simply behaving in the same way. Jameson argues that the reality is to de-historicize the image of sub culture that has never there at the beginning (Woods 65). Just in the same way, the categorized sub culture is a de-historicized image of sub culture that has never existed (Bertens, Johannes, and Joseph 89). Whereas long time ago cultural trick and socially knowledgeable subject might be opposed, currently they are both simply playing out their media outlined roles, which are the "social libretto whose bewildered listeners we are" (Baudrillard 88). However, according to Baudrillard's explanation, things may not be as miserable based on the claims. When I compare, nothing would be wrong with any of the models if only every possible and detailed world view would be as diverse as not to be easily identified models at all (Woods 88). Consequently, if there is anything that does not approve them; if they reject the real, it must be by some way restricting to other viewpoints.

## **5. Conclusion**

It clearly explains that media, especially in its postmodern plurality, still disregards certain voices of access, which graduate to a set of criteria of rejection or political agenda (Woods 88). Therefore, there are possibilities of identifying viewpoints outside of the prescribed models that reverse that schema. However, some of the cultural representations are still censored because of ideology to resist one that covers politics behind the same varied images. To conclude, according to Baudrillard, nothing is at stake anymore in real life. Those involved in conflicts get fooled into believing that something is possibly changing when appreciation to the ultimate systemic directs, such as nuclear weapons, never will. Therefore, I agree with the theory on post modernity that suggests more range, more division, and less evident connection between official discourse and living experience of theories that posit the end of truth.

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