

---

## FEATURES OF POST MODERN LITERATURE : CRITICAL PERSPECTIVE

**Sri. Ravikumar F. Chavan**

Assistant Professor of English ,  
Sri. Jagadamba First Grade Art's and Science College , Hittinahalli L. T. Bijapur.

### **ABSTRACT:**

*The present article is an endeavor to consider new openings and late advancements in writing, abstract hypothesis and culture which appear to point postmodernism and bring up an issue whether what shows up as freshness isn't somewhat an arrival to customary ideas, hypothetical premises and authorial practices.*

*Post-Modernism can be depicted as a specific style of thought. It is an idea that relates the rise of new highlights and sorts of public activity and financial request in a culture; frequently called modernization, post-mechanical, purchaser, media, or global free enterprise social orders. In Modernity, we have the sense or thought that the present is intermittent with the past that through a procedure of social, mechanical, and social change (either through enhancement, that is, advance, or through decrease) life in the present is on a very basic level not quite the same as life previously. This sense or thought as a world view appears differently in relation to what is generally known as Tradition, which is essentially the feeling that the present is constant with the past, that the present somehow rehashes the structures, conduct, and occasions of the past. I would suggest that conventional lifestyles have been supplanted with wild change and unmanageable choices, yet that these progressions and choices in the long run make something that may result in the general public that conventionalists really look for after ;the harmony among Nature and Technology*

*The expression "postmodernism" – a style of craftsmanship, particularly during the 1980s, which utilizes an abnormal blending of old and new structures – was itself a portable devour , and its hypothetical affiliations were changing again ; it implied the "postmodern condition " itself . It was clarified by the savant Jean Francois Lyotard : there were no Grand Narratives left on which scholars or journalists , could depend ; "rearranging to the extraordinary , I characterize postmodern as suspicion toward meta – accounts " .*

**KEY WORDS:** *modernism, postmodernism, cultural pluralism.*

## **INTRODUCTION:**

Postmodern writing is a piece of socio-social and recorded advancement and can be viewed as a particular method for a portrayal of the postmodern life and culture. It demonstrates an emergency of personality of individual (ethnic, sexual, social and social) and its battle for legitimization in a tricky society. This topic was treated by different creators previously (precedent), yet it began to be dealt with significantly more efficiently after the Civil Right Movement in the USA in the 1960's (Martin Luther King, ethnic and sexual/gay and lesbian minority rights), the Vietnam and understudy challenges in Europe and the USA. While this development prompted democratization of people in general life, more privileges, instruction and distributing open doors for minorities in the Western nations, the East and Central European nations turned out to be considerably more tyrant impaired and control of the USSR, particularly between the 1950's – 1980's. With a greater business, instructive and open chances to discover a place in the general public, new creators speaking to minority ethnic (notwithstanding very settled Jewish and Black-American creators, particularly Native-American, Asian-American and Hispanic-American creators), sex (female), sexual (gay, lesbian) began to pick up a noticeable position in American writing, for instance. Later comparable advancement could be seen in British, Australian and Canadian writing in which the writers originating from various social foundation, normally previous British provinces, began to show up (Ben Okri, Kasugio Ishiguro, Salman Rushdie, Hanif Kureishi, for instance, in British fiction; or the agents of once in the past abused unique occupants, for example, Collin Johnson, Kath Walker, Sam Watson and Kim Scott in Australian writing). In abstract hypothesis and feedback, it was particularly the rise of women's activist and post-pilgrim speculations which was an aftereffect of this advancement. In the meantime, writings in English, particularly American writing, portrayed a developing familiarity with the negative impacts of industrialization and commercialization of open life prompting the environmental emergency and commercialization (the Beatnick writers, for example, Allen Ginsberg, Jack Kerouac, William Burroughs, Lawrence Ferlinghetti, Robert Snyder, Gregory Corso and others). These creators communicated negative states of mind toward the Western human advancement and underlined oriental vision and comprehension of the world (Zen-Buddhism, Buddhism, Hinduism), pacifistic and serene lifestyle alongside the energy about medications, liquor and immediacy as a freeing option in contrast toward the Western moral standards, false reverence, and progress.

## **DISCUSSION:**

Postmodernism" is a genuinely ongoing wonder, and is more apparent in America and France than in England, with the exception of in the field of Drama. Beckett, being settled in Paris (France) and being French and in addition English author, demonstrated "Postmodernist" propensities more than some other English essayist. His plays and also novella are common precedents of Post-Modernist works. Among other Post-Modernist, noticeable models are

---

works of John Fowles, Alain Robbe Grillet, Thomas Pynchon, John Barth, Kurt Vonnegut, Leonard Michaels, Brigid Brophy and Richard Brautigan. Post-pioneer essayists split far from every one of the standards and look for elective standards of organization adjusting to their substance of existentialist idea. They try to catch human circumstance in its most thought frame and tear to utilize a shape which can completely acclimatize human presence, which is fit for obliging the aimlessness, purposelessness and silliness of human presence. They have utilized different gadgets, for example, fracture, mystery, flawed storytellers, Contradiction, Permutation, Discontinuity, Randomness, Excess, Short Circuit and so forth which show confused state of the world in similarly disorganized procedure and shape. Binding together highlights regularly match with Jean-François Lyotard's idea of the "metanarrative" and "minimal account", Jacques Derrida's idea of "play", and Jean Baudrillard's "simulacra." For instance, rather than the innovator mission for significance in a clamorous world, the postmodern creator shuns, frequently energetically, the likelihood of importance, and the postmodern novel is frequently a farce of this journey.

#### **SOME OF POSTMODERNISM LITERATURE FEATURES:**

1) The topical level (thematization of biological emergency, feedback of commercialization, valuation for opportunity and immediacy, oriental vision of the world), yet in addition in the changing nature and comprehension of workmanship and its frame. Consequently workmanship began to be seen not as isolated, but rather a piece of the real world and experience, craftsmanship turned out to be nearer to people in general and was frequently exhibited as show, occurring or execution. The Beats, for instance, frequently composed sonnets not for cozy perusing at home, but rather they were regularly presented on open spots (sport stadiums, show corridors) and joined by the pop, jazz, or musical gangs and music (Bob Dylan, Rolling Stones). Likewise their verse and fiction utilized unpredictable and open, frequently divided shape and additionally the rhythms of famous music, for example, blues, jazz and shake. Painters and stone carvers exhibited their imaginative works outside customary displays straightforwardly in the urban condition or in nature, here and there un-masterful items, as well as living or dead creatures or individuals turned into the aesthetic articles (see photography, visual expressions, dead corps...). It doesn't, nonetheless, imply that the ethnic or other some time ago minimized creators (female, gay, lesbian) ended up postmodern simply because of the thematization of this distinction or due to their ethnic or sexual personality, or natural emergency and industrialism. Common right development has empowered these creators to pick up an entrance to training, science and distributing openings, however their work wound up postmodern in light of their utilization of postmodern story strategies and the vision of the world.

2) the most vital postmodern element is indeterminacy. Nothing is sure: we can't be sure about anything. This indeterminacy is additionally somewhat because of our feeling of discontinuity.

---

The consistent totality of the established and the Christian universes are lost to us. With the demise of God, the world is divided; the general public is divided; the family is divided; the procedure of fracture is an on-going procedure. In postmodernism, this is reflected in the breaking of structures, utilization of montage and composition and blending of types in an unforeseen way. Since post-current culture is basically mass culture, all groups are ruined. The customary qualities are spurned; the way of life is de-consecrated. Workmanship is trivialized and jamboree zed. Postmodernism demanded the delight existing apart from everything else and searched for things simple to like.

3) In postmodern artistic content, the possibility of creativity and legitimacy is undermined and spoofed. Postmodern abstract work does not claim to be new and unique, but rather utilizes the old scholarly structures, types, and sorts of writing and craftsmanship, kitsch, citation, reference and different intends to recontextualize their importance in an alternate etymological and social settings to demonstrate a distinction between the over a wide span of time and in addition between the at various times types of portrayal as was made reference to in well known John Barth's paper The Literature of Exhaustion in which he brings up „an fatigue" of the old types of workmanship and recommends an innovative capability of the utilization of the old structures, kinds and styles. Postmodern creators purposefully assemble the significance on the utilization of the old structures and sorts, as well as by a conscious utilization of copyright infringement, kitsch, false or imagined citations from surely understood abstract and different writings (by false or imagined I mean the writers' nearby impersonation of the thoughts or style of celebrated writers, works or scholars without giving a bibliographical note). Copyright infringement isn't intended to "take" the creators' thoughts, yet to bring out a spoof impact and an unexpected separation from these writings. A few pundits talk not about counterfeiting, but rather pla(y)giarism in a postmodern scholarly work, that is an imaginative utilize and recontextualization of effectively existing writings using procedures reminiscent of written falsification (unjustified utilization of these writings) and their further adjustment by the utilization of phonetic and literary play.

4) Postmodern artistic work regularly questions its very own anecdotal status along these lines getting to be metafictional. Metafictional implies that a scholarly work alludes to itself and the standards of its development by utilizing different systems and story gadgets. Shortsighted comprehension of metafiction is that "metafiction is a fiction about fiction", yet postmodern anecdotal work is much more and about a larger number of issues than just about fiction. The term was begat by an American creator and commentator William Gass, however it can have different implications (R. Scholes, P. Waugh). I contend metafiction, metafictional components, and metafictionality is an overwhelming element of a postmodern artistic work. I think maybe Patricia Waugh's meaning of metafiction is the most appropriate to understanding its working in writing. In her view, metafiction is A term given to anecdotal composition which hesitantly and deliberately attracts regard for its status as an antiquity with the end goal to suggest

conversation starters about the connection among fiction and reality. In giving their very own study techniques for development, such compositions not just inspect the central structures of account fiction, they likewise investigate the conceivable falseness of the world outside the scholarly/anecdotal content.

5) One of the most vital parts of a postmodern artistic work firmly associated with metafiction is, be that as it may, intertextuality. Comprehensively, intertextuality, a term instituted by a Bulgarian/French scholar Julia Kristeva, communicates an association between the writings through different gadgets and strategies talked about above. It isn't, in any case, a solitary mechanical association, yet rather an inventive change of the alluded messages in various etymological and social settings. In Julia Kristeva's understanding, scholarly content isn't just a result of single creator, "however of its relationship to different writings and to the structures of dialect itself". In her view, "[A]ny content is developed of a mosaic of citations; any content is the ingestion and change of another". The importance of intertextuality has later been changed as Silvia Pokrivčáková and Anton Pokrivčák remark on it more in detail in their *Understanding Literature*. Julia Kristeva determines her hypothesis of intertextuality from Michael Bakhtin's concept of a "polyphonic novel" open to different voices and elucidations and comprehends an artistic content as a major aspect of other abstract messages ever of scholarly custom. Accordingly, what comes from it is the undermining of the possibility of origin – the content isn't a result of a creator, however exists inside particular scholarly and social settings and along these lines is available to different understandings and translations. In this sense, the job of a creator is reduced similar to the investigation of his account as in customary feedback.

6) Another essential part of a postmodern scholarly work is the utilization of postmodern satire, pastiche and radical incongruity. Postmodern farce was hypothesized particularly by Linda Hutcheon (*A Theory of Parody*, 1985), Margaret A. Rose, and mostly Frederic Jameson. As it was specified above, in contrast from conventional satire, the fundamental point of postmodern spoof isn't to taunt the caricatured creator or style for the good of its own, however this farce comes up short on this deriding, mocking perspective and by utilizing incongruity it underlines a distinction between the past types of workmanship and sensibilities, a separation between the over a wide span of time. This basic viewpoint, in Hutcheon's view, shows itself particularly in the utilization of incongruity. It appears Hutcheon regularly utilizes a term present day satire to really allude what could be named as postmodern farce. Usually hard to recognize incongruity inside satire in postmodern scholarly messages since they are frequently firmly associated and even indivisible. Hutcheon later underlined the political and ideological parts of farce on account of 37 their incendiary drive, however this motivation and accentuation isn't exactly worthy, in my view, since any spoof can be comprehended as including the political and ideological motivation which isn't generally the most essential part of this artistic gadget.

---

7) In a postmodern artistic work, postmodern farce is firmly associated with pastiche. Pastiche originates from the Italian word *pasticcio* which signifies "A variety of different fixings: a hotchpotch, a farrago, muddle. This infers a similitude with a postmodern abstract work comprising of various styles, kinds, account voices and gadgets every one of which has its essential job in the piece of the book. Be that as it may, the first significance of this word as utilized in expressions was somewhat deprecatory. The specialists alluded to as pasticheurs were comprehended as the writers uncreatively and mechanically copying different gems, styles, or methods for composing. In postmodern writing and its elucidation, notwithstanding, this term has rather positive importance since the more seasoned gems, styles and writers are first imitated in any case, in the meantime, using spoof and incongruity additionally changed, re-composed and put in an alternate etymological setting and in this manner pastiche can be approximately called a clear farce as Frederic Jameson recommends .despite the fact that Jameson's comprehension of pastiche is near Linda Hutcheon's comprehension of postmodern satire and he himself characterizes pastiche as a sort of spoof . Postmodernism rejects strict definitions and particularly in a postmodern yet additionally different centerpieces it is hard to portray entirely farce and pastiche since they frequently cover and are fairly indivisible.

#### **CONCLUSION:**

postmodernism is a confused term, or set of thoughts, one that has just risen as a territory of scholarly investigation since the mid-1980s. Postmodernism is difficult to characterize, in light of the fact that it is an idea that shows up in a wide assortment of orders or zones of study, including craftsmanship, design, music, film, writing, human science, correspondences, form, and innovation. It's difficult to find it transiently or verifiably, in light of the fact that it's not clear precisely when postmodernism starts.

#### **BIBLIOGRAPHY**

1. Allen, Walter, *Tradition and Dream*, London: Chatto and Windus, 1986.
2. Bradbury, Malcom, *The Novel Today*. Contemporary Writers on Modern Fiction, London, Fontana Press, 1990.
3. Brooker, Peter, ed. *Innovation/Postmodernism*, London, 1972.
4. Bergonzi, Bernard, *The Myth of Modernism and Twentieth Century Literature*, N. York Martin Press, 1986.
5. Faulkner, Peter, *ModernisAm*, Routledge , 1993.
6. Fokkema, Douwe and Hans Birtens eds., *Approaching Postmodernism*. Amsterdam: John Benjamins, 1986 .
7. Green, Martin, *The English Novel in the Twentieth Century ( The Doom Empire )* London, Routledge and Kegan Paul, 1984.
8. Hutcheon, linda, *A poetics of postmodernism*, Londin: Routledge, 1988 .

9. Kari, Frederick R, Modern and innovation: The power of the Artist 1885-1925, New York: Atheneum, 1985.
10. Mc Hale, Brian, Postmodernist Fiction, New York, 1986