



## WOMEN'S CHARACTERS IN POST-MODERN LITERATURE

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

### ABSTRACT

Innovation, in its broadest definition, is current idea, character, or practice. All the more particularly, the term depicts the innovator development, its arrangement of social inclinations and exhibit of related social developments, initially emerging from wide-scale and sweeping changes to Western culture in the late nineteenth and mid twentieth hundreds of years.

Postmodern writing is writing portrayed by dependence on story systems, for example, discontinuity, oddity, and the inconsistent storyteller; and is regularly (however not only) characterized as a style or a pattern which rose in the post- World War II time. Postmodern works are viewed as a reaction against obstinate after of Enlightenment considering and Modernist ways to deal with writing. Postmodern writing, similar to postmodernism all in all, tends to oppose definition or order as a "development". Nonetheless, works considered postmodern have a

tendency to draw in with different methods of basic hypothesis, especially peruser reaction and deconstructionist methodologies, and additionally methods for subverting the verifiable contract between writer, content and peruser While there is little accord on the exact qualities, extension, and significance of postmodern writing, as is frequently the situation with creative developments, postmodern writing is usually characterized in connection to a forerunner. Specifically, postmodern scholars are viewed as responding against the statutes of innovation, and they frequently work as abstract "bricoleurs", mocking structures and styles related with pioneer (and other) authors and craftsmen. Postmodern works likewise have a tendency to commend chance over art, and further utilize metafiction to undermine the content's power or credibility. Another normal for postmodern writing is the scrutinizing of qualifications among high and low culture using pastiche, the mix of subjects and kinds not already regarded fit for writing.

**KEYWORDS:** innovation, postmodernism, social pluralism.

### INTRODUCTION

Postmodern writing is a piece of socio-social and recorded improvement and can be viewed as a particular method for a delineation 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 double-dealing society. This subject was treated by different creators previously (model), yet it began to be dealt with significantly more deliberately 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 dissents in Europe and the USA. While this development prompted democratization



of people in general life, more privileges, training and distributing open doors for minorities in the Western nations, the East and Central European nations turned out to be significantly more dictator 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 entrenched Jewish and Black-American creators, particularly Native-American, Asian-American and Hispanic-American creators), sex (female), sexual (gay, lesbian) began to pick up an unmistakable position in American writing, for instance. Later comparative advancement could be seen in British, Australian and Canadian writing in which the writers originating from various social foundation, normally previous British settlements, 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 a consequence of this improvement. In the meantime, literary works in English, particularly American writing, delineated a developing attention to the negative impacts of industrialization and commercialization of open life prompting the environmental emergency and industrialism (the Beatnick writers, for example, Allen Ginsberg, Jack Kerouac, William Burroughs, Lawrence Ferlinghetti, Robert Snyder, Gregory Corso and others). These creators communicated negative dispositions toward the Western human advancement and accentuated oriental vision and comprehension of the world (Zen-Buddhism, Buddhism, Hinduism), pacifistic and serene lifestyle alongside the valuation for medications, liquor and suddenness as a freeing option in contrast toward the Western moral standards, bad faith, and development.

Discussion:

Postmodernism" is a genuinely ongoing marvel, 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 also English essayist, demonstrated "Postmodernist" propensities more than some other English author. His plays and in addition novella are run of the mill models of Post-Modernist compositions. Among other Post-Modernist, conspicuous precedents are works of John Fowles, Alain Robbe Grillet, Thomas Pynchon, John Barth, Kurt Vonnegut, Leonard Michaels, Brigid Brophy and Richard Brautigan. Post-innovator authors split far from every one of the standards and look for elective standards of organization complying with their substance of existentialist idea. They look to catch human circumstance in its most focused shape and tear to utilize a frame which can completely acclimatize human presence, which is fit for obliging the pointlessness, purposelessness and ludicrousness of human presence. They have utilized different gadgets, for example, fracture, Catch 22, flawed storytellers, Contradiction, Permutation, Discontinuity, Randomness, Excess, Short Circuit and so on which show disordered state of the world in similarly tumultuous procedure and shape. Bringing together highlights frequently harmonize with Jean-François Lyotard's idea of the "metanarrative" and "minimal story", Jacques Derrida's idea of "play", and Jean Baudrillard's "simulacra." For instance, rather than the innovator mission for importance in a disordered world, the postmodern creator shuns, regularly energetically, the likelihood of significance, and the postmodern novel is regularly a satire of this journey.

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

1) The topical level (thematization of environmental emergency, feedback of industrialism, energy about opportunity and immediacy, oriental vision of the world), yet additionally in the changing nature and comprehension of craftsmanship and its frame. Along these lines 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 general society and was regularly exhibited as show, occurring or execution. The Beats, for instance, frequently composed lyrics not for private perusing at home, but rather they were regularly presented on open spots (sport stadiums, show lobbies) and joined by the pop, jazz, or musical crews and music (Bob Dylan, Rolling Stones). Likewise their verse and fiction utilized unpredictable and open, regularly divided frame and the rhythms of mainstream music, for example, blues, jazz and shake. Painters and stone carvers displayed their aesthetic works outside customary exhibitions straightforwardly in the urban condition or in nature, once in a while un-imaginative articles, as well as living or dead creatures or individuals turned into the masterful items (see photography, visual expressions,

dead corps...). It doesn't, in any case, 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 character, or biological emergency and commercialization. Common right development has empowered these creators to pick up an entrance to instruction, science and distributing openings, yet their work ended up postmodern due to their utilization of postmodern account strategies and the vision of the world.

2) the most critical postmodern component is indeterminacy. Nothing is sure: we can't be sure about anything. This indeterminacy is likewise somewhat because of our feeling of fracture. The consistent totality of the traditional 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 classifications in a sudden way. Since post-present day culture is basically mass culture, all ordinances are defamed. The conventional qualities are mocked; the way of life is de-consecrated. Craftsmanship is trivialized and jamboree zed. Postmodernism demanded the joy existing apart from everything else and searched for things simple to like.

3) In postmodern artistic content, the possibility of innovation and realness is undermined and caricatured. Postmodern abstract work does not profess to be new and unique, but rather utilizes the old artistic structures, classifications, and sorts of writing and craftsmanship, kitsch, citation, reference and different intends to recontextualize their importance in an alternate phonetic and social settings to demonstrate a distinction between the over a wide span of time and also between the at various times types of portrayal as was specified in well known John Barth's paper *The Literature of Exhaustion* in which he calls attention to „an weariness" of the old types of workmanship and proposes an inventive capability of the utilization of the old structures, kinds and styles. Postmodern creators purposefully construct the importance on the utilization of the old structures and types, as well as by an intentional utilization of copyright infringement, kitsch, false or imagined citations from understood scholarly and different writings (by false or imagined I mean the writers' nearby impersonation of the thoughts or style of popular writers, works or thinkers without giving a bibliographical note). Copyright infringement isn't intended to "take" the creators' thoughts, yet to summon a farce impact and an amusing separation from these writings. A few pundits talk not about written falsification, but rather pla(y)giarism in a postmodern abstract work, that is an imaginative utilize and recontextualization of officially existing writings using systems reminiscent of copyright infringement (unjustified utilization of these writings) and their further change by the utilization of semantic and printed play.

4) Postmodern scholarly work frequently questions its own anecdotal status consequently getting to be metafictional. Metafictional implies that an abstract work alludes to itself and the standards of its development by utilizing different methods and account gadgets. Oversimplified comprehension of metafiction is that "metafiction is a fiction about fiction", however postmodern anecdotal work is much more and about a bigger number of issues than just about fiction. The term was instituted by an American creator and commentator William Gass, yet it can have different implications (R. Scholes, P. Waugh). I contend metafiction, metafictional components, and metafictionality is a predominant element of a postmodern abstract 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 methodically attracts consideration regarding its status as an ancient rarity with the end goal to offer conversation starters about the connection among fiction and reality. In giving their very own scrutinize strategies for development, such works not just look at 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 abstract work firmly associated with metafiction is, be that as it may, intertextuality. Comprehensively, intertextuality, a term authored by a Bulgarian/French scholar Julia Kristeva, communicates an association between the writings through different gadgets and procedures talked about above. It isn't, in any case, a solitary mechanical association, yet rather an inventive change of the alluded messages in various semantic 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 assimilation and change of

another". The significance 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 a scholarly content as a major aspect of other artistic messages ever of abstract convention. Consequently, what comes from it is the undermining of the possibility of initiation – the content isn't a result of a creator, however exists inside particular abstract and social settings and subsequently is available to different understandings and elucidations. In this sense, the job of a creator is decreased similar to the investigation of his life story as in conventional feedback.

6) Another imperative part of a postmodern scholarly work is the utilization of postmodern spoof, pastiche and radical incongruity. Postmodern spoof was speculated particularly by Linda Hutcheon (*A Theory of Parody*, 1985), Margaret A. Rose, and somewhat Frederic Jameson. As it was made reference to above, in contrast from conventional satire, the principle point of postmodern spoof isn't to taunt the satirize creator or style for the good of its own, however this farce does not have this deriding, disparaging angle and by utilizing incongruity it underscores a distinction between the past types of workmanship and sensibilities, a separation between the over a wide span of time. This basic perspective, in Hutcheon's view, shows itself particularly in the utilization of incongruity. It appears Hutcheon frequently utilizes a term current satire to really allude what could be named as postmodern farce. Usually hard to distinguish incongruity inside farce in postmodern abstract writings since they are frequently firmly associated and even indistinguishable. Hutcheon later accentuated the political and ideological parts of farce due to their incendiary motivation, yet this drive 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 imperative part of this artistic gadget.

### CONCLUSION:

postmodernism is a confounded term, or set of thoughts, one that has just risen as a region of scholastic examination 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 controls or zones of study, including craftsmanship, engineering, music, film, writing, human science, interchanges, form, and innovation. It's difficult to find it transiently or generally, in light of the fact that it's not clear precisely when postmodernism starts. Maybe the most straightforward approach to begin considering postmodernism is by contemplating innovation, the development from which postmodernism appears to develop or rise. Postmodernism is "post" since it prevents the presence from securing any extreme standards, and it comes up short on the good faith of there being a logical, philosophical, or religious truth which will clarify everything for everyone - a normal for the supposed "present day" mind. The Catch 22 of the postmodern position is that, in setting all standards under the investigation of its wariness, it must understand that even its own standards are not past addressing.

Innovation showed up in the primary portion of the twentieth century as a response to nineteenth century sentimentalism and mid 20th century authenticity; postmodernism emerged in the second 50% of the twentieth century testing innovation; and metamodernism developed around the turn of the thousand years as a reaction to postmodernism. Despite the fact that every rationality has its unmistakable highlights which may once in a while cover, none of them is segregated from the other. Metamodernism has showed up under various marks including post-postmodernism and neomodernism and every one of them pointing a similar way. Metamodernism has picked up a huge job in contemporary culture as a move past postmodernism. Rather than postmodern incongruity, pastiche, deconstruction, distrust and dismissal of amazing stories, we see sincerity, authen.

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