

The Postmodern Song

“Class is part of the economy of truth,” says Sartre. The subject is contextualised into a subcapitalist discourse that includes consciousness as a totality, an expressionism that includes truth as a paradox. Lacan suggests the use of expressionism to deconstruct outmoded, sexist perceptions of society. An abundance of narratives concerning expressionism exist. Thus, neocapitalist feminism states that culture is used to marginalize the Other. But Foucault uses the term ‘structuralist neocultural theory’ to denote the difference between language and sexual identity.

“Society is part of the paradigm of consciousness,” says Sartre; however, it is not so much society that is part of the paradigm of consciousness, but rather the absurdity, and some would say the futility, of society. Marx uses the term ‘deconstructivist objectivism’ to denote the bridge between truth and society. If expressionism holds, we have to choose between Baudrillardist simulation and neodialectic dedeconstructivism. It could be said that the subject is interpolated into a structuralist neocultural theory that includes reality as a totality.

The premise of structuralist neocultural theory holds that the collective is capable of significance. But Derrida uses the term ‘expressionism’ to denote the defining characteristic, and some would say the economy, of cultural sexuality. Sartre’s essay on conceptual precapitalist theory suggests that sexual identity has objective value, given that truth is interchangeable with narrativity. Therefore, if structuralist neocultural theory holds, we have to choose between expressionism and neotextual cultural theory.

(Lyrics adapted from the essay “Expressionism and Structuralist Neocultural Theory” produced by *The Postmodernism Generator* [www.elsewhere.com/pomo] October 20, 2010.)