

Modernity to Resistance: Marxism and Extension

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ABSTRACT

*Marxism and left intellectualism are experiencing decline across South Asia, partly because left ideas have historically been communicated without aesthetic sensitivity, and because a gap persists between Marxism as party politics and Marxism as academic methodology. This paper revisits and reinscribes ideas first explored in the author's earlier booklet, *Healing Thoughts on Tender Theory and Discourses on Literature and Culture*, reconsidering them through decades of intervening scholarly development. The paper traces how Marxist and leftist concerns extend beyond classical political economy into modernity critique, historiography, visual art, and postcolonial pedagogy, while examining Marxism's specific trajectory within Nepali higher education. Employing a qualitative, interpretive design grounded in close textual and visual analysis, the study draws on philosophical sources (Kant, Nietzsche, Habermas, Marx, Horkheimer, and Adorno) alongside a nineteenth three twentieth-century paintings, read through deconstructionist, feminist, and postcolonial frameworks. The analysis reveals that Enlightenment rationality, despite its progressive aspirations, functioned as a Eurocentric grand narrative that marginalized non-European and subaltern experience. Marxist historiography, alongside New Historicist and cultural materialist approaches, offers a corrective by relocating history within contested, ideologically situated storytelling. Visual artists independently registered this critique, giving aesthetic form to the failures of Enlightenment progress. The paper argues that Marxism's academic and methodological value—particularly in shaping subaltern studies, postcolonial theory, and gender-inclusive pedagogy at Nepali universities—persists independently of its declining political fortunes, offering a model for sustaining critical humanities education amid shifting political landscapes.*

Introduction

Many years ago, I wrote a booklet, *Healing Thoughts on Tender Theory and Discourses on Literature and Culture*. In this paper, I revisit the booklets to trace two major concepts critiqued around Marxism and left intellectualism. Left, particularly Marxism, is on the decline in South Asia because the idea could not be communicated

with aesthetic zeal, and the idea of Marxism in party politics and the Marxist idea as methodology have some key departures between them, which the political leaders could not learn with a secular mind and less aggression. I belong to the school that gives methodological value to Marxism in academia. Similarly, methodologically, I am a deconstructionist, feminist, post-de-colonialist. My conceptual position is that I am revisiting

my writing, revising it, and reinscribing my ideas from my personal comprehension decades ago to my present understanding of Western ideas. It is an expressive paper on the nuances of left discourse originating from Marxism and being appropriated in post-de-colonialism. The paper has four sections: Modernity and Enlightenment, Notions of History: Left and the Subaltern. I also refer to some paintings which are the extensions, suggestively though, of Marxist and/or Leftist concerns in relation to the limits of historiography of the Enlightenment kind. Finally, I contextualize the relationship between Left and English curricula in Nepali higher education.

Methodology

This study adopts a qualitative research design, situated within critical and interpretive humanities scholarship rather than empirical or statistical inquiry. It follows a hermeneutic and textual-analytical approach suited to tracing conceptual genealogies across philosophy, literary theory, and visual art.

Sources of data are primarily secondary and archival, drawn from foundational and critical texts on modernity, enlightenment, and Marxist thought—including works by Kant, Nietzsche, Habermas, Marx and Engels, and Horkheimer and Adorno. These are supplemented by visual sources, namely paintings by Peter Blume, Wassily Kandinsky, Edvard Munch, and Salvador Dalí, treated as extensions of the same intellectual concerns. The author's own earlier booklet also serves as a reflexive, self-referential data source.

Data collection was conducted through close reading and re-reading of primary philosophical texts, critical commentaries, and archival records of the selected artworks, alongside a revisitation of the author's prior writing to trace shifts in personal and scholarly understanding over time.

Data analysis proceeds through comparative and intertextual close reading, situating philosophical arguments against one another (e.g., Kant versus

Nietzsche versus Marx) and against visual representations, using deconstructive, feminist, and postcolonial interpretive frameworks to reveal how Marxist and leftist thought extend beyond party politics into aesthetic and pedagogical domains.

Results and Discussion

Modernity and enlightenment

The section deals with the concepts of the following thinkers: Immanuel Kant, Frederick Nietzsche, Jürgen Habermas, and finally Karl Marx. These thinkers have written about enlightenment or modernity and its influences and limitations in European cultures in general. What is relevant is the critique of modernity continued by left intellectuals from the Frankfurt School and Post-de-colonialism. The term modernity is still a problem because 'this' European grand narrative is like a phantom of oursoldiers¹ who does not want to leave us but, as it did upon King Vikram, kept on telling stories, and even when it was gone, the memory of the specter's tale has continuously haunted us. Whenever modernity appears, it is only in Western intellectualism, as if there are no modernities. This is the issue: pluralism of modernism is what Dipesh Chakrabarty raises in his book *Habitations of Modernity: Essays in the Wake of Subaltern Studies*. The epistemic problem is that we too (non-Europeans in general) consider this story of progress of modernity as everyone's desire.

The Enlightenment movement of the eighteenth century, for many thinkers, is the beginning of modernity, for the Frankfurt School in particular. The movement had its greatest impact from the scientific ideas of Copernicus, Galileo, and Newton, roughly from the late fifteenth to seventeenth centuries. The idea that influenced the Enlightenment people was that the methods of natural sciences must be the examining tools of all aspects of life (I am aware that I am not talking about the Enlightenment as a pervasive popular culture, but I limit it to a Western

intellectual discourse). This is what they meant by the application of rationality or reasoning in the processes of progress. A rational, critical, and scientific outlook to deal with the issues of culture and politics evoked the minds of men and women to think about a grand narrative, a futuristic goal to bring progress and stability to society. Intelligence, the growth of knowledge, and scientific progress are the only goals of civilization, the intellectuals of that time believed.

Science became a keyword in the eighteenth century. The key concept made all the difference in epistemological inquiry from the theological approaches and outlooks that had dominated the Middle Ages to humanism. The Renaissance had brought confidence in the infinite potentiality of man, and enlightenment saw that potentiality in the rational faculty of man (woman! Taken for granted to be inclusive in the male, which I always resist). The thinkers of the eighteenth century were apprehensive about the problem of knowledge. The nature of knowledge without a rational outlook may lead society to false directions, they believed.

Jurgen Habermas of the Frankfurt School considers enlightenment as the beginning of modernity. Karl Marx takes it as far back as the fifteenth century. The debate about modernity and enlightenment is varied and profound. How do some thinkers view enlightenment? What is enlightenment for Kant (1992). The answer he gives is: "Enlightenment is man's emergence from his self-imposed immaturity"² (1). The self can reach both the inner and outer world because humans have the freedom of choice, despite the fact that they are dependent on the mind and senses, which are conditioned by space and time. The self has the potential to rise above the state of tutelage. One needs to think about oneself, writes Kant. Thinking about oneself with a sense of freedom is the individual self-will. Enlightenment begins here. This has to be understood in the public sphere. Freedom can be achieved by liberating oneself from emotions that

are conditioned by ideologies prevalent in social institutions.

But what may be questionable is the very declaration of release from immaturity. The thinkers of the Enlightenment were almost everywhere in Europe³. But there are limits of reason; reason is not the only grand narrative to free humans from immaturity (grand narratives have always failed, though). Nietzsche warns against Europe's overemphasis on rationality. Humans work with doubts and discontinuities, which is why his heroes are Zarathustra and Dionysus. Nietzsche thought elsewhere that man's belief is not governed by reason or could not be changed by rational argument. In *The Birth of Tragedy*, Nietzsche (1995) summons "The seductive illusion of dream worlds, which every man is an accomplished artist in creating, is the precondition of any kind of visual art and of an important body of poetry" (68). Nietzsche's ideas can be read as a critique of the Enlightenment as a historical determinism, a critique of Kant, particularly the writer of *Critique of Pure Reason* (1781). The way enlightenment as a historical phase overemphasizes the project of rationality, which finally resulted in exposing the limitations of reason in the warring Europe in the twentieth century. The creative potential, the dream, the poetry-making ability of Zarathustra was hammered by rationality. This hammering has an ancient origin in Classical Greek times to the present: Socratic dialectic and eighteenth-century slogans of progress, and then the reason and science or science as reason pounding dialectics with technological invention of killing giants. I am reaching Marx soon, but there are a few more to fill in. There is more Habermas to recall who lamented the loss of modernity.

The tone of loss of the values of modernity in Habermas (1981) is visible. The term modern, for Habermas, repeatedly expresses "the consciousness of an epoch" relating itself to the "past of antiquity" to see itself as something new (92). He traces the term "modern" appeared

and reappeared exactly during those periods in Europe when the consciousness of a new epoch formed itself through a renewed relationship to the ancients-whenver, moreover, antiquity was considered a model to be recovered through some kind of imitation (92).

The best example of this relationship can be seen in the ideals of French enlightenment for the “infinite progress of knowledge and the infinite advance toward social and moral betterment” (Habermas, 1981:92). Romanticism also tried to do the same things in terms of continuity and change, but “it did not remain a fixed ideal” (Habermas, 1981:92). Enlightenment was founded on science and its future. This idea of enlightenment gave birth to aesthetic modernity, which first evolved in the middle of the 19th century. It can be seen in the works of Baudelaire. It was reinstalled in the 20s and 60s. It reached its climax with Dadaism and Surrealism in the early two decades of the twentieth century. It has “a common focus on the changed consciousness of time” (Habermas, 1981:93). Modernity goes “against the normalizing functions of traditions” and “against all that is normative” (Habermas, 1981:93). It uses past differently. Now this spirit of aesthetic modernism of the twenties has begun to end, though reinstalled in the 1960s and almost in the entire 60s again. The changed time after the 60s can be called post-avant-garde or even postmodernity. This is how things have changed, halting the project of modernity of the Enlightenment.

He further analyses trends in the field of knowledge. Reason got separated from religion in the 18th century. Habermas goes on to see how intellectual ideas were changed in the eighteenth century. He refers to Max Weber, who talks about cultural modernity as the separation of the reason expressed in religion and metaphysics into three spheres. The separation into science, morality, and art caused the unified understanding of religion and thus metaphysics to fall apart.

Since the 18th century, the old worldview was rearranged into truth, normative rightness, authenticity, and beauty, and they could be handled as questions of knowledge (scientific discourse), justice (jurisprudence), morality, and taste (production and criticism of art). These could be institutionalized and could be made to correspond with cultural professions. But the cognition or knowledge as instrumental, moral as practical, and aesthetic as expressive rationally fell into the hands of experts. These domains were separated, and at the same time, there was a distance between the culture of the experts and the larger public. And thus, the aim of the enlightenment of the 18th century failed (Habermas, 1981:98).

The philosophers of the Enlightenment wanted “to develop objective science, universal morality, and autonomous art” (Habermas, 1981:98). They wanted to release the cognitive potentials of each of these domains to set them free from their esoteric forms. The Enlightenment philosophers wanted to utilize this accumulation of specialized culture for the enrichment of everyday life, that is to say, for the rational organization of everyday social life.

But the twentieth century shattered this project of the eighteenth century. However, modernity is not a lost cause, Habermas says with some optimism, if we are ready to learn from our mistakes. There are ways to fulfill the project of modernity: layman and art, art and life should be brought together to understanding.

What then is the problem with such a display of history by Kant and Habermas, and what departure does Nietzsche take from such a historical rational determinism? Where does Marx fit in such a trajectory? Marx’s theories exposed modernity as a narcissistic European grand narrative. Modernity was elitist to its core; it was a philosophical exclusivism which certainly and rightly thought of reason as instrumental for progress, but it did not envision that enlightenment’s colonizing mission was instrumental in alienating millions of

Africans and Asians from its benefits (it certainly had benefits); rather, the mission engaged itself in strengthening the empire. Marx started talking about the alienated ones by reconsidering the idea of history, the history of the other.

Notions of history: Left and the subaltern

History is from the perspective of the historian who wants to validate history for himself or for his ideological community. So, history is the prejudice of the author or the author-institution: history is the privileged situatedness of the storyteller. This is what one may mean by historicism, a form of fictionalization. I would not confuse historicism with realism, and I would not claim realist literature as valid; there is no realist literature as a genre. New Historicism has different notions, which can be understood by some of the basic ideas of cultural materialism (the British version of New Historicism). Firstly, it exposes the viewpoints of historicism. It also puts forward the notion that history is not a major master component. Both history and art are the products of language with which culture expresses itself. They both communicate knowledge in constructed ways that can be termed as fictionalization. Thus, art is not the passive component of history, though it communicates with historical situations as historical situations have interactions with art. Such interactions may be termed intertextuality.

Materialist criticism takes the view that materialist conditions play roles in the production of art. They acknowledge that text is a process, but the process is always rooted in history. Materialist critics are both Marxists and post-Marxists because they take cultural materialist viewpoints into their conceptual framework.

New Historicism thus rejects the notion that history is a backdrop that is metaphysically separated from art and literature in such a way that art and literature become the effects of historical conditions. It also rejects the idea that canonical literary works represent the collective thoughts and actions of social reality. New Historicism opposed

the view that master narratives reveal human nature in general. It also does not buy the notion that history has privileges over art.

Along with Marxist ideas, the Frankfurt School, Michael Foucault, Edward Said, and many other cultural critics have debated the notion of history. Contemporary fictions from postcolonial strategic points of view also narrate and question the logocentric ideas of history.

Marxist notions of history face a different European imposition. The entire Arnoldian notion of culture can be read as a continuation of Europe being the center of progress in terms of its stories of modernity, which included scientific and humanistic goals of European cultures. Europe is conceived as the standard of ethics, art, and science. The term Eurocentrism is a part of common cultural vocabulary used widely in the disciplines of English studies, political science, and many other such disciplines of the Humanities. The term takes shape out of the essentialist European outlook that developed around the early seventeenth century, when the West commenced its journey to “teach” and “tame” the East. It was when countries like Britain and Spain began their explorations and conquests of Asia, Africa, and the Americas. That was the beginning of Western imperialism. Within three or four hundred years of European expansion, most of the world was divided into two broad political hierarchies, the rulers and the ruled, or better known politically, the colonizer and the colonized.

On the one hand, the Non-western world in general has been constructed by the grand narration of Western ideology, historicism of their versions, and on the other hand, there have constantly been forms of resistance against such historicizing tendencies in forms of postcolonial strategies/writings, mostly in the East and black writings in America.

So what did Marx do? He, in simple language, did not buy the enlightenment rhetoric of the elites. In *The German Ideology*, Marx and Engels (2001) write:

The production of ideas, of conceptions, of consciousness, is at first directly interwoven with the material activity and the material intercourse of men, the language of real life. Conceiving, thinking, the mental intercourse of men, appear at this stage as the direct efflux of their material behavior. (764)

The material, the real, the mundane behavior was ill-considered by the Enlightenment. The common did not appear, neither the European common, nor the non-European. The idea of history, the historicism of the Enlightenment, was too Eurocentric. Marx

extended it to the world at large, and unfortunately, the political practices in the world misinformed Marxism in the present times. Nietzsche warned us about the limits of rationalism, and Marx suggestively warned us about the immateriality of the grand narrative, the Enlightenment.

Peter Blume's (1934-1937) painting "The Eternal City"⁴ is the visual version of what Max Horkheimer and Theodor W. Adorno in *Dialectic of Enlightenment* suggest: how the idea of progress culminated in the culture of barbarism in the twentieth century (Figure 1).

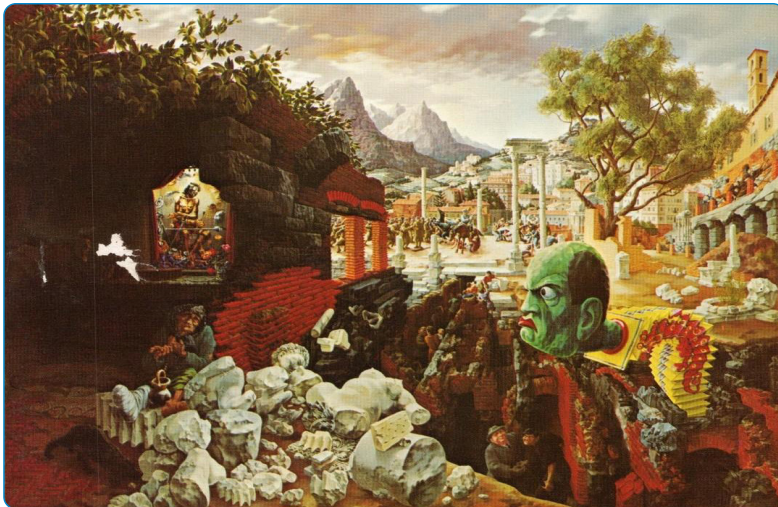


Figure 1: *The eternal city* (1934-1937), by Peter Blume [Oil on composition board]. Collection of the museum of modern art, New York.

One sees: Mussolini with bulging eyes, his green-faced, uncanny, lifeless visage looking at the injured beggar woman who is sitting below the shrine of the abandoned Christ, and at a distance, the collapsing Rome, the glory of Europe. The Jack-in-the-box dictator is the symbolic reversal of rationality looking sternly at the common and the saint, the beggar woman, and Christ. They both are common, which the story of progress mocks at by the trajectory Europe took under dictators and war mongers. Horkheimer and Adorno (2002) show their concern in the *Preface* of the book:

What is at issue here is not culture as a value, as understood by critics of civilization such as Huxley, Jaspers. and Ortega y Gasser, but the necessity for enlightenment to reflect on itself if humanity is not to be totally betrayed. What is at stake is not conservation of the past but the fulfillment of past hopes. Today, however, the past is being continued as destruction of the past. (xvii)

The betrayal comes from the indifference to the communicative intention of the experts of the Enlightenment. The hopes of the past thus became a calamity. "Under the given circumstances the

gifts of fortune themselves become elements of misfortune” (Horkheimer & Adorno, 2002:xviii).

Twentieth century and yet again in the present times, the warning of enlightenment was self-

awareness toward dangers: “In the authority of universal concepts the Enlightenment detected a fear of the demons through whose effigies human beings had tried to influence nature in magic rituals” (Horkheimer & Adorno, 2002:3).



Figure 2: With the black arc (1912), by Wassily Kandinsky [Oil on canvas]. Collection of Solomon R. Guggenheim museum.

Not only Blume, but the Avant-gardes of the early twentieth century had this “fear of demons”. Kandinsky’s (1912) “With the Black Arc” is an abstract painting, and, for him, abstraction is a response to the frightening world (Figure 2).

Edvard Munch’s (1893) “The Scream” is about the terror of demons emerging from nature (Figure 3). “The great infinite scream,” as Munch was terrified by the Krakatoa eruption in Indonesia, is the threat of nature to culture.



Figure 3: The scream (1893), by Edvard Munch [Oil, tempera, and pastel on cardboard]. Collection of national museum.

In his sketchbook writings, Munch (n.d.) reflects on themes that later became central to his art, including anxiety, death, guilt, and psychological suffering. Munch (n.d.) writes: “Here where Nature became a Celebration of Spring with her – until Habit and Autumn arrived – and coloured Nature a blood-tinted Scream” (MM T 2759, fol. 24r). Munch repeatedly associates emotional anguish with symbolic and existential imagery. Munch (n.d.)

also links his artistic vision to personal tragedy, stating: “Two of Mankind’s most terrible Enemies were my legacy – The legacies of Consumption and of Mental Illness – Disease and Insanity and Death were the black Angels that stood by my Cradle” (MM T 2759, fol. 53r). Similarly, Salvador Dalí’s (1931) “Persistence of Memory” is not merely the depiction of the irrational and neurosis but the decomposition of time (Figure 4).



Figure 4: *The persistence of memory* (1931), by Salvador Dalí [Oil on canvas]. Collection of museum of modern art.

Time has dissolved as the ultimate crisis of humanity. Marx was realized suggestively in such arts.

Marx’s concerns were epilogued by the artists, implying the failure of reason and scientific progress. The common was unconcerned in the grand narrative of enlightenment slogans in twentieth-century modernism of capitalistic dystopian vision. Marxism has extensions into multiple textualities, into arts and philosophies, into understanding history from either a marginal and/or subaltern perspective, and also in the Humanities.

English and left⁵

As I often propose, my interest in Marxism is purely academic, and since I teach literary theory, I have to deal with the entire discourse on leftist ideas of the present times. There are two basic purposes for

writing about Tribhuvan University pedagogy at the Central Department of English (CDE) and the Institute of Advanced Communication, Education, and Research (IACER, Pokhara University). One is about the changes that have occurred in the Humanities and Social Sciences departments from the mid-nineties at CDE and the early 2000s at IACER, and the other is about the impact of left discourse in the English programs.

If one traces the scholarship in the Humanities and Social Sciences, and particularly from the disciplines of English Literature, History, and Sociology, one can notice how such scholarly locations have intellectually inclined toward the left, sometimes by content and at times, particularly in Literature, as methodology. Both the methodological and thematic orientation of English is leftist in nature, and almost no scholar

finds it comfortable to be unfamiliar with the discourse of the left.

The term left obviously evolves from Marxism, but it is not merely a matter of the classical Marxist concept. I keep this notion in mind whenever I try to communicate with my students about the term. The dominant nature of discourse in Western universities, and particularly in American ones, is left-inclined. One is proposed to read the term left as a broader idea of discourses that challenge dominant class narrative, which a few schools have done with elaborate theoretical rigor – feminism is the other. The themes and issues of the margins that are discussed in the Humanities are mainly theoretically informed by the discourse of the left. After the rise of Cultural studies in the literature departments, the modes of analysis and interpretation have been those of the margin, of the concept of history in non-Western, post-decolonial perspectives, of gender, race, ethnicity, of globalization and ecology, and so on. Furthermore, the issues of defining culture from a Western perspective and setting standards of learning and knowledge have moved away from Western essentialist attitudes.

Left-discourse has contributed a lot to transforming literary studies from conventional modes of education to cultural, political, or contextual modes of teaching and learning. For instance, the classroom texts in the literature syllabi used to focus on the discussion of literary elements, but the same texts are now discussed in relation to the pervasive context of political and anthropological kinds. The context is plural and wide-ranging, from issues like gender to the overt maleness in the medical language, nationalism to trans-nationalism in fictions and poems. The same poem discussed in relation to symbols and metaphors is now read and discussed in the light of cultural issues of various kinds. Thus, the textual literary discussion has become political in nature. By politics, one means the entire experiences that are associated with the cultural issues and behaviors.

The question is who are instrumental in bringing about such changes. American universities have mostly been. It is well known that due to such leanings, university faculties of the Humanities in America have been under rightist criticism. The scholars with leftist inclinations have been the key figures in making such changes. It is not that the left has been the dominant, determining factor, but leftist ideas certainly have given theoretical frameworks of the contemporary pedagogic modality.

One can draw many conclusions from such educational conditions. One is that the liberal left has influenced American higher education (which is in decline too); it also implies that without the knowledge of the left, a widespread intellectual exercise is incomplete; it also suggests that the stereotypical literary education has been cultural, contextual, or, to use a cover term, has been political. The academic left thus has been instrumental in revising the contents of the university courses. Elaborating on the matter of revision, one can suggest that it is imperative to bring changes to the course content of higher education. The changes are because of how much canonical and centrist-dominant discourses need criticism, evaluation, and rethinking.

The left political faction has deteriorated rapidly with the rise of the Gen-Z uprising and the formation of the new government, but the idea of the liberal left is always the backbone of the idea of the university. English education at large, after all, is not as imperialistic as the stereotypical thinking suggests.

Gertrude Stein (1988) writes in “What is English Literature: “One century has words, another century chooses words, another century uses words, and then another century using the words no longer has them” – and there are many such expressions in the book (11-59). In the Nepali Marxist political context, their humanitarian words are “no longer” in use. It is the same case in South Asia. The decline of Marx in internal politics, not to academia, to my

mind, like the problem of Hinduism (I don't use the tag *-ism* anymore), is the internal politics of party-Hinduism (but these are issues we need to debate on other occasions).

What CDE and IACER have done in the last two decades is that they have focused on the discursive potentiality of liberal discourse, locating the left in the context of subaltern studies, postcolonialism, gender issues, climate change discourses, and creative writings. During the last twenty-plus years, the left has been a significant methodology in higher education English pedagogy in Nepal – the department has arguably preserved the spirit more than many other departments of the Humanities. Now that left politics is not a political reality, its literary, philosophical, and aesthetic contents need more time and space in liberal discourse in academia.

Conclusion

This paper has traced how Marxism, though politically marginalized in South Asia, retains vital methodological force within academic and artistic domains. Beginning with Enlightenment thought, I have shown that the Kantian promise of rational emergence from immaturity, however aspirational, concealed a Eurocentric grand narrative—one that Nietzsche destabilized through his critique of rationalism, and that Marx exposed as complicit in colonial alienation. Habermas's ambivalent defense of modernity, caught between loss and possibility, further illustrates how the Enlightenment project fractured under its own contradictions, particularly when reason separated from lived, material experience.

The turn to Marxist and New Historicist notions of history revealed history itself as a constructed, ideologically situated narrative rather than a neutral backdrop to art. Visual artists—Blume, Kandinsky, Munch, and Dalí—extended this critique suggestively, registering in aesthetic form the same anxieties that Marx, Nietzsche, and the Frankfurt School articulated philosophically: the

betrayal of progress, the persistence of irrationality, and the dissolution of stable time and meaning.

Finally, situating this discourse within Nepali higher education demonstrates that Marxism's decline as party politics does not signal its academic exhaustion. At institutions like CDE and IACER, left methodology continues to animate subaltern studies, postcolonial theory, gender studies, and ecological criticism, even as Nepal's political left recedes. This suggests that Marxism's true resilience lies not in electoral fortune but in its capacity to generate critical, self-reflexive frameworks for reading history, art, and culture—frameworks the humanities in Nepal and South Asia more broadly cannot afford to abandon.

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Notes

1. See the Introduction of my book *Theory and Criticism: Recent Writings from South Asia*. London, Routledge, 2021
2. Kant's essay was first published in *Beantwortung der Frage: Was ist Aufklärung* in the December 1784 issue of the *Berlinische Monatsschrift* (Berlin Monthly).
3. Historically understood, the Enlightenment reached maturity in the mid-eighteenth century. The era roughly covers the period from 1687, when Newton's masterpiece was published, to the death of Louis 14th, the king of France. One can study Locke's empiricism, Descartes' rationalism, along with Hobbes' and Hume's ideas to understand the ideas of the time. The three French thinkers who came to the fore in understanding the Enlightenment are Voltaire, Montesque, and Diderot.
4. None of the images used in this paper violate copyrights due to their academic use.
5. I am borrowing and revising ideas from my book *Discourses on Literature and Culture*. Kathmandu, Educational Publishing House, 2009. See "Postmodernism, Cultural Left and Cricket" from the book.



