

A Postmodern Perspective Of Narrative Study

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Introduction:

A postmodern perspective of narrative study rejects single, objective truths and emphasizes the multiplicity of perspectives, deconstructing grand narratives. It encourages playfulness, experimentation, and fluidity in storytelling, addressing power dynamics, representation issues, and embracing intertextuality. Readers are viewed as active participants in narrative construction. A postmodern perspective on narrative study also challenges traditional notions of authorship, questioning the authority of the author in controlling the meaning of a text. Instead, it acknowledges the collaborative nature of meaning-making, involving both authors and readers in the ongoing process of interpretation.

Narrative construction is the basic behavior of man. Man thinks in narrative and expresses it through narrative. The medium of narration is not necessarily language. Non-verbal presentation can also be its expression method. Although it can be studied and analyzed only through language. Narrative itself is neither a literary form (prose or poetry) nor a literary genre (novel, play, anecdote, story, etc.). It is a human creation method that depicts or expresses the human response to a series of events at a symbolic level and in chronological order. In fact, the interrelated events are presented to a reader or audience in written or oral form. Presentation is called narration. A series of still or moving photographs or both can also serve as a narrative. Narratives can be divided into three parts - non-fiction, fictional representations of historical events and fiction. Non-fiction narratives are biographies and travelogues. Fictional representations of historical events - myths and biographies. Fiction - Prose literature and sometimes poetry and drama too. Narrative can be seen in all forms of human creativity such as speaking, writing, playing, movies, TV. And painting etc. Narratology is a literary theory that studies narrative structure. Narratology looks at what narrative works have in common with other narrative works and what makes them different from each other. Narrative studies the study of narrative and narrative structure, how narrative structures affect our perception. It includes elements such as plot, characters, narrative perspective and theme. This study applies to any narrative form, including novels, films, theater, and other art forms. It is a perspective often used in literary theory and criticism to dissect and understand the underlying structure of a narrative.

For a long time the Western critical system was dominated by the historicist system. After nearly two decades of struggle, postmodernism brings a new perspective to the field of criticism. From the 1970s to the 1980s, a dialogue began in the Western critical system that also announced the death of narrative-science. This dialogue was mainly between scholars associated with Russian formalism and the system of historicist criticism. Narrative rules have been reinterpreted and established during this period. Which is given the name of post-modern narrative thinking in literary thought.

Literature in postmodernism is a text in which meta-fiction, unreliable narration, self-reflexivity, intertextuality are brought into consideration, often subjecting historical and political issues. Ans - Modernism rejected the old and outmoded principles of literary criticism from the very beginning. Now the new styles used in post modern literature came out. Previous writings and literary styles

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were studied in pastiche style. After the study, a new literary work was created through the ideas and style that reflect the relevance of post-modern literature. Such re-creation of different ideas and styles came to be known as pastiche style in postmodern literature. Under Intertextuality, identifying signs of similarity of Handli literary work with previous literary works were found. The signs, symptoms and relationships obtained from Hathli literary works were compared with other existing literary works. Thus a literary work was confirmed to have more than one basis. Metafiction is the act of writing about text or making readers aware of the nature of the fiction the reader is reading. Metafiction is a form of fiction that, through its self-narrative structure, constantly reminds readers and viewers that they are reading or viewing a fictional work. Metafiction is self-conscious about language, literary form, and storytelling, and works of metafiction directly or indirectly draw attention to their status as artifacts. Metafiction is often used as a form of parody or a tool to undermine literary conventions and explore the relationship between literature and reality, life and art.

Temporal distortions are used in many ways in postmodern literature and take many forms. From fragmented narratives to cyclical, mythic or cyclical time plays are used to create different effects. Temporal distortion is used for irony, parody, cinematographic effects and effects in computer games. A temporal discontinuity in literature is a narrative with a non-linear timeline, meaning a story that does not follow chronological order. The time which is characteristic of the occurrence of cognition and consciousness. Postmodern fiction often uses temporal distortion as a technique with the intent of irony or satire. Literary minimalism encourages the creation of literature with a narrow, specific focus. Such literature is devoid of figurative language, avoids excessively long linguistic discourses and background stories. Literary minimalism prioritizes brevity, allowing the reader to make up for the lack of vocabulary with their imagination. The use of characters and events is limited. Maximalism is the exact opposite of minimalism. Maximalism favors literary writing that is disorganized, lengthy, and highly detailed. Acknowledgment of the fictional nature of the events being described, often through direct address to the reader. Postmodernism reinterpreted the rules of narrative. New perspectives on reading works and preparing lessons emerged. Von Jens Polheid considers the first problem in historical metafiction to be the status of the text. It is not clear whether any given text is descriptive or fictional.

One of the central questions of historiographical metafiction is the possibility of knowing anything about past events from a contemporary perspective. Thus the style prompts the postmodern belief that each story's respective meta-narratives are questioned. Meta-narratives are needed to create a coherent picture of different events by structuring and situating history as a science. Viewing historical meanings as unstable, contextual, relational and temporary is characteristic of post-industrial societies today. Historiographic metafiction is aware of the fact that past events are represented in the present. Past events are experientially present, but epistemologically we can only know them through present-day texts.² Another narrative technique that highlights both the 'politics' as well as the specificity of a particular text or author. What it works to do is mix different types of texts, such as factual and fictional novels, historical novels and autobiographies. This technique is closely related to the blending of previously distinct perspectives.

The main theories of both postmodern philosophy as well as literary postmodernism seek to question the core values of Western societies. Von Jens Polheide makes it clear that the representational strategies used in the novel are far from simple or straightforward. Jens Polheid tends to analyze the narrator's point of view, favoring a focus on other clues to the past in the narrative. Jens Polheid urges the reader to act as writer in postmodern literature. Much here depends on how much we as readers empathize with the characters' processes to discover their truth.

A characteristic of both modernist and postmodernist literature is the questioning of the distinction between reader and writer. The narrator demands maximum participation on behalf of his readers. Another form of metafictional strategies are those that draw the reader's attention directly to the

formal aspects of the work he is reading. Some of the important techniques of post-modern literature that von Jens Polheid introduced in John Robert Fowles's novel "The French Lieutenant's Woman" for the first time in Western literary circles - Pastiche, Fragmentation, Different perspectives, intertextuality, meta-fiction, and hystero-graphic meta-fiction etc. techniques have been used. Fowles has been reorganized with three distinct narrative voices. First and second person narrators are used in fiction. Most of the narrative communicates through the "I" speaker.

John Fowles has used the technique of recreating a critical and sense of parody. The sense of irony and humor is recreated by him. He has used a good deal of parodic skepticism. Another technique is the epigraph which is used at the beginning of each chapter. Intertextuality is revealed in the form of epigraphs at the beginning of each chapter. Fowles uses the technique of continuity to alert the reader to fictionality and to indicate the author's presence. Meta-fiction hides not the reality of fiction but the difference between fiction and reality. Historiographic metafiction is the process of rewriting history through the creation of fiction.³

The next technique of postmodernism is the technique of multiple ends. Through intertextuality the reader and critic imagine multiple endings. Sometimes the narrator also imagines more than one ending of the literary work. More than one end is independent of the condition of being in the end of creation. Such highly directional endings also function in the middle of the composition. The next technique used by Fowles is to become the character of the narrator. The narrator enters into the structure of the narrative. Talks to other characters, discusses their problem and prompts them to take action. By doing this, the narrator is creating the illusion of being omniscient. Fowles invites his reader to create a narrative while alerting them. According to him, readers are no longer mere consumers but independent co-authors.

Postmodernism in fiction subverts/recreates the master-narrative. It becomes an existential narrative of the hero's personality development and self-progress. Parody, satire, change in narrative time, pause, ambiguity and ambiguity are techniques that help to create narrative. Mark Kurrie says that we think that the characters of the novel are ready-made moral personalities. These characters are the result of our individual and independent observation. These characters are part of the fictional narrative that elicits our sympathy. Mark Koury says that in narrative creation and in real life we empathize with people in two ways - when we know the excitement and fears of someone's inner life as we need it. Second, when we don't know about the inner life of people and characters, why they are sad and sad. These characters and people do not share their personal life secrets with us. The curiosity to know these secrets compels us to empathize with these characters and people. The reader usually does not pay attention to the techniques that control that reader's psyche in relation to the fictional character. An individual, in this context, is a personal subject who on the one hand represents a great nation and on the other hand liberates intellectualism in his life.

As a perpetual present or, with me, as a flight from the present, says Mark Koury, the increasing speed of the cycle that the narrative and meta-writing process links events to the past and then recontextualizes them. This is a type of time compression. The rapid cycle of narrative and reinvention usually reflects the contraction of commercial life time where the pressure to renew a commodity's style has become part of the process of renewing markets. ⁴

A positional reader usually does not notice the rhetorical devices that control that reader's position in relation to fictional characters. The narrator's dynamic between distance and proximity effectively determines the position from which the reader views fictional events, creating an empathic connection between the reader and specific characters. A person who is on the one hand subject to a greater authority such as the nation state, and on the other hand whose inner life is shaped by the delusion that there is an independent character. Fiction takes control of the reader's situation and this situation dictates issues of empathy. Subject positions and social roles By positioning the reader, a work of fiction invites the reader not only to sympathize, but to identify

with them and therefore to possess certain things.⁵ In general Like subjectivity, this is a process controlled by the text, yet the reader remains under the illusion that his identity enters freely.

Mark Coury believes that readers' own identities remain intact, no matter how friendly they become with particular characters. Mark Currie believes that everything in the concepts of present, past and future, concepts of time and history that show their evidence. A metaphysical concept of time in general cannot adequately describe the structure of the trace. The co-meaning of time and history is very clear. Reference is made here to metaphorical concepts of time or history as a kind of metaphor based on presence, drawing attention to this fundamental illusion of presence that is destroyed by the trace. The present, or presence itself, is a crossed structure of 'protensions' and 'retentions', containing its own past and future visions.⁶

In relation to narrative and exclusion Marc Currie believed that the whole idea of the sign as a bearer of meaning is based on the principle that its meaning can be abstracted from other meanings. Not only are words of general active thought internally divided by an alternating sequence of letters that have individual possibilities of distorting meaning, but the meaning of a word is also context-bound in that sense. is that it marks other words in the order to which it is related. Mark Koury considers the language of literary criticism and theory to be the world's worst private language. Narrative - Science has been one of the places where the most offensive terminology has been created.

Jean Francois Lyotard has presented the principles of Metanarrative/Grand Narrative/Mater Narrative in his book Grand Narrative. The scope of this principle embraces every thought and philosophy. In this context, narrative is a story that serves to justify power, authority, and social mores. A grand narrative is one that claims to explain various events in history. By appealing to some kind of universal knowledge or schemata, it provides meaning by connecting events and phenomena that unfold. The grand narrative can be applied to Marxism, religious theory, belief in progress, universal reason and other ideas. ⁷ Narrativity in Postmodern Text: A Study of Arundhati Roy,s *The God of Small Things* in A. Harihar Sudan and P. Thavabalan (A. Hariharsudan & P. Thavabalan) has searched for black humor. Usually this kind of tendency is found in absurd works. Postmodern theorist Linda Hitchion (Linda Hitchion) says that postmodern fiction as a whole can be characterized by irony. Much of it can be taken as verbal communication. These satires are among the most recognizable aspects of postmodernism in the play. It becomes more noticeable in the 20th and 21st centuries. Block humor is mainly popular in so-called 'absurd literature'. Postmodern fiction is no exception. In fact, it is common for postmodern novelists to deal with serious subject matter in humorous and playful ways. Without this, elements of parody, irony and pastiche have been explored. In post-modern literature, these elements are the main sources for the creation of a fictional work. Metafiction is another important technique of post-modern narrative science which complements the inter-related relationship between fiction and reality. ⁸ Historiography metafiction is another technique of post-modern narrative. Which is identified with post-modernism by Linda Hitchion. Historical metafiction reveals the authors' ideas in telling the story in a more artistic style. Such a fantasy is far removed from any kind of reality. This postmodern literary technique has been used by many postmodern writers. Arundhati Roy's "god of small thing's" uses it to rewrite some sensational events in India in her fiction. Earlier, Salman Rushdie, the master of Indian postmodernist fiction, has used this technique quite usefully in his novel *The Midnight's Children*. Historical metafiction is employed by Arundhati Roy in creating her sensational stories against the backdrop of events that shook Indian history then, past and present.⁹

Historiographic metafiction is a technique of postmodernism to develop or rewrite a new history, usually through humor, allegorical drama, and fictional characters. A modern story is a literary genre that presents human emotions and values in the eventful setting of social human action chain. There is no aspect, aspect, thought, feeling, phenomenon, experience or scene of today's social man which cannot be presented through a modern story. Of all the literary peculiarities which the

modern sensibility has given rise to in modern literature for its expression, the modern story is indisputably the most important.

References:

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