

**Modernism and Postmodernism: a study of three contemporary Postmodern novels**

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## **Abstract**

This thesis aims to shed light on the much discussed feature of modernism and postmodernism. Through a close reading of Hanif Kureishi's *The Buddha of Suburbia*, Kurt Vonnegut's *Slaughterhouse Five* and Thomas Pynchon's *The Crying of Lot 49* I focus on how these contemporary fiction shows today's world situation. I explore how science, technologies, identity crisis, hybridism and paranoid society are shaped in contemporary fiction with special reference to characters who grow up within the novel. Within these novel it also gives idea how future world literature will be. Through different postmodern features the thesis main focus will be on the characters. All authors works with present world subject. These subjects and theory are presented in this thesis.

# Table of Contents

<b>Chapter 1 : Introduction.....</b>	<b>1</b>
<b>Chapter 2 : Modernism.....</b>	<b>2</b>
2.1. Features.....	3
2.2. Themes.....	5
2.3. Consequences .....	6
<b>Chapter 3 : Postmodernism.....</b>	<b>7-8</b>
3.1. Features.....	9-10
3.2. Technique.....	11-12
3.3. Representation of everyday reality are.....	13-14
<b>Chapter 4 : Postmodernism and Modernism.....</b>	<b>15-16</b>
<b>Chapter 5 : Postmodern fiction: three novels.....</b>	<b>17</b>
5.1. Themes, technique and suburbia culture in <i>Slaughterhouse Five</i> .....	18-23
5.2. Theme, technique and representation of war in <i>The Buddha of Suburbia</i> .....	24-37
5.3. Theme, technique and paranoid society in <i>The Crying of Lot 49</i> .....	38-43
<b>Chapter 6 : Contemporary postmodern novels and future possibilities.....</b>	<b>44-46</b>
<b>Chapter 7 : Conclusion.....</b>	<b>47</b>
<b>References .....</b>	<b>48-49</b>

# **Chapter-1**

## **Introduction**

Modernism and Postmodernism are very significant in the field of academic research especially in contemporary novels. Both are very popular term which is used in art, culture, literature and many other fields. However these had not emerges suddenly. Before postmodernism there used very popular term known as modernism. Modernism refers to the broad movements of the Eighteenth century which refers a set of new philosophical, political and ethical ideas which provide the basis aspect of modernism. Therefore it is important to investigate how postmodernism evolved from modernism and how it reflecting at theme and technique in the work of contemporary fiction. This research is descriptive and qualitative in nature. Its purpose is to investigate the modernism and postmodernism from a contrasting perspective and how these two terms have evolved in novels. This research will try to understand the various element of postmodernism such as technoculture, paranoia, hybridity, identity crisis, race, satire, sampling, mixing high and low forms, historical, cultural sources and different styles. Later this research will discuss contemporary novels according to the postmodern basis. All three novels depict contemporary society and future possibilities literature also. It also look at how postmodernism is interrelated with the novels. For this research data have been collected from different sources.

## Chapter-2

### Modernism :

Modernism evolved with a definite cultural and literary movement in the late 1800s or early 1900s. Modernism is a period of Western or World Civilization. Writers and artists throughout Europe, America and the world created and published an enormous number of revolutionary works. It is a historical period in Western culture and has its origins in the Enlightenment at the end of the 18<sup>th</sup> century. Modernization transforms traditions, collective identities, and past-orientations with revolutionary activities such as doubt, inquiry, individualism, and future-orientation. The devastation and disillusion of Western Civilization is a result of the great war certainly accelerated and depended Modernist thinking.

Modernity first emerged with the Renaissance and after a second wave during the age of Enlightenment began to take a definite shape and continued till around the time of World War Two. Modernism is a period of Western or world civilization. Modernization transformed traditions, collective identities and past orientations with revolutionary activities and thought, doubt, inquiry, individualism and future-orientation. Modernism gave new philosophy during this period of Enlightenment. The great decades of Modernism parallel profound world events, particularly the two World Wars.

Modernism generally refers to a set of new philosophical, political and ethical ideas which provide the basic tenets of a complex culture at a way of life. It is the time where dramatic change of thought occurred. Modernism brought about a reform in all spheres of life through technology and experimentation. As modernist belief is based on science and technology it shakes the foundations of traditional authorities and truths, for example Darwin's evolutionary theory had fundamentals altered many of the intended social beliefs. With the new belief modern man found a new, rational foundation for universal truth. With science and technology modern period revealed new truths. When applied to modern society and institutions it remade the world with a new view. Criticism of all previous values became a hallmark for late modernism which finally turned to postmodernism.

## **2.1.Features :**

The modern period is taking place time between the years following the industrial revolution and lasting up to the Second World War or roughly from 1910 to 1935. Modern literature acts to the modernization of society. The period was the period of mass production, over consumption and growing socialism. Though was progress everywhere everybody went alone. Whole new technologies and machineries brought alienation as their wake loneliness and desperate individualism. Instead of progress the Modernist writer saw decline of civilization. To show this in their work they used various techniques. The literature before that had clear beginning, middle and end. But now social situation was different and the writer used society's breakdown to point out society's ills. For the first time readers began to experience the fragmentation and alienation of their lives by literature.

In the modern period people lost their belief with truth of religion. Because of a lost belief in morality, religious believes couldn't help ultimate isolation and loss results ultimate isolation. Themes of loss, isolation and exile are particularly reflected in the novels. There was a nihilistic outlooks of the world because people had become so disenfranchised from human community and society that it was turn the belief in wholeness and togetherness. Modernist writer feeling fragmented and alienated from the world around him. So they take these features in their writing. Modernist literature came into its own due to increasing industrialization and globalization. New technology and the horrifying events of both World Wars also place important feature of modern writing.

Modernist novels did not treat lightly topics of social woes, war and poverty. Modernist novels reflect a frank awareness of societal ills and of man's capacity for cruelty. Ernest Hemmingway's anti-heroic war tales depicted the bloodiness of the battlefields as he dealt frankly with the horrors of war. Faulkner famous novel *The Second and The Fury* also shows incomprehensibly cruel man can be especially with regard to racial and class differences.



Modernist fiction spoke of the inner self and consciousness. Instead of progress, the Modernist writer saw a decline of civilization. Instead of new technology, the Modernist writer saw cold machinery and increased capitalism, which alienated the individual and led to loneliness. Most literature had a clear beginning, middle, and end but the modernist story was often more of a stream of consciousness. They use Irony, satire to point out society's ills.

## **2.2. Themes :**

Modern era has changed the previous reality because of breakdown of social norms and beliefs. The Modernist are distancing themselves from every traditional idea that had held by Western civilization. The Modernists dealt with new belief as because of new ideologies and new invention.

By 1900 the world was transformed by all new discoveries and technological inventions such as electricity, engine, automobile, airplane, radio, X-rays, fertilizers and so forth. These innovations revolutionized the world. This technology became a new cult that would transform the very nature of man. The new technology quickened the pace through which people experienced life on a day to day basis. For instance a person's life was circumscribed by the lack of mechanical resources available. Now a person could expand the scope of daily activities through the new liberating power of the machine. People now became energized by all of these scientific and technological innovations. As people of modern period were influenced by new technological world people were uncertain where the world goes. So, writers of modern period were unsure about future. So, they have no idea what can happen in future. Their theme was based in present time, situation. As modern people lost spiritual belief in values, ideas, religion people feel loneliness. They reflect the complexity of modern urban life. Modern writers often feel frustrated and it reflects in their writing. Modern writers reject culture, history and western values.

Modernity was not only shaped by this new technology. Several philosophical theories also created the path for modern writers to perceive the external world. The social and economic conditions of modernity began to emerge with the expansion of international trade, the urbanization and great rising in literacy. The period of modernity was characterized by commodification, urbanisation. So, modernity reaches one of its high points of development progress. The Enlightenment ideals of rationality, scientific progress all impact on modern literature. The modern writers use their theme of their writing from this.

### **2.3. Consequences :**

The consequences of modernism is nihilism, the rejection of all religious and moral principles as the only means of obtaining social progress. In other words, the modernists repudiated the moral codes of the society in which they were living in. The reason that they did so was not necessarily because they did not believe in God, although there was a great majority of them who were atheists or that they experienced great doubt about the meaninglessness of life.

With so many scientific discoveries and technological innovations taking place, the world was changing so quickly that culture had to redefine itself constantly in order to keep pace with modernity and not appear anachronistic. By the time a new scientific or philosophical system or artistic style had found acceptance, each was soon after questioned and discarded with newer one.

As a consequence of the new technological dynamics the modernists felt a sense of constant anticipation and did not want to commit to any one system that would thereby harness creativity, ultimately restricting and annihilating it. So in the arts for instance at the beginning of the 20th century artists questioned academic art for its lack of freedom and flirted with so many isms like cubism, futurism, constructivism, dada and surrealism. For instance Pablo Picasso experiment many styles but he never stick with one style.

## Chapter-3

### Postmodernism:

In this research my concern is to look at Postmodernism and raise the following points :

- a. Postmodernism is a chronological period but separate from modernism
- b. It is something that runs parallel with modernism
- c. It is a new cultural form.

Postmodernism literally means after the modern movement. All previous values led to execute during late modernism which finally turned to postmodernism. Postmodernism is a reaction to modernism. Postmodernism reacted against Modernist thoughts and views. It was highly influenced by the development during and following World War II. It critiqued modernism. Postmodernism is based on an unscientific, unlimited and irrational thought process, while it denied the application of logical thinking.

Postmodernism is considered a break with the past. It is characterized by a perceived general breakdown of the conditions of production of modernity as capitalism enters a new phase. The era of postmodernity is the shift from modernity to postmodernity with a profound shift in culture.

Postmodernism emerged at a time not defined by war or revolution but rather by media culture. Postmodern era is based on computers, media, advantages in technology and television became dominant in society. Now interactive media and the internet have led to distribution of knowledge. Music such as Mozart or Beethoven was appreciated during modernism but became less popular in the postmodern era. World music disc, jockeyism and remixing characterize postmodernism. The architectural forms that were popular during modernism were replaced by a mix of different architectural styles in the postmodern times.

Postmodernism is associated with the concepts that in the name of progress everybody is getting lost. Postmodernists deny traditional logic and objectivity. Rather they prefer to rely on opinions

rather than embrace facts and spurn the scientific method. Postmodern literature uses different characteristics of the time after World War II such as fragmentation, paradox and a reaction against Enlightenment ideas implicit in Modernist literature. Postmodernism believes in the premise “irrational is real, real is irrational”. There is no predetermining rule and long term principles. It argues that there is no absolute truth in the universe and that there is no unity of time, place and action. In a works there’s a closed ending but in postmodern writing there is no closed ending. Here is no clear cut definition anybody can give their personal view upon it. The postmodern time of the 1960s is a time of questioning, a time of pop-cultures, of youth consumerism, of drugs and religious experimentalism and a time of belief in revolution. These ideas are new in postmodernism. So it seems difficult to understand. I will altogether evaluation postmodernism from my own perspectives. I also discuss major characteristics and three contemporary novels at postmodern basis.

### **3.1 Features:**

Postmodernism starts with its own feature. The postmodern writer uses various feature in their writing. I will try to discuss some postmodern feature.

Intertextuality is an important feature that gives reference for another text. Intertextuality mixes forms, genres, conventions, media. It dissolves boundaries between high and low art.

Pastiche means random combining together different elements. In Postmodernism there is pastiche of form. It actually represents chaotic aspects of postmodern society. For example Thomas Pynchon includes in his novels different elements such as : science fiction and war fiction, songs and pop songs, obscure and fictional history, real contemporary and historical figures mixed together. By mixing different form he has created a whole pastiche of fiction.

Postmodernism believes in equality. According to Postmodernists high and low culture are of equal worth. Texts of high and low culture are treated as the same. The breakdown of a distinctions between high culture and popular culture. It reflected fine art advertising, opera and pop music, pornography mixing up and journalism.

Postmodernism uses metafiction. It is a form of fiction where self reflexivity became important. Metafiction is used to show the control of the author and stories in a unique way. For example Vonnegut's *Slaughterhouse Five* repeatedly discusses his intention to write the book. The book's first chapter is about the process of how he writes the story and shows his own presence through out.

Postmodernism is the age of technoculture and hyperreality. In postmodernity people are moved with information. Technology has become the central focus in our lives.

One of the results of technology shows paranoia. It result paranoid society. In the work of Thoms Pynchon *The Crying of Lot 49* turns out as paranoid society. No ordering system exists here. So the protagonist searches for order but it turns out fruitless and absurd. After reading the book readers also feel a same frustration.

Postmodern literature follows a non-linear or non-chronological order. In non-linear narrative authors control the plot around the significance of events rather than maintain logical order. For example: Kurt Vonnegut's *Slaughterhouse-five* is an example of non-linear narrative. It follows Parallel timelines , flashbacks and Reversed narrative begins at the point of climax.

It is common for postmodernists to treat serious subjects in a playful manner and a humorous way: for example the way Vonnegut and Pynchon treat the events of World War II. Pynchon gives example of playfulness by using silly wordplay within a serious context. The whole novel has a serious subject and a complex structure with silly wordplay of people and station names.

Postmodernism rejects the distinction between high and low forms of art and emphasize pastiche, parody, irony and playfulness.

According to Jean Baudrillard there is no original things in postmodern society only copies exist which called simulacra. There is no such thing as originality. The distinction between media and reality has collapsed because of simulacrum.

### **3.2 Technique :**

The term deconstruction was first produced by Jacques Derrida who suggested that no fixed meaning lies in text rather it is both the writer's perspective of his/ her writing as well as the reader's perspective on the text. The reader can give meaning to the text. This meaning is not fixed rather every text can have a multitude of meanings despite the original intention of the author .

Postmodernism is the critique of grand narratives. All the postmodern authors subvert narrative conventions. It displays the unintelligible world. Such narratives serve the contradictions and instabilities . In other words, every attempt to create "order" always demands the creation of an equal amount of "disorder" but a "grand narrative". masks the constructedness which explains that "disorder" is chaotic and bad and that "order" is rational and good. Postmodernism rejects grand narratives rather it favors mini-narratives stories that explain small practices, local events.

Postmodern authors use alienation in their writing. In today's world many experience alienation from society. There are no heroes in contemporary fiction rather authors deal with ordinary people's life and feelings. The entire world seems insane. So life seems dehumanization. People are hopeless, helpless and self-crucified. So, writers depict alienation, hopelessness and frustration in their writing.

Postmodernism differs from modernism's attitude toward a lot of trends. Fragmentation in modernist literature is thematic, as well as formal. Plot, characters, theme, images, and narrative form itself are broken. Take, for instance, T.S. Eliot's "The Waste Land". which depicts a modern waste land of crumbled cities. The poem itself is fragmented, consisting of broken stanzas and sentences that resemble the cultural debris and detritus through which the speaker (modern man) wades. William Faulkner's novels, such as "The Sound and The Fury". are also fragmented in form, consisting of disjointed and nonlinear narratives. Modernist literature embraces fragmentation as a literary form, since it reinforces the fragmentation of reality and contradicts Hegelian notions of totality and wholeness. It presents fragmentation as something tragic, lamented and mourned. Many modernist works try to uphold the idea that works of art can provide the unity, coherence, and meaning which have been lost in most of modern life.



Postmodernism in contrast doesn't lament the idea of fragmentation rather celebrates that. The world is meaningless. So not pretend that art can make meaning then just play with it.

Time and space is an important subject. The subject of Postmodernism is stripped of a traditional sense of space and time. The regular concept of time is change in postmodern world. In *Slaughterhouse-Five*, Kurt Vonnegut presents a character who lost control of his where says: "Billy is spastic in time, has no control over where he is going next" (Vonnegut, 17). He eventually losing track of reality because constant switches from the "real world" space-time.

*Times Arrow* moves unidirectional toward the future. Time is irreversible in both its pessimistic and optimistic form in its entropy and evolution. It presents a negative time of decay and dissolution.

### **3.3. Representation of everyday reality are:**

Postmodern time, its reality and features focused in contemporary fiction. So, the term postmodernism pops up in newspapers, magazines and other media. Postmodernism is a continuation of modernism. The remarkable change that was prominent in the novels published in the late 20th century or after the World War II literature is many of which have postmodern element. Postmodernism rejecting boundaries between high and low forms of art, rejecting rigid genre distinctions and give emphasize on pastiche, parody, irony and playfulness. Here I will present some examples of how everyday reality manifests itself in Postmodern novels. In this instance postmodernism has some characteristics which itself reflect contemporary time and everyday reality in postmodern fiction.

The period in which we now lived is called Postmodern period. The media dominate our lives all time. Once upon a time before the age of television cinema released in street. But now time has been changed because of media. Now media sports, pop culture, celebrities get much more attention to all. The media domiating our culture. We live in the information age becuase of internet, tv channels, radio-channels, newspapers, magazines and books as the tv ad ask : “you are what you know” –so inormation is essential to our times. We are now in an age where media holding up a mirror before us to show a wider social reality. The 21st century can be characterized by the proliferation of the internet and the coverage of media technologies on the PC, laptop and pocket computer. Social networking has more emphasized the way in which society is dislocated from traditional geographic notions of community. The example of postmodern media production is MTV. MTV’s twenty four hour of images, game show, music video, leaving viewers feeling fragmented reflects the postmodern world. Todays postmodern fiction highly influenced by these technologies. They used these technology in fiction. This media world is a saturated world befor us. We no longer have any sense of the difference between real things and images of them. Media reality is the new reality to us. Writer used media world pop culture, tv channels, radio channels internet in their writing.

Jameson outlines three primary phases of capitalism which dictate particular cultural practices. The first is market capitalism, which occurred in the eighteenth through the late nineteenth centuries in Western Europe, England, and the United States. This first phase is associated with particular technological developments. The second phase occurred from the late nineteenth century until the mid-twentieth century (about WWII), this phase is associated with electric and internal combustion motors and with modernism. The third phase we're in now, is multinational or consumer capitalism associated with nuclear and electronic technologies, and correlated with postmodernism.

We live in a world where postindustrial capitalism and large corporations quickly relocate people and investments. Together with sciences global capitalism reach new technologies. The emergent cultural technologies, the internet, cyber culture, digital technologies, the entertainment and information industries have generated possibilities of interaction and proliferating in cable alter existing notions of space, time, reality, embodiment and identity. Today's capitalism world calls as multinational capitalism. Today's world has been driven over by the values of capitalist acquisition. One symptom of this is the predominance of paranoia narratives in pop culture (Bladerunner, X-Files, the Matrix). This advancement in technology creates the sense that we are always being watched. Digital technologies, electronic world influenced contemporary novels. I will try to depict contemporary time and reality in this research.

Postmodern film is another section of postmodern era. It reflects the ideas of postmodernism. By bring significant changes postmodern film break the conventional cinema. It presents the new world and give a new view of it. Postmodern film separate traditional film such as the use of pastiche of many styles. It also collapse the distinction between high and low art styles. Ridley Scott's Blade runner is the best known postmodern film. The film is about future dystopia where replicants have been invented. There is tremendous effacement of boundaries between genres and styles with the fusion of disparate styles and time. It is common feature in postmodern cinema. Here is a mixing of clothes, cultures and styles. The film is playing with time with various types of clothes, culture and mixing them all together to create the world of the film. The fusion of science fiction is another example of the postmodern representation of time and everyday reality.

## **Chapter-4**

### **Postmodernism and Modernism**

Modernism and Postmodernism are two kinds of movements. Although these two movements have similar tendencies of development, they are considered as cultural terms. This also have a number of distinctions. The two term has some differences between them. They are based on changes in cultural and social behavior around the world. The period after 1960s is generally considered postmodern in nature. On the other hand modernism flourished between 1890s and 1940s untill 1945 when World War II ended. Postmodernism is construed emerged after 1968. “Modern” is the term that describes the period from the 1890s to 1945 and “Postmodern” refers to the period after the Second World War II, mainly after 1968. Modernism relates to a series of cultural movements that took place in the late nineteenth and the early twentieth century’s. The period after the World War II is normally considered postmodernism oriented in the sense that there were complex developments in the economic, cultural and social conditions around the globe. Modernism paved the way for postmodernism. That two literary movements have two aspects. To show the difference between Modernism and Post modernism, here I show the distinction between these two terms.

Modernism was influenced by the new technologies and had its origins in the Enlightenment period. This era was a period of the social sciences, capitalism and new forms of rational thought. It believed an ideas, values, beliefs, culture and norms of the west. Postmodernism rejects Western values, beliefs, ideas, cultures and norms.

Postmodernism is irrational and unscientific in its approach during the Postmodern era. The modern approach was theoretical, objective and analytical whereas Postmodernism is in lively subjective. Modern work of art is a universe, complete into itself. Postmodern object is always relative and dependent. The Postmodern text is a combination of hybridity and intertextuality, it never and cannot be independent. There is always an implied narrative in Postmodernism, which is historicist, referring to and borrowing from the past. Modernism was in search of an abstract truth of life. They were in search of the real meaning of life. In fact, during the period of modernism original art was considered primary creations. Much importance was given to literary

works. But the postmodernist writer does not believe in abstract truth or in universal truth. On the other hand, due to the advancements made in the field of science and technology and other allied fields, the period of postmodernism saw no absolute truth in original works. It believes more in the creation of applied art and inter-disciplinary studies. Digital media are used extensively to copy the original works of the modernist period. These are the main differences between the two kinds of movements called modernism and postmodernism. Modernist thinking is rational and logical had its worldview. But postmodernism believes in ideas based on irrational and unscientific. Modern literature values high art. On the other hand Postmodernism blurs the differences between the high and the low art. Modern thinker analyses a subject by going deep into it. The Postmodern thinker does not believe in in-depth analysis. A Postmodern thinker bases his views on hyper-reality. The result is that the reader/viewer cannot locate him/herself which result a whole cultural schizophrenia.

## **Chapter-5**

### **Postmodern fiction :**

In literature Postmodern make use of the post World War II social situation and cultural situation. Postmodernism celebrates the fragmentation instead of lamenting over it. There is no pre-determining rule and long term principles. It argues that there is no absolute truth in the universe. There is no unity of time, place and action in literary works in postmodernism. There is no other hero like classical hero. Ending of any literary work can be interpreted in many ways. It varies from person to person. In classical work there is a close ending but in postmodern writing there is no close ending. I will try to evaluate three contemporary Postmodern fiction on the light of Postmodern basis.

### **5.1 Theme, technique & representation of war in the *Slaughterhouse Five*:**

*Slaughterhouse Five* is a very personal novel of Vonnegut was because he personally present in World War II. Here he draws his own experience in World War II. He was a prisoner of war and a witness of the firebombing of Dresden. Almost 135,000 people died in the ruins of Dresden, which means that it was have from one of the suggest release him from the feeling that he kept inside him for a long time. He wanted to tell all what happened It was the greatest man caused massacre of all times. The purpose behind writing this novel may be to release him from the feeling that he keep inside him for long years. He wants to know all what was happened in the war. The novel he wrote every single experiences of war. All in all Vonnegut write the novel to aware people the effects of war and that kind of unusual happening never happen again. I will discuss the novel depth and try to understands how Vonnegut expresses the nature of war and conveyed his ideas to his reader.

## **Theme :**

It is a novel about war, about the cruelty and violence of man against man their selfishness and death in war. War is meaningless. To focus this meaningless of war Vonnegut used an alien namely Tralfamadore. Billy Pilgrim the novel's protagonist experiences time travel through his visits to an alien planet namely Tralfamadore. Having experienced numerous tragedies in life, he travels time and re-lives his past events; such as being a POW in World War II and surviving a plane crash. Billy Pilgrim experiences events in the past, present, and future. War is meaningless but one fought against other. Through the use of Tralfamadore Vonnegut shows that though we value war, power but all is meaningless.

War is not heroic or glamorous rather it is messy and it takes many lives. Here different characters experience war and death in different ways. Vonnegut in Chapter One, reconnects with an old war friend Bernard O'Hare whose wife Mary is angry with Vonnegut. She fears he would portray war as a contest between heroes and not what it truly is, the slaughter of young men. Billy Pilgrim the protagonist, is a chaplain's assistant sent to the Battle of the Bulge in 1944 and eventually taken prisoner by the Germans. The slaughterhouse where animals are killed in Dresden ends up protecting Billy and others but it is revealed that many other shelters have collapsed and killed those inside. Later Billy's wife Valencia, is killed by carbon monoxide inhalation while driving to see her husband, who has nearly died in a plane crash in Vermont. Edgar Derby, a middle-aged schoolteacher who takes care of Billy in the POW camp, is executed for stealing a teapot at the close of the war. Paul Lazzaro, claiming to avenge Weary's death vows to kill Pilgrim in the future

One of the important science fiction elements of the novel is time travel. Billy leaps in time and experience his life's events out of order and repeatedly. Billy travels through different time periods of his life uncontrollably. He learns on the alien world of Tralfamadore that all time happens simultaneously. here no one really dies. From them he known and then wrote:



“The most important thing I learned on Tralfamadore was that when a person dies he only appears to die. He is still very much alive in the past, so it is very silly for people to cry at his funeral. All moments, past, present, and future, always have existed, always will exist” (Vonnegut, 26-27).

The difference between these aliens and humans is that aliens can see moments all at once, humans can only see the current moments.

Vonnegut narration and anti-narration keep his novel from becoming a conventional war narrative. The anti-war novel proves that how war can destroy soldier's head. Billy early in the novel shows various details in his life. Vonnegut made Billy Pilgrim the character he is in the novel to justify the horrors of war and the traumas soldiers have to live with everyday due to war. Vonnegut does not write about heroes. Billy Pilgrim narration shows he is more like a victim here.

One of the book's most famous lines here is “So it goes” repeated whenever a character dies. Billy Pilgrim is deeply passive, accepting everything that befalls him. In *Slaughterhouse Five*, the bird has the last word of the novel because there is no other way to end it. “So it goes” for individual death. After all the mass carnages a bird makes the final comment – “So it goes” in its own language.

In fact it presents two philosophies of death that eventually intertwine. The first represented by the phrase “So it goes,” indicates that death is a part of life something that cannot be helped. The second is the Tralfamadorian view of life “in four dimensions” the fourth being time. Because Tralfamadorians see all moments of life as existing at the same time, one is capable of moving between moments of life and death capable of becoming “unstuck in time.” This motivates the novel's acceptance of death as part of life.

Through effects of war I think Vonnegut seems to tell us, we should retain our humanity for save lives and to make better world.

## **Technique :**

In the novel *Slughterhouse Five* the narrator Vonnegut is present within the text. He takes on part of the action of the novel. He is present in the novel's actions and reflecting on the past events.

Vonnegut uses himself as a character in the novel to explore the real picture of horror that happens in war. He inserts himself as a character in the novel. He juxtaposes himself with Billy Pilgrim who fought alongside in the war. It is something like a first-hand narrative who was involved and fought in the war.

This story is a blend of fiction and non-fiction. Vonnegut's narration is seen as both third person and first person. The majority of the novel is written in third person, with Vonnegut narrating Billy's life. When Billy arrives at the Dresden work camp, though for a brief moment Vonnegut swings into first person, he is being another soldier in the group. The effect of slipping into first person is a good step for Vonnegut because it shows he is also a member of these men who fight to survive. He is not just an innocent bystander telling a story. Vonnegut as narrator tells one of Billy's hallucinations and dreams of the Tralfamadorians and states the fact to escape the reality of the war and the bombing.

Vonnegut presents non-linear narration. *Slughterhouse Five* the book abandons traditional restrictions of linear time and fixed space. Billy Pilgrim's time travel is paralleled by Vonnegut's free movement through narrative time, descriptions of historic Dresden and his personal wartime experiences with Tralfamadorian fantasy. Similarly, Vonnegut uses stream of consciousness to portray Billy's difficulty of Tralfamadorian objectivity toward the Dresden bombing and the interrelatedness of experience.

The literary tool of a flashback is also used in this novel. Vonnegut uses humor also in the characters, namely Kilgore Trout, their activities they do and their dialogue. Vonnegut's comic relief is found after the presentation of a particularly complex or important story line.

Through the presentation of Billy Pilgrim's character within his own narration, Vonnegut seems to tell us that we can't do anything or change anything; rather, we are led by our fate.

## Representation of war:

The major is deal with the subject the inhumanity of war destruction seen in the Dresden. Here the author represents war to express his anti-war sentiment during the time of the Vietnam War in 1969. Generally this text explores how the Vietnam War era affected representations of World War II in literature. Here I will focus how Vonnegut expresses the unpopularity of the Vietnam War and the grief of the affected people through his writing.

The novel show the war experience, war is bad for us instead of that we should love one another. It is a novel about war, about the cruelty and violence done in war, about people and their nature, their selfishness, about love, humanity, regeneration, motion, and death. I will try to explore the novel in a greater depth and try to say which of the themes mentioned characterizes the book to the greatest extent.

This book isn't about heroes of war. It's about prisoners of war, men who have been deprived of any kind of control over where he go and what he do. There is nothing romantic about war in *Slaughterhouse Five*. By avoiding representations of the battlefield and focusing instead on prisoners of war, Vonnegut draws the reader's attention not to war itself, but to the suffering and it causes. It describes the traumatic experiences of a man named Billy Pilgrim who travels through different time periods of his life uncontrollably. It is a bad massacre. Everybody is supposed to be dead, to never say anything or want anything ever again. Everything is supposed to be very quiet after a massacre.

*Slaughterhouse Five* is a book about the destruction of war seen through the character Billy Pilgrim in the Dresden bombings. Pilgrim sees, after the Allies firebomb the City, the carnage of war, and he is never able to fully recover from it. Here my question is: Is war a necessary part of the human existence? If the answer is not, than it is need to avoid.

Kurt Vonnegut is a Postmodernist writer who uses a non-linear narrative, metafictional technique and irony with touch of playfulness and dark humor.

*Slaughterhouse Five* follows the tragic and terrifying life of the Prisoner of War, Billy Pilgrim. Throughout the novel Billy is haunted by traumatic events from his days in the war. It shows man's inhumanity to man and the mass destruction. I think as a humanist at heart Vonnegut repeatedly demonstrates the human attitude for cruelty and shows how technology magnifies this cruelty beyond human control.

## **5.2 Theme, technique and suburbia culture in *The Buddha of Suburbia*:**

Hanif Kureishi's *The Buddha of Suburbia* is a multi-layered novel of place, race, and sexual exploration. My concern is to look at the novel from postmodern a point of view. The novel is set behind the background of racial and social tensions in 1970s London. There are characters with hybrid qualities, identity crisis, racial problem, immigrant situation in the novel. They tend to use mimicry to find their identities and establish themselves in the cultures they live. The protagonist and his family surrounding involve with the struggle of Indian and English. Karim is a half-English and half-Indian teenager struggling to find his place. Through the story of Karim and many Indian families in London during the 1970s the novel shows postmodern elements such as hybridity, identity crisis, race, immigrant problem etc. Hanif Kureishi himself is a mixed race man; he is born in the West to mixed race families. Kureishi's personal experiences reflect in the novel. The story takes place in Britain, the ex-colonizer of India. In the novels the main character is Karim. The events and characters sometimes show a semblance.

Hybridity is one of the main theme in the story. All the characters such as Karim, Haroon, Zamila, Changez show in this thesis as hybrid characteristics in their nature. There are first generation immigrants and then their children born in the West, considered as the second generation immigrants. They struggle to exist in a foreign culture. The experience is different for the first generation Haroon, the racially mixed Karim second generation. They always try to establish identities in the face of the society. As encouraged by the Western mentality, they imitate the ways of the authority, which enables them to exist within the borders of its establishments. Ultimately both the culture and tradition of mixing is unconscious way of imitation and mimicry to exist in the colonizer's world. This way they also enrich their identities and obtain a stronger position in all walks of the society.

This thesis aims to show the people of today's multicultural society who suffer from hybridity, identity crisis, racial discrimination and how they try to cope up with these difficulties. Actually they try to manage and adjust themselves to exist in their respective societies.

The hybrid people brought up in two different cultures simultaneously and learnt two languages at the same time or sometimes people who came from two distinct races, have existed for many years, even centuries. Thus, hybrid people brought up in two different cultures simultaneously and learnt two or more languages at the same time or sometimes people who came from two distinct races, have existed for many years, even centuries. This thesis looks the entire theme through the example of all character.

## **Theme :**

The novel depicts the notion of hybridity. Karim is mixed race and can't relate wholly to Indian and also not accepted as white. His mother summarises this idea by stating,

“But your not an Indian, you've never been to India...What about me?... who gave birth to you? You're Englishman, I'm glad to say”.

It shows identity struggle of Karim, he struggle to find a balance between these two cultures. Due to Karim's dual heritage and constant racism he encounters he constantly struggles to identify himself. Despite the fact that karim is half white, the English don't see him as 'white enough' for example maliciously informs Karim that his daughter doesn't go out with “wogs” and that However many niggers there are, we don't like it.” His ignorance mean that Hairy Back does not acknowledge the fact that Karim not a black 'wog' or 'nigger' nor the fact that Karim is in fact half white.

The first few sentences of the novel probably are the best that describe Karims situation in general and probably the most quoted sentences from this novel. Karim the narrator-protagonist of the novel introduces himself to the reader as:

“an Englishman born and bred, almost. I am often considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories. But I dont care- Englishman I am (though not proud of it), from the South London suburbs...”

It is the odd mixture of continents and blood of here and there, of belonging and his in-between's. He is like a half Englishman because he is the son of an Indian man Haroon Amir and an English woman Margaret. This is why Karim is an odd mixture of continents of Europe and South Asia and blood of Indian and English. karim mixture makes him a biological hybrid as well as a cultural one. So, Karim is both a biological and a cultural hybrid.

Karim Amir is a teenager from the suburbs who is half English and half Indian. his name also not like English and skin colour none of these seem English. Charlie is also from suburbs and a few years older than Karim but he is very colourful, hippie like outfit than karim. Through Karim is English like Charlie but Charlie has a more English name, a more English colour and maybe a more English family life. All of which Karim lacks. Karim does not only want to be like Charlie. He wants to be him, to take his place. Every native dreams himself in the place of the settler, at least once a day. And the settler is aware of this desire. Karim is full of this desire. He is not ashamed to admit this:

“And Charlie? My love for him was unusual as love goes: it was not generous. I admired him more than anyone but I didnt wish him well. It was that I preferred him to me and wanted to be him [emphasis added. I coveted his face, talent, style. I wanted to wake up with them all transferred to me.” (Kureishi,15)

Karim is half Indian, which probably gives his skin a different glow. However he feels it as insult and also make him feel lesser.

His hybrid notion comes when he was included in Shadwell’s cast for *The Jungle Book* because of his authenticity and not for experience. Shadwell makes it clear that there is no way he would be there if it werent his skin colour and his Indian accent. He has to work on his Indian accent, mimic/imitate the way an Indian immigrant would speak and wipe out the suburban accent. Karim feels so excited about his new role and works really hard to prove himself. The first problem occurs when he is asked to cover his almost naked body with a make-up material resembling brown muck of (Kureishi, 146). He does not feel comfortable about it but eventually comes to accept it as a part of his role. He realizes that he is given this part just because of his genetic inheritance, his half Indian side. However, he is still not as Indian as necessary and has to cover himself with brown paint. He does not sound Indian either. He sounds very suburban, as later on his girl friend, Eleanor will remind him. Kureishi’s choice of this particular play by giving the role of Mowgli to Karim is quite significant because once again Karim has to negotiate between two things. Moore-Gilbert explains this significant situation as follows:



“Just as Mowgli must negotiate between his identities as man and wolf-cub, so Karim is torn between different cultural identifications and, like Mowgli, he is in a process of maturation which involves choices between conformity to moral law and the promptings of nature.” (Kureishi, 125)

He is supposed to be the black man. But this is what the white men see when they look at him. Karim is probably one of the best portrayals of a hybrid character. Here he is not only a genetic hybrid as well as a cultural one. Despite the way he looks, he feels more English than Indian and he is aware of his mixed situation. It is not difficult for him to switch from one side of his identity to the next.

Haroon’s conflict between his Indian upbringing and English adaption means that he is unable to find himself and he is constantly restless and impulsive. After one part life in India Haroon ends up in the suburbs and married to a working class Englishwoman. While trying to fit in and mimicking those establishing the rules, Haroon becomes a hybrid character. Karim gives us a detailed account of Haroon meticulous preparations for the working week ahead:

“Dad polished his shoes, about ten pairs, with patience and care, every Sunday morning. Then he brushed his suits, chose his shirts for the week- one day pink, the next blue, the next lilac and so on- selected his cufflinks, and arranged his ties, of which there were at least a hundred.”(47)

This is quite impressive for a man who had never cleaned a shoe in his life back in India. It is a good example to show his effort that blends him with the West. Yet, none of these seem to work to bring him a promotion and he is still seen simply as an immigrant, with a camel parked outside (Kureishi, 12). Eva convinces Haroon to do yoga and share his knowledge with her circle of friends. It is true that Haroon is interested in Eastern philosophy, yoga, etc but Eva is aware of the fact that his being an Indian would make him more reliable and more plausible while sharing his self-taught wisdom. After all, Indians don’t do yoga and Eastern wisdom dont chant and say wise things? But ironically, Haroon comes from a Muslim family and most probably he was taught the Muslim way of praying instead of the Buddhist way of chanting. However, the

Westerners are used to stereotype identities, readily fetishize and accept Haroon self-created Buddhism as authentic. He is a Muslim Indian practicing Chinese Buddhism. This is a very hybrid quality of Haroon as well.

When going to Eva for the first of his appearances, “Haroon wears a black polo-necked sweater, a black imitation leather jacket and grey Marks and Spencer cords” (Kureishi, 6). Eva lives in a better area of the town and Haroon anticipates that people of some importance will be there to watch and judge him, not only regarding his performance they came to watch but also other things; from his accent to the way he is dressed. Thus, he chooses casual, neutral and inevitably Western clothes. But later on, Haroon wearing more Oriental clothes. Eventually Haroon with the help of Eva, manages to create a circle of believers and followers among his white admirers, these are actually the only people to follow him. But People who have known him for a long time Karim and Jamila both see Haroon as a fake. No matter how good he speaks English or how well he is dressed, the thing is how good he mimics the colonizer. Haroon is not good enough and he cannot escape the sharp criticism of his spectators. The white people around him still see only the immigrant. Haroon always carries a tiny dictionary in his pocket and makes an effort to learn an English word every day. He explains this to Karim saying: “You never know when you might need a heavyweight word to impress an Englishman” (Kureishi, 28). Haroons religious identity is as mixed up as with his personality. His hybridity is obvious here as well. When Karim catches his father making love to Eva and screaming “Oh God, oh my God, oh my God he thinks of these as the wailing of Christian curses from the mouth of a renegade Muslim masquerading as a Buddhist” (Kureishi, 16). This shows how mixed up Haroon is. Thus we see a man with a Muslim upbringing, married to a Christian woman from the suburbs and cursing like a Christian while making love to his lover, after yoga and talks on Buddhism.

Jamila is one of the main characters in *The Buddha of Suburbia*. She is the most important female character because she represent the second generation female immigrants in England in the seventies. Jamila comes from a typical immigrant Indian family and with the way she looks she is just a typical Indian girl.

Karim gives us a physical description of her:

“. . . she was small and thin with large brown eyes, a tiny nose and little wire glasses. Her hair was dark and long again. . . . She was forceful and enthusiastic, Jamila. She always seemed to be leaning forward, arguing, persuading. She had a dark moustache, too, which for a long time was more impressive than my own.” (Kureishi, 53)

In general she is different from her peers. This is due to the outstanding education she receives in the hands of a missionary, in the middle of London. With her encouragement and help of Miss Cutmore, Jamila becomes a distinct person. One day Miss Cutmore leaves South London and this makes Jamila feel like an orphan. She now thinks Miss Cutmore really wanted to eradicate everything that was foreign in her, just as a missionary would do, by teaching her how to be more European. Here we see that Jamila is aware of her strange position, that she is different in her environment, she is foreign. Her father Anwar one day realizes and decides that it is time for Jamila to get married. Jamila refuses this and her father goes mad and starts a hunger strike until Jamila accepts to marry the man he had chosen for her. Jamila is helpless and asks Karim to try and help her.

Having read so much and with a head full of ideas ahead of her time, let alone the ideas of an ageing Muslim Indian immigrant for a father, Jamila suffers greatly. She loves her parents but cannot get herself to marry an Indian man she had never seen in her life. Because of this domestic violence issue, Jamila thinks her father might hurt Jeeta, for Jamila insubordination.

Finally Jamila agrees to marry Changez to save her mother Jeeta from Anwar's revenge. The marriage of Jamila and Changez, from the way things look to an outsider, conform to what is expected from a Muslim, Indian couple. Their marriage is arranged between families, Jamila pays a dowry to her husband (books and an overcoat), and the couple works at their parent store. Next there will be grandchildren and the son in law will take over the running of the shop. However, when we consider her hybrid identity, we easily see that Jamila's marriage will not be a typical one either. It could only be as hybrid as herself. Anwar rents a flat nearby for the newlywed couple. They decorate it with basic second hand furniture. From the first day on Jamila

refuses to sleep with Changez. They have separate rooms and she never cooks, she supports Changez with the money she makes working at Paradise Stores. She continues to read her books in her own room on her own bed, under the envious gaze of her Indian husband who spends his whole time on his camp bed, reading and dreaming of their corporal reunion as a married couple.

Thus Jamila's marriage is as fluid as herself, in between cultures and continents. As a result of her intellectual capacity and the discrimination she has to put up with all her life, Jamila becomes politically active as well and moves into a commune somewhere in Peckham, following the death of her father. Alongside the fore mentioned French ones Jamila after Miss Cutmore leaves, starts reading writers from America and Africa, which cause her to be politically not sexually more active.

Though Jamila embodied as hybrid characteristics in the novel. But her hybridity somehow comes out differently because Jamila break the chains and go beyond the borders. With the help of the education she changes her own path.

Jamila does not get much support from her family regarding her education. Neither her father nor her mother show much interest in her academic life or development as an individual. But she gets chance to receives a unique education with the help of Miss Cutmore, she gets to read and understand important French writers, listen to classical music and jazz, which all help to bring out the potential in Jamila. Although at the beginning Jamila thinks that Cutmore has colonized her, meaning she has somehow used Jamila for her own interests but thing are not like that. Thus her hybridity becomes more diverse than that of Karim, for example. However, Jamila does not suffer between her Indianness and British identity like Karim does. So, Jamila is not colonized at all, as she claims. The ideas and ideals Miss Cutmore introduces to Jamila, the type of music, etc. all of these give her a new means of self-expression and enable her to create her own space; neither Indian, nor British but a completely different one. In the final analysis Jamila is a hybrid characters who are capable of deciding for her own destinies. Although she is second generation Indian women but with the help of the education she receive, she manage to create her existence in an alternative space.

Almost at the same time the narrator introduces us to Jamila, we meet Changez as well. Changez, the man to marry Jamila, comes all the way from India. He is chosen for Jamila, by her uncle in India. Changez comes from a wealthy family in Bombay where there are servants, chauffeurs. For a dowry Changez asks for a warm winter overcoat, a colour television and an edition of the complete works of Conan Doyle. So, Changez is not an illiterate Indian villager. He is probably educated in English schools and heard many stories about England. He knows, either from books or from people who have been to London that London is very cold, hence the demand for an overcoat. Obviously Changez is well read and considers books to be very valuable, so he demands books as part of his dowry. He is especially fond of detective stories. Changez also knows about the book shops in Charing Cross and wants Karim to take him there. Thus, we can see that his first experience with the English culture has taken place in India, long before he set foot in England. In the case of Changez, his hybridity starts back in India-just like Haroon- and he becomes more mixed and hybrid throughout his life in England.

Changez is chosen as the authentic Muslim husband for Jamila. But he is not Anwar's authentic dream groom; young and strong enough to take care of Paradise Stores and give Anwar many grandchildren. From the very begin Changez is a very naive character, he only thinks of sleeping with his own wife, unlike the black man stereotyped by the West, who dreams of sleeping with many white women.

Changez finds out about Haroon's betrayal to his wife and his wife Jamila continues to refuse his conjugal rights, he thinks that whole England has become sexually insane. He suggests that both Haroon and Karim spend some time in a remote village in India. He also hopes that one day Jamila will sleep with him and they will be husband and wife. He starts looking for sexual opportunities and ends up sleeping with an Asian prostitute, Shinko, trying new positions with her each time they meet. He finds this arrangement normal, and does not think he is betraying his wife. After all he is a man and he needs things. He says to Karim, "Karim, all my entire problems are solved! I can love my wife in the usual way and I can love Shinko in the unusual way!" (Kureishi, 101). Hence see here that Changez is aware of the unusualness of the situation. Yet he feels the necessity of justifying himself to Karim, who is the only person in the know of Changez's adultery. Here, he is actually mimicking the life in Robins books he is reading. The

characters in the Harold Robins novels that Changez reads and the people around him, i.e. Haroon and probably the rest of England get away with such things. And this becomes an excuse for Changez to fulfill his sexual needs and solve his problems—without feeling any remorse and thinking he is committing a sin.

His betrayal goes unmentioned. He does not feel guilty about it. But when he sees Karim and Jamila on her bed sleeping naked next to each other, he accuses Jamila of adultery, incest, betrayal, whoredom, deceit, lesbianism, husband-hatred, frigidity, lying and callousness as well as the usual things. All these things are too much, too confusing for a traditional Muslim at heart. In Changez Muslim heart, betrayal is not acceptable although he is betraying his wife. He is in between the teachings of the Koran and the newly discovered liberties and pleasures of the West. Despite his Muslim heart, which makes him guilty for causing, though indirectly, Anwar death, he drinks beer on Anwar funeral day. He can neither erase these things and let himself indulge in these pleasures of the West, nor remain true to his upbringing and turn his back to this insanity. As a result of the mimicry or the hybridity of his situation, Changez finds himself in a very ambivalent situation. He is in between two cultures and he promptly becomes another hybrid created by the colonizer's norms.

Although most of Changez confusion revolves around his sexual life, as we have seen above, his national identity is another point he seems to be struggling about. Changez does not reject his roots. But he seems to be confused or in between two cultures, between Englishness and Indianness. When after her father death, Jamila decides to leave the flat and her job at the Paradise Stores, to live in a commune, Changez has two options; he can stay at the flat and pay the rent, make his own living or go back to India, to his family in Bombay. He finds this solution too Western and wants to stay with Jamila wherever she goes. So once again we see him somewhere in between and confused about all these Western things. He is all for the West, likes the liberties, enjoys the plenty, urges his own people to assimilate but when things get rough, he moves back into his Indianness where things are more stable and secure and always on his side. Here as well his hybridity is obvious and it obviously confuses him to a great extent, accentuating his ambivalence.

Another instance in the novel where we see Changez going between places is when, after a long time Karim and Changez meet and Changez tells Karim about the things that have been happening with his in-laws. Changez blames Karim for deserting them and requests him not to leave his own people behind. Here, he feels a connectedness, a special link with Karim, Anwar, Jeeta and the rest of the people. There is a common history between them, not dating back to their arrival in England but even further, all the way to India.

Identity crisis is prevalent in every character in *The Buddha of Suburbia*. There is a large political story of diaspora in the background of the text and this raises the extremely notion of Englishness and what it is to be British not only for the immigrants and their descendants but for the white English people too. The novel depicts an identity crisis through all the character such as migration of Haron, Anwar, Changez resulted in cultural hybridity.

Immigration problem is one of the major problems for the migrant people. Migrant people do not welcome in English culture. Here all the character who came from outside Britain feel hybridism in postcolonial Britain and these feelings remind them this mixed sense of nationality. Karim's father Haroon is a first generation immigrant who has been stuck in a job he hates and an unhappy marriage for too long. He begins a relationship with Eva, a woman with whom he shares a common interest in Buddhism and Eastern Philosophy.

Race is one of the themes that define all of the characters in the book. The novel is infused with Indian immigrant culture and the racial tensions surrounding the immigrant population in London and its suburbs. Karim is caught between two cultures, being a child of both. Although he is English he must suffer the abuses that Indians suffer because of his looks. To a greater or lesser degree, all of the Indian characters live under the threat of violence. Racist groups such as the National Front perpetrate attacks on immigrants. Racist individuals without group affiliations attack what they do not understand. Karim is under threat as much at school as Anwar and his family are in their shop. This threat is a part of their everyday lives and affects their actions unconsciously. Karim encounters racism from a variety of sources. For example: mogli part. Racism in Europe is nothing new and it is sometimes a state policy. Although he is a mixed heritage, Karim does not mention his Indian heritage and considers himself an Englishman. This

is because his father has not much to do with his Indianness. He does not know much about his Indian heritage in general. These are probably the reasons why he considers himself to be an Englishman. But the problem is that he faces there a lot of discrimination and racism around Karim.

Kamir may feel like an Englishman, but to the outsider he is simply a black. His skin colour is dark, he has black hair and his name does not sound English at all. So, he cannot escape from racial discrimination like other black people experience every day. Karim finds it difficult to realize his hybridity and accept it as it is because there is something that lacks in him and there is nothing Indian in his life. At one point he realizes this at Anwars funeral he admits that he feels incomplete. He always in search for his identities, like any ordinary person. They both try to fix themselves an identity and be a whole. This imagination in search for their identities makes them remain in between the donnees they have, causing them to be hybrid identities, occupying a Third space. But they are in struggle they have in relation to the society they are born to, with the racial heritage that they carry along. Thus Karim and all the Indian characters with the Indian heritage passed onto them by their families, face many problems while journeying through their search for an identity. when a person is raised amongst different cultures and subcultures, gets stuck with the question which am I? Rather than realizing that he is both and none of them, his situation becomes more challenging while trying to make sense of who he is. This is how both Karim get stuck with being an English or American and miss the opportunity to expand into a third space.

Class is an important theme in the novel. The differences between the lives and values of the different social classes in Britain is big and difficult bridge as those of race. I liked that the novel took a different angle on the popular culture-clash issue and presented it in a fresh and original way. Karim's narrative voice is full of dry wit and the characters are wonderfully described. His new life proves to be a disappointment, but he does begin a career as an actor. His first role, in *The Jungle Book* proves disappointing as he is required to portray racial stereotypes. Back in London, Karim continues his professional success becoming a soap opera actor, but also begins to find success in his personal life, realizing that the key to being happy is to surround yourself with family and people who genuinely love and care for you. Karim truly begins to discover who he is and where his place is in the world and looks to the future with optimism.



## **Technique :**

Hanif Kureishi wrote the novel *The Buddha of Suburbia* is a satirical work that draws almost entirely from Kureishi's own teenage years growing up in the suburbs of South London. In the book he shows in between of two styles of half Indian and half English teenager Karim Amir. His narration is a satirical account of the in between's of his origins: suburban, non white, pop music, sexual explicitness and suburban life of a half origin boy all together in 70s England.

The point of view of the novel is the first person and in the past tense. Karim relates the events of his past to us. The events are filtered through Karim's perception of them. The case in first-person narratives, Karim is the main character of the story. He knows how the action of the narrative unfolds and his emotional reaction to them.

The voice of the narrator is that the protagonist. He tells his own story about his living in suburbs and later his staying in a big city. "An Englishman born and bred, almost," his narration is true to the in between-ness of his origins and experience. His voice is both demotic and educated. Being suburban and not white - "truly I was more beige than anything" - he tells the working class condition from a suspicious distance. Kureishi makes the narrator voice rise to show satirical occasion but never lets him become a writer rather than a speaker.

Kureishi gives his narrator the surplus clauses that keep us in mind of a person speaking to us: "I can tell you", "I bet", "I reckon". He throws in chatty exclamations at the absurdity of what he records - "for God's sake" is one of his favorites.

## Suburbia Culture :

Hanif Kureishi's *The Buddha of Suburbia* is a novel about imitation of British culture, pop culture, immigrant condition in England and London. My concern is to focus on the suburban culture. Mainly the novel divided into two parts "the suburbs" and "the city". Mainly through the protagonist Karim Amir's eyes I will try to show suburban cultures of London in the novel. Two sites reflect two contradictory views in Karim's mind. For Karim the suburbs represent racism, dullness and low expectations. The main protagonist Karim believes that the city will give him opportunities for happiness and excitement that suburbia cannot. For most of the characters who live in suburbia think suburbs as the place of racism, dullness and place of low expectations. Here everybody passes their time with gossiping, homosexual relationships etc. all believe that the city can give them all opportunity for happiness, excitement but that suburbia cannot. The suburbs where he has spent all his life so far are the place of dullness, low expectations, less glamour and frustration place. Thus suburb seems boring. The suburbs are not devoid of cultural opportunities and pursuits. But after embracing the city life Karim realizes that though London is a place of glamour London is not his final destination. Ultimately to Karim London does not prove to be a more satisfactory place than suburb. However Karim's journey from suburb to London and again to the suburb shows his acceptance of his own personal identity.

*The Buddha of Suburbia* is about Karim, a hybrid teenager, who is desperate to escape suburban South London and make new experiences in London in the 1970s. The suburbs are "a leaving place" from which Kureishi's characters want to move away. To Karim, London even though it is geographically not far away from his home seems like a completely different world. Therefore his expectations of London are great. His moving from the suburb like a pilgrimage for him. On the first page Karim introduces himself as follows: "Englishman I am, from the South London suburbs and going somewhere". This motif is reinforced throughout the novel.

### **5.3 Theme, technique and paranoid society in *The Crying of Lot 49*:**

Thomas Pynchon uses postmodern elements such as science fiction, pop culture and detective fiction to create fictional cultures and concepts in the novel. The novel express cultural occurrences, depicting a dramatically fragmented society. *The Crying of Lot 49* contains a pervasive sense of cultural chaos. It draws on all areas of culture and society. Today's chaos society keep personal alone. In the novel Oedipa Maas goes alone and alienated from the society, having lost touch with the life she used to lead before she began her attempt to uncover the mystery of the Tristero. The drug culture plays a big part in this sense of isolation. The world is present in the novel is blends with all elements of problems of society together that contains all elements such as druggies, hippie rock singers, lawyers, mafia men, 17th century culture and many more things. faced with all societal chaos world oedipa feel that all things must go in order but she goes out of order. These disturbance society takes her everything . Within each episode and series lie various postmodern techniques. Most common postmodern feature used in the novel such as wordplay, intertextuality, historiographic metafiction and temporal distortion. The novel is I think best in examining the tensions set up between satire and science, order and chaos, humour and paranoia.

## Theme:

Pynchon uses the best example of wordplay in *The Crying of Lot 49*. Pynchon's characters are named based on their attributes and experiences, as well as Pynchon's personal opinions in the form of satire.

All the characters names enforce this idea: Manny di Presso, Genghis Cohen, Oedipa Maas, Dr Hilarius, Pierce Inverarity are all ridiculous names that have no further significance to the characters or the plot. It is tempting to read *Oedipus Rex* into Oedipa's predicament, but there is no greater meaning to Oedipa's story when paralleled with a Theban play. Nor does Genghis Khan have any bearing on Genghis Cohen, or manic depression on Manny di Presso. Pynchon preempted all attempts on the reader's part to apply meaning from the names to the characters they represent, by using names that meant nothing.

Trystro plays an important role in the novel. Oedipa wants to unsolve the whole system. At last Oedipa understands that she was sunk into paranoia thought which was played by Inverarity.

Trystero becomes a secret underground operation with a disguised mail system. Oedipa sets out to discover the meaning of the muted posthorn symbol, the logic behind the mail system, and the overall organization. Oedipa sinks into paranoia as she grapples with the thought of Trystero being a giant hoax played by Inverarity.

This novel employs many postmodern feature such as intertextuality because here two text happen with one another. A classic example of intertextuality comes from *The Crying of Lot 49* when Oedipa becomes wrapped up in a production of *The Courier's Tragedy* a play that has a comparable storyline to a subplot in *Lot 49*. Intertextuality not only includes literary publications such as novels and plays but it also includes the written word in the form of poetry and music. The Paranoids appear during times of stress and confusion in Oedipa's detective journey. They sing their way into and out of Oedipa's life at times convenient to the particular episode in which it is playing.

Metafiction employs intertextual references by examining fictional systems and presenting fictional works of an imaginary character. By combining multiple postmodern techniques particularly metafiction and intertextuality, Pynchon shows a fictional society in which its main character attends *The Courier's Tragedy* a fictional play written and directed by fictional characters. It is a satire within a satire, that Pynchon provides fragments of history.

Temporal distortion is a common features of postmodern literature. Several of Pynchon's novels feature flashbacks or episodes that take place in different time periods, claiming that particular time period as the present. Additionally any of Pynchon's drug addicted characters suffer from temporal distortion based on their respective highs-some characters experience an overlap in time, while others experience repetition or fragmentation. Temporal distortion in postmodern work as a whole also include characters that are transported forward or backward in time.

This is kind of one technique to create doubt whether the protagonist experiences real or he/ she is in dellusions. Staying within the paranoid dellusion the narrator narrating his view to explore the paranoid system.

## **Paranoid Society:**

Thomas Pynchon's book is about paranoia, pop culture, history, and fragmented identity. It tells the story of Oedipa Maas where she struggle with her inner struggle. She struggles with secrecy, fantasy, confusion, and paranoia.

In this paper I will try to point out what Oedipa is actually looking for. I will try to her motives and the obstacles hindering her. The starting point for this paper is the situation at the beginning. First Oedipa's social and historical background will be concerned. After that I will focus on her motives and then start to thesis on the paranoid society. The quest itself will be regarded in two different ways. I will describe Oedipa's investigations. On the other side the various obstacles will be commented on. Finally I describe how her quest made her paranoid. In the book paraoid mystery include various clues. In the mystery there remains a question that who dune it or how does it. But in *The Crying of Lot 49* most of the clues are meaningless. Also most mystry novels end with the culprit being captured. But here All mystry remains unsolved.

*Lot 49* begins with Oedipa learning of the death of Pierce Inverarity an ex-flame and real estate tycoon. To her surprise, his will name her as executor. So she travels to San Narciso in Southern California, where she begins to uncover a conspiracy involving a secret mail service known as Trystero.

To settle the matter she stumbles upon a number of puzzling facts and circumstances. To uncover the mystry Oedipa seems to be suffering from a sort of identity crisis because of her inability to uncover the past. Oedipa's purpose behind the work is finding meaning in her life. Before that Oedipa lives in a consumerism society. Pierce Inverarity becomes a key symbol of consumerism and capitalism because he owns much of the world that Oedipa is thrown into during the course of the novel. There is even a reference to Pierce "using one of his many credit cards for a shim" (Kureishi, 11) to reach Oedipa. Initially Oedipa is immersed in this world of consumerism, living as a suburban housewife who attends Tupperware parties and cooks dinner for her husband every night. By showing tupperware parties and multiple credit cards Pynchon is creating a vision of a plastic society. This plastic society is one that is always changing in hopes

of improvement. A critical example of this occurs early on in the text when the narrator describes Mucho's feelings about working as a used car salesman:

“he could still never accept the way each owner, each shadow, filed in only to exchange a dented, malfunctioning version of himself for another, just as futureless, automotive projection of somebody else's life” (Pynchon,5).

Initially she was an enclosed housewife, dependant on her husband and living in the suburbs. Later Oedipa's steps is like to sort useful facts from useless ones and it changes her life fully. Therefore, Oedipa is left at a panicky state of confusion, or paranoia. Paranoia is not as a mental aberration but as a tendency to find meaning in symbols whether the meanings exist or not, here it is clearly shown in Oedipa. Paranoids do not see plots here and there in history; they see a conspiracy as the driving force behind all historical events.

At the climax of the novel, Oedipa sees the muted post horn everywhere she goes. She is tensed that she simply be delusional or is there actually a conspiracy involving the Trystero? As Oedipa delves into the Trystero's history and Pierce's estate, one of four possibilities arises:

“...either she has indeed stumbled onto a secret organization having objective, historical existence ...; or she is hallucinating it by projecting a pattern onto various signs only randomly associated; or she is the victim of a hoax...; or she is hallucinating such a hoax...”  
(Pynchon, 6)

The tension among all four possibilities leads to Oedipa becoming increasing more paranoid as the novel progresses.

Pierce is a thought that could impose an order on the chaos of clues around her. Pierce could make complicated networks out of nothing. He alone created the chaos around Oedipa. Pynchon succeeds in embodying Pierce Inverarity as a force within the novel. To put it in terms of paranoia, Inverarity is the conspirator behind all events in the novel. A major element is Oedipa's quest brings her paranoid. Paranoia pushes through the text.

Pynchon utilizes some postmodern narrative techniques, using frequent allusions, scientific language, concepts and an open ended conclusion. Metafiction is also used here by using different story, plays in the novel. It is a postmodern open ended novel where mystery remains unsolved. Oedipa sits in the room waiting for *The Crying of Lot 49*, when she will discover the identity of the mystery but mystery remain unsolved. Pynchon does not open the mystery to us. It is a postmodern novel because it ended without any complete finishing. Anyone can impose anything they want.



## Chapter-6

### Contemporary Postmodern novels and future possibilities :

These three novels dealt with contemporary features. It shows present situation as well as what can be happen in future literature. My concern is to show how these three novels impact on future literature.

*Slaughterhouse-Five* is a postmodern novel. Here Vonnegut shows war through the use of technology. War is very prominent theme in presents world. In present war started many countries. It takes lives of many people. Sometimes in a family only one may survive but most of them died and the survival one fall in his/ her life. He cannot connect himself his life again with normal condition. HereVonnegut highlights these issue. He shows Before World War II, during World War II and after World War II situation. The novel shows the impacts the lives of the soldiers who fight in them. Through the life of Billy Pilgrim novel symbolize the effect that war has on the lives of all soldiers.

Being one of the lucky people to survive the vicious attacks on Dresden Billy Pilgrim is one unlucky of them because being a living one his life remain in between life and death. Now his life is meaningless .

Billy survived one of the worst and more unnecessary human massacres in the history of the world. For him it is impossible to forget. So even after all the good things happen to Billy in his life after the war, he still could not forget. Through use of war and character Billy the novel look impacts of war. In todays world war is most significant discussion. It will create great impact on future. In future world literature goes loss to show any positive attitude to life. The major effect of the war made was that Billy Pilgrim lost his mind. He could not handle the facts of reality, so he had to invent a whole new reality that he could deal with. Kilgore Trout and the Traflamadorians helped make his life easier. He used them as a tool. Through Billy it shows, he gets lost his life. He thinks another alien world beacuse he cannot think that this world remain in normal situation. Through war it show how it affects the lives of those who are in it. In future

literature fail to look any good thing because present situation went worse. Now writer write about war, destruction, death. So, in future they take which theme in their writing we cant think about it. Writer will found nothing except these and it cannot reflect any hope or good thing except showing destruction.

Hanif Kureishi's novel *The Buddha of Suburbia* shows picture of a immigrant people condition in outside world. All characters in the novel faces identity crisis. We have a tendency that we want to settle ourselves in foreign country for a better future. But we don't think that it takes many more from us. Moreover it takes our own identity, culture, language. Kureishi depicts these problem in his novel. Through every single character Karim, Hroon, Zamila, Changez he shows these. The novel itself tells that immigrant have no future in outside country. For a better future people went their but they gets a survival world where they need to survive every moment. It creates a huge impact on second generation. In future world these people live in an uncertain world. They can't do anything; they can't flourish though they have talent. It represents bad future for immigrant people.

*The Crying of Lot 49* is another postmodern novel. It shows postmodern paranoid society. Today's technological world question us all time what we want? But we actually not know what we want. Here the protagonist Oedipa Maas is like wants to explore his question. The hints and answers she uncovers along the way lead her questions or contradictions. It is not easy to figure out what Oedipa is really looking for. On the one hand her conception of the world and her conception of society are endangered by the idea of a subculture with its own mail system. So she searches for another final truth as a substitute for the one she has lost. She needs a construction of reality she can depend on and believe in. But she can't found it.

During her quest Oedipa is alternating between the self-critical is suffering from paranoia. The feeling that there is a plot against her and the impression that she is revealing a great mystery. The following quotation represents her usual thoughts quite well:

“Either Oedipa in the or biting ecstasy of a true paranoia, or a real Tristero. For there either was some Tristero beyond the appearance of the legacy America, or there was just America and if there was just America then it seemed the only way she could continue,

and manage to be at all relevant to it, was an alien, unfurrowed, assumed full circle into some paranoia.” (Pynchon, 126)

Most of the time her believes is set up by Pierce and the idea that believing in such a plot is a sign for paranoia. This increases her uncertainty and leads her into a vicious circle. This novel shows that gradually we are going to a paranoid situation. Oedipa gets nothing except these mad situation. This novel reflect that in future world people lost hope rather suffer like paranoid situation. So, it reflects that future world writer also may get nothing good than this.

## Chapter-7

### Conclusion:

Modernism and Postmodernism are very significant terms. Modernism evolved first, later Postmodernism evolved from these. Modernism shows the way for the Postmodern world. As Modernism evolved first, this research looks at Modernism and its features. My main concern is to depict Postmodern novels. Postmodern authors such as Vonnegut, Kureishi and Pynchon have utilized these amazing changes of the postmodern world and uses its shifts in science, technology, society and reality in their novels. My overall analysis is to show how postmodernism evolved from modernism. And then how it reflects in contemporary fiction. Through various postmodern features all these fiction shows today's contemporary world and how it can create impact on future world literature. These texts underline the de-centered position of characters within the technological complex and the changing culture rule which has affected human identity, blurring our thinking and made us instrumental objects. The postmodern protagonists' meaningless motion, yo-yoing, looping pursuit for the false truth, identity less and hoarding of material things detaches them from actual lives and reality. In present we all are like these above discussion characters. We want many things but we don't know what we are searching for. We made our lives full of war, cruelty, and destruction. Running for a better future we lose our identity and live like second class people. Through these three contemporary fictions I try to show contemporary time situations. And it affects today's and future world. The writers, authors and general people all look at life as nothing out of many things. Though this technological world gives us many things, it takes more things from our lives.

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