



POSTMODERNIST THOUGHT PROCESS: CELEBRATION OF FRAGMENTATION-CONTINUATION BINARY IN IAN MCEWAN'S SWEET TOOTH



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ABSTRACT

A close reading of the twentieth century and the twenty first century novels shows that they predominantly deal with double consciousness, inability, sarcasm, instability, immoral, and unethical issues, and inequality. Postmodern literature is characterized by narrative techniques. The techniques are fragmentation, stream of consciousness, paradox, symbols, the unreliable narrator, and style. Postmodern writers will in general commend chance over art, and further utilize metafiction to undermine the essayist's position. Another characteristic feature of postmodern literature is the questioning of ethical dilemma through the use of pastiche, the combination of subjects and genres. The postmodern principles are highly connected with Ian McEwan. Ian Russell McEwan is a multifaceted Postmodern British novelist, short story writer, children writer, playwright and screenwriter. He has won the Man Booker Prize for his novel *Amsterdam* (1998). This paper tries to analyse *Sweet Tooth* as a postmodernist novel.

KEYWORDS: McEwan, Postmodernism, Fragmentation, Autobiography and Dilemma.

INTRODUCTION

In Contemporary Society and Culture... the grand narrative has lost its credibility, regardless of what mode of unification it uses, regardless of whether it is a speculative narrative or a narrative emancipation.

Lyotard, *Postmodern Condition*

Ian McEwan is a versatile creative artist; most widely read and critically acclaimed as a contemporary postmodern British writer. Over the last forty five years he has produced various genres in English literature viz. novels, short stories, collections, novellas, children books, film adaptation, screen plays, drama, an oratorio, libretto, interviews and lectures. Perhaps he has produced various genres but his richness, diversity, core of style, techniques, subject, and narration mode could be found primarily in his novels. His works explore various and multiples themes, morality, responsibility, history, sexuality, imagination and consciousness. Even though his primary themes focus on fundamental subjects, viz. childhood, moral, ethical issues, sex, children and parents relationship and children / adulthood relationships. Being a postmodernist writer, his narrative techniques and styles are all inclusive; he includes unreliable narrator, first and third person narrative, multiple – perspective narration, fragmentation, parody, unexpected final twists, playfulness, intertextuality, autobiographies and metafiction. He has produced multiple genres and forms, viz. gothic story, dystopia, spy thriller, satire, romance, psycho-thriller, parable, war narrative, postmodernist narrative and ecological fiction.

Generally the term postmodernism denotes a late twentieth century or middle of the twentieth century social, art and cultural movement; it has the features and characteristics of style, concepts in the genre of art, music, literature, architecture, sculpture, philosophy, painting, fine arts and criticism. These represent significant departures and expanding boundaries from modernism and is characterized by the self-conscious use of earlier styles, principles, conventions, a mixing of different artistic styles, medias, press, mass communications, and a general distrust of theories. Like structuralism and post-structuralism, there is an extraordinary discussion, contention, judgment and perspective between how precisely innovation and postmodernism contrast. Generally the two concepts or theories flourished in different vintage. The theory postmodernism has a special place in the 1980s to understand the twentieth century cultural, social and political importance. On the advent of modernism some important art movements also shake the entire literary and non-literary worlds like Cubism, Dadaism, Magic realism, Surrealism and Futurism. Without an understanding of modernism it is impossible to understand postmodernism and twentieth century culture.

Postmodernism is at once a continuation of and a break away from modernism. The postmodern school rejects the rigid genre distinctions; it voices the insecurities of the 20th century western world, torn apart by two major world wars, new social theories and developments such as marxism, ecocriticism, reader response theory and postcolonial migrations, new scientific inventions and technologies, and power shift from Europe to the United States. Language does not represent the subject or context- it is only a signifier without a signified. Basic tenets of postmodernism are, constructivism, relativism, subjectivity, local and specific, rather than Universal and abstract deconstruction. Some of the notable demerits of this school are; Negates social and personal realities, fosters a deep cynicism about cultural aspects and its future, generates a feeling of lack and insecurity essential for the sustenance of a capitalistic world order and puts peripheral power under erasure.

However, all fine arts and everyday life were strokes by modernism and postmodernism components; it gives new taste to the essential plans, viz. tune and concordance were set aside in music; in painting, degrees of deliberation is ruled and viewpoint and direct pictorial portrayal were deserted; in engineering, regular, conventional structures and materials were rejected and plain geometrical structures, new materials, plate, glass and cement were supported and tested against the customary. In like manner in writing there was a dismissal of regular and customary authenticity viz. sequential plots, consistent storyteller, were support supplanted by fracture plots, omniscient storyteller and shut endings.

Some critical trademark highlights of postmodernism are in the artistic kind, impressionism, subjectivity, continuous flow system, omniscient outside portrayal, settled story perspectives and obvious good positions, divided structures and broken account. As indicated by J.A.Cuddon's Dictionary of abstract Terms and Literary Theory depicts clear and beautiful portrayal of postmodernism as described by 'a varied methodology, aleatory composition, spoof and pastiche'. First, the word 'eclectic' refers to the form of fragmentation and the use of fragmentation in all fine arts, special references can be found in T.S.Eliot's *The Waste Land*, and Ezra Pounds' *The Cantos*; it has various fragmented lines and stanzas, is a collage of juxtaposed, incomplete stories; it is one of the characteristics of modernism and postmodernism. Secondly, the word 'aleatory' refers to arts is depending on the throw of a dice, random or arising by chance, simply literary piece is produced from sentences plucked randomly from newspapers.

Theory of postmodernism is brilliantly expressed by the following ideology: reconstructing, adding and redefining the aspects and elements of modernism is postmodernism. Jeremy Hawthorn's *Glossary of contemporary Literary Theory* (Edward Arnold, 1992) registers fragmentation as the great feature of the twentieth century art and culture. By contrary 'Fragmentation' modernism laments while postmodernism celebrates it; fracture is an elating, freeing wonder, symptomatic of our break from the claustrophobic grasp of settled arrangement of conviction. Other important characteristics of postmodernism are tone, attitude, colourful mixtures of imagery, viewpoint, and vocabulary jostle.

A seismic tremor crossroads in the historical backdrop of postmodernism is the production of *Modernity-an Incomplete Project* by contemporary German scholar Jiirgen Habermas in 1980. According to him modernism or modern period begins by the mid-seventeenth to mid-eighteenth centuries of

Enlightenment; by that another confidence emerged in the intensity of motivation to enhance human societies and society. Such thoughts could be found in rationality of Kant in Germany, Voltaire and Diderot in France, and Lock and Hume in Britain. The purported Enlightenment 'venture' breaks the traditions, customs, dazzle propensity, and Slavish dutifulness to religious statutes and restrictions, reason and rationale conveys an answer for the issue of society. The 'venture' additionally shakes the social development to achieve, a regret for a lost feeling of direction, a lost soundness, a lost arrangement of qualities. Pundit, savant and scholar Jean-Francois Lyotard in his *The Postmodern condition: A Report on Knowledge* (Manchester University Press, 1979) and included 1984 as an addendum to the postmodern condition says, 'we are being encouraged to put a conclusion to experimentation. Writer and critic Lyotard, describes the term postmodernism as skepticism towards metanarratives, grandnarratives, supernarratives, and mininarratives.

Another significant postmodernist scholar is Jean Baudrillard, a French man, whose work is *Simulations* (1981, interpreted 1983). Baudrillard dependably connects with the idea that typically is known as 'the loss of the genuine' which means that contemporary life is influenced and affected by pictures from Television, promoting and film and has lead to an absence of the refinement among genuine and envisioned, reality and fantasy, and surface and profundity. In a famous declaration Baudrillard kept up that the Gulf war never occurred, that what 'truly' happens is a sort of televisual computer generated reality. The postmodernist literature may have the following criteria: the mixing of literary genres, thrillers, spy stories, detective story, the myth saga, psychological components, intertextual elements, parody, pastiche, allusion, irony, narrative technique, and hybrid. Some interesting and famous postmodernist works are *Waiting for Godot* by Samuel Beckett; *The Dumb Waiter* by Harold Pinter and Anton Chekhov's *The Three Sisters*. Postmodernism theory has various features and characters; among all characters "clear – cut moral and ethical positions" is important and it should create moral and ethical society and culture among the human society.

Several themes, techniques and styles are suggesting and qualifying the postmodern writing; the following components are often used- irony, playfulness, black humour, intertextuality, pastiche, metafiction, fabulation, poioumena, historiographic metafiction, temporal distortion, magic realism, technoculture and hyperreality, paranoia, maximalism, minimalism and fragmentation. Postmodernist writer Ian McEwan often uses Irony, playfulness, intertextuality, metafiction, Historiographic metafiction, maximalism and sometimes fragmentation.

Black humour treats serious context and complex subjects in a playful and homourous way, and structure of narrative is a long series of similar ironies; writers such as John Barth, Joseph Heller, William Gaddis, Bruce Jay Friedman and Kurt Vonnegut are notable exponents for using black humour. The notable works are Joseph Heller's *Catch-22*; *Waiting for Godot* by Samuel Beckett and Thomas Pynchon's *The Crying of Lot 49*. Intertextuality confirms the relationship between texts and another text within the interwoven fabric of literary history. Intertextuality could be another text reference, parallel, extended discussion, adoption and style. Eminent writers of this form are Margaret Atwood, Donald Barthelme, Pierre Menard, Jorge Luis Borges, Kathy Acker, Paul Auster, Ebenezer Cooke, Robert Coover, Thomas Mann, Umberto Eco, and Sir Arthur Conan Doyle. Another important component is 'Pastiche' which means combine and paste together multiple elements, texts and references. William S.Burroughs, Margaret Atwood, Giannina Braschi, Umberto Eco, Derek Pell, Robert Coover and B.S.Johnson's were chief exponents of 'Pastiche'; they are using sciencefiction, detective fiction, fairy tales, commercials, musical, and manifesto. Fine example is B.S.Johnson's *The Unfortunates* (1969) which is published in a box with no binding so that readers can assemble it however they choose.

Metafiction writers are Italo Calvino's *If on a Winter's Night a Traveler* (1979), Kurt Vonnegut's *Slaughter House-Five* (1969), Tim O' Brien's *The Things They Carried* (1990), and David Foster Wallace's *The Pale King*. Poioumena is a specific type of metafiction in which the story is about the process of creation; is a term coined by Alastair Fowler; according to him, the poioumenon is calculated to offer opportunities to explore the boundaries of fiction and reality and the limits of narrative truth. The writers who have exploited

this genre are Thomas Carlyle's *Sartor Resartus*; Laurence Sterne's *Tristram Shandy*; Vladimir Nabokov's *Pale Fire* (1962); Salman Rushdie's *Midnight Children*; David R. Slavitt's *Anagrams* (1970); Muriel Spark's *The Comforters*; Samuel Beckett's *Trilogy*; Doris Lessing's *The Golden Notebook*; John Fowles's *Mantissa*; William Golding's *Paper Men*; Gilbert Sorrentino's *Mulligen Stew*; and S.D. Chrostowska's *Permission*.

Historiographic metafiction refers to a literary text or work that fictionalizes actual historical events or figures; the term is coined by Linda Hutcheon. Notable figures are Gabriel Garcia Marquez's *The General in his Labyrinth*; Julian Barne's *Flaubert's Parrot*; E.L.Doctorow's *Ragtime*; *Koolaid: The art of War* by Rabih Alameddine; Thomas Pynchon's *Mason and Dixon*; *French Lieutenant's Woman* by John Fowles and Kurt Vonnegut's *Slaughterhouse-Five*. Temporal distortion refers to the text fragmentation and nonlinear narratives; it is a central feature of both modern and postmodern literature. It deals with texts, irony, and anachronisms. Chief exponents are Kurt Vonnegut's *Slaughterhouse-Five*; Ishmael Reed's *Flight to Canada*; and Robert Coover's *Pricksongs and Descants*.

Magic Realism defines a combine and fuse of magical, fantasy and realistic events, figures and objects in a surrealistic manner. Characteristic elements are miscellaneous use of dreams, myths and fairy stories, surrealistic and expressionistic description, arcane erudition, the element of surprise or abrupt shock, the inexplicable and horrific. Names associated with this are Jorge Luis Borges's *Historia Universal de la Infamia* (1935); Gabriel Garcia Marquez's *One Hundred years of Solitude*; Alejo Carpentier; Salman Rushdie; Italo Calvino; Kevin Brockmeier's *The Ceiling*; Don Chaon's *Bigme*; Jacob M.Apple's *Exposure* and Elizabeth Graver's *The Mourning Door*. Paranoia stands for its effective and makes the readers very inspiring way- at the world war time, text is demonstrated most famously and effectively. Joseph Heller's *Catch 22*, Thomas Pynchon's *The Crying of Lot 49*, Kurt Vonnegut's *Breakfast of Champions* and Dwayne Hoover are the contemporary writers, who often uses the theme of paranoia. Fragmentation is most important aspect of modernism and postmodernism literature, the elements are, concerning plot, characters, imaginary, themes, factual reference, fragmented and dispersed throughout the entire work. It also occurs in language, sentence structure or grammar; Dimitris Lyacon's *Dairy Z213: Exit* is a major example of postmodern literature.

Sweet Tooth is one of the masterpieces of Ian McEwan, published in the year 2012. The title 'Sweet Tooth' refers to a code of intelligence operation. In 1970s and Cold war time, England's legendary intelligence agency attempted and determined to manipulate the cultural conversation by funding writers and literary figures whose politics align with those of the government. It has multiple themes like spy thriller, metafiction and intertextuality, love, moral, ethical, and sex. Serena Frome is the protagonist and whole subject/story is narrated by the style of flashback; the novel has twenty two chapters. From chapter one to twenty two narrates the story of Serena Frome's childhood, affair, love, sex, intelligence service and adulthood. In one perspective Ian McEwan satires how ethical and moral values are broken and questioned by the characters.

It is a remarkable achievement in terms of context, subject, technique, style and narrative mode. McEwan has consciously handled the theory of postmodernism. The present study analyses *Sweet Tooth* as a postmodernist novel, written in the forms of metafiction, intertextuality, first person narrative, spy thriller, romance, and playfulness, and also deals how are moral and ethical values tremendously and consciously duplicity by the major characters. Ian McEwan cleverly explores the notions of moral and ethical, and how it fails to create a moral and ethical constructed society and cultural wealthy/healthy families. *Sweet Tooth* tries to analyse and interpret by the following criteria; Teacher and student relationship, political betrayal and unfaithful and disloyal to one's work.

Metafiction is a type of fiction which addresses of self-conscious and systematically draws attention to its status as an artifact in order to pose question about the relationship between reality and fiction. It is usually narrated by irony and self-reflective. It is one of the main components of modernist and postmodernist writer and in the early 1960s popularised by authors like John Barth, Robert Coover, and William H.Gass. Early examples of metafiction are Cervantes's *Don Quixote* and Chaucer's *Canterbury Tales*. Common metafictional devices are: a novel about a person writing a novel, or a novel about a person reading a

novel, or a story that addresses the specific conventions of story, such as title, paragraphing or plots, or narrative footnotes, which continue the story while commenting on it, or a novel in which the author is a character, or a story that anticipates the reader's reaction to the story, or characters who do things because those actions are what they would expect from characters in a story, or characters who express awareness that they are in a work of fiction (also known as breaking the fourth wall.), or a work of fiction within a fiction.

He has described each of his early stories as "a kind of pastiche of a certain style [...], its origins were always slightly parodic" (McEwan, Hamilton 17). Similarly most of his novels, according to him, allude in some way to existing genres- *The Cement Garden* is "an urban *Lord of the Flies*" (Smith, 69); *The Innocent* added to and subverted the spy genre (McEwan, Hunt 47); *The comfort of Strangers* draws on the sinister setting of Venice established by Thomas Mann in *Death in Venice*; his play for television, *The imitation Game*, was indebted to Virginia Woolf's *Three Guineas* (Haffenden, 175); and "*Amsterdam is an Evenly Waugh tribute novel*", McEwan told Ambrose Clancy (E1).

(Brian, 2004)

Sweet Tooth is set in early 1970s England; the whole novel narrates Serena's love, cold war, an affair to Tony and young Writer Tom and intelligence service in the style of first person-narrative. It is a metafiction novel; readers discover that the whole novel is written by Thomas Haley, the novel is written by first-person narratives of Serena Frome. While she is a student of University of Cambridge, she has an affair with an old man Tony Canning, and by his advice she is recruited by M15 in a position of junior officer or clerk. Once, M15 offers a position to take part in new covert programme called 'Sweet Tooth'; Intelligence agency wants to offer financial supports to young writers, academics and journalists with an anti-communist idea. One of the young writers is Thomas Haley; her task is to monitor, and prepares reports on Thomas Haley. Being an intelligence agency first she loves his works then she begins to love him. In the press meeting, Serena has exposed her affair to press, after that she has lost Haley's love forever. Finally the novel ends with Haley asking Serena in a letter to marry him.

Serena Frome is a twenty two year old girl and daughter of the Anglican Bishop. While in the University she is drawn in to work for intelligence service. At the time of 1970s women played a lowest role in the intelligence service, and they never allowed promoting certain points. The novel explores the 1970s Britain turmoil of cold war and role of a woman in the world of Intelligence service, and ironically McEwan says why women are not allowed in the service of intelligence because women couldn't keep the secrets. Finally she is sent to a mission to offer a stipend for a young promising writer, who might be suit able for the Intelligence purposes. To celebrate democracy of Britain and against communism of Soviet Union. Great paradoxical, the military and nonmilitary organizations such as, CIA, M15, RIA, are stipend number of journalist and author during the cold war; battles between minds and hearts. Great battles for technologies, trades, spaces and intellectual ideas between Soviet Union and United Kingdom. During her final year at Cambridge, she has a brief affair with an older man Tony Canning. She finds herself being groomed for the intelligence service. In the era 1970s Britain, confronting economic and political disaster, is being torn apart by industrial unrest and terrorism and faces its fifth stage of emergency. The cold war has entered a moribund phase, but the fight goes on, especially in the cultural and political sphere. Ian McEwan's mastery dazzles the readers in this superbly deft and witty story of betrayal and intrigue, love, and the invented self.

McEwan's central characters/ protagonists use the literary device of narration, by the perspective and narration the whole plot is narrated by first person. The characters share their emotions, feelings and critical situation which prove determining for their subsequent lives, one which requires an immediate decision that also unexpected, unlikely emotionally charged, convoluted or morally unsettling. McEwan's major characters like protagonists, anti-heroes, villains and fallible individuals are sometimes blamed for their lack of decisions, ill decisions and inappropriate reactions, which they produce or choose out of their personal, selfish, needs and impulses rather than ethically and morally justified, altruistic reasons. However, McEwan's characters undergo severe inner and mental struggles and later face various consequences and

mistakes, and to some extent, his characters also fail to convince the readers but Ian McEwan cleverly pictures, his characters are easy to identify and sympathies with actions.

Most notably, Ian McEwan major protagonists are almost young intelligent, and people like Shakespeare's protagonist Hamlet. English countryside is their cultural identity and they received academic education /degree but without future plans; they by force of their circumstances they are sent to centres of political and social turmoil, judicial system, and intelligence service. Therefore innocence is transformed into experience as a result of amiability, tranquility and predictability. Serena Frome is a narrator and female protagonists of the novel *Sweet Tooth* (2012). She is beautiful, and goes by the conventions of British society. Ian McEwan beautifully pictures the character of Serena Frome as a girl of beauty, long blond hair, and big blue eyes. She narrates the story in the style of flashback and her brief association with M15; it is a story of forty years past. Serena grows up with her father, mother and sister. Her Father is a conventional and an Anglican Bishop and her mother is a dutiful Bishop's wife and caring lovable mother to her daughters.

Serena is a lover of literature, especially the novels; typically she reads three or four novels in a week. She also has a natural gift of mathematics and aptitudes and her mother encourages and advises to do a degree in engineering or mathematics or economics. Finally she chooses mathematics and scores Third grade. Ian McEwan has created the protagonist as a female character with intellectual abilities and beauty; she is the only female in her mathematics class in the University of Cambridge. Compared to her friend Shirley, who is bold, savvy and open minded girl but Serena was not like her friend but in some extend situation. Reading literature and mathematics stimulates her thoughts into practical and illusionary worlds. Analysing her characters in the perspective of reading novels, real life becomes too difficult for Serena. She loves to get lost herself in novels/books and often says that she searches herself in the characters of her favourite novels. Her reading novels represent her need to find herself in the practical world. On the other hand, reading mathematics represents optimism energy in towards female character; it moulds her superiority over the men. She is a talented and intellectual in math but at the time of 1970s it was only men who could do well in the discipline of mathematics. A beautiful blond girl being a math student could be confounding to others, especially men.

Ian McEwan has raised a few ethical and moral questions through the character of Serena Frome, Jeremy, Tony Canning and Haley. Serena Frome has undergone a similar intuition and affair by her first lover and mentor/teacher Tony Canning, a man of more than thirty years her senior; both people taste affections and pleasant distractions. Tony Canning has a beautiful wife an art dealer; she has absolutely sacrificed her life for her husband but her husband was disloyal and so she divorces him. However, in the critical situation both character Serena Frome and Tony Canning forget the moral and ethical responsibilities of student/teacher culture. A teacher should teach and guide a student in the prosperous and healthy way but in contrast both forget their duties and responsibilities spoil their life and student/teacher relationship.

During the final days of her undergraduation, she is recruited by M15, and securing the position is guided by Tony Canning. Comparing to other characters of Ian McEwan, she is not sexually inexperienced, but she is innocent, and also she has no interest in the public combat like political, social and cultural events; she has her own provincial life, university studies, dating with her boy friend and speed reading on her favourite novels. But, after the affair with Tony Canning she started to read historical books, newspapers and discuss issues in the open forum. By discussing current issues and subjects, she develops her thought-process and understands that one's personal is inseparable from society. Finally she has transformed from innocent to adulthood in the arenas of personal, inner, physical and psychological. Her empiricism ideological and patriotism are preoccupied to become intelligence service in M15.

The M15 operation is obviously inspired by the activities of the Information Research Department of the British Foreign Office; their primary aim is, by using British Media, literary figures and writers to shape and mould public opinions by promoting anti-soviet/anti-communism attitudes. The movement, anti-communism is already attacked by writers and thinkers such as Bryan Magee, Bertrand Russell, Robert Conquest and George Orwell. The operation is coded as 'Sweet Tooth'. Serena Frome is also one of the members, her duty and task is to monitor and report about the thinkers and writers who are funded and

stipended by the agencies. Their primary aim is to shape the public ideas in terms of anti-communism by using their concepts and writings or subjects.

Moreover, she fails morally and professionally when she violates the basic principles and rules of the M15 and becomes emotionally involved with the subject of her mission; she is disloyal to her profession and ruined younger writers' future. Serena does not face any serious trouble or crisis and cruel realities of human existence such as violence, crime, and death but instead she has faced moral and ethical questions in the stages of undergraduate students and agency of Intelligence Service.

The other perspective of the *Sweet Tooth* is the rigours of the process of creative writing, the writers' ethical dilemma concerning one's responsibility towards the readers, characters and oneself, and the danger of an imagination that can't quite see the boundaries of what is real and what is unreal. *Sweet Tooth*, similarly shares some extended themes, styles and narrative techniques of the novel *Atonement*. Women characters are the protagonists of two novels; these two novels explore the flashback events in the memories of Briony and Serena. Both novels have some historical turmoil and love affairs. Both protagonists in a crucial situation face the ethical and moral dilemmas; it explores feelings, emotions, guilt, innocence and real life versus fictitious life. Both characters have an interest of reading and writing novels. Next common feature is the theme of childhood and relationship between children and their parents; and it explores how adult identity is related to early life of experience.

Ian McEwan again strongly insists the relation between mother and daughter. In his both master pieces '*Atonement*' and '*Sweet Tooth*' he shares his favourable thematic subject of mother and daughter relationship. Both protagonists Cecilia Tallis and Serena Frome, were stimulated by their mother's ideology in order to get good education, intellectual, practical wisdom and cultural ideologies. In the first chapter of '*Sweet Tooth*', Serena Frome narrates her school and college life; readers could see her mother's impact is always there. The choice of Serena Frome's school, University and specialization is made for her parents and teachers. Perhaps, reader could see the influence of Tony; she tries to read reputable and renowned female writers like Lessing, Drabble and Irish Murdoch. In the case of Tom Haley, a beginning writer, who follows the literary convention and literary tradition such as realism, modernism, postmodernism, and also he follows postmodernist contemporaries such as John Barth, Thomas Pynchon, John Fowels, B.S.Johnson, J.G.Ballard and John Calder. Tom resembles the author Ian McEwan and like him, Tom's fiction is notable for ironic non-realistic elements, a mixture of detached cynicism, perverted and Macabre Motifs, playing with the reader's expectations and assumptions, and surprising or shocking twists.

In other sense *Sweet Tooth* is an autobiographical novel; he is unconsciously and consciously referencing to his autobiographical elements, events and reflectiveness. It is McEwan's most autobiographical novel today, a kind of a "muted and distorted autobiography" (McEwan qtd. In cook 2012). Ian McEwan is always a parallel to the character Tom Haley. The novel is set in the early 1970s, and Cold war, it is a formative year for Ian McEwan, who starts his career as a young writer. Next autobiography element is Tom's and Ian McEwan's studying place and literary club/literary friends; like McEwan the character Tom grows up in Suffolk and Studies in the university of Sussex; Tom Haley has friends of literary figures. McEwan also has talented literary figures like Martin Amis, Julian Barnes, Craig Raine and Christopher Hitchens as friends. Tom's literary girl friend is Serena Frome, is loosely based on Polly Bide, McEwan's girlfriend from his days at the University of Sussex. Another important autobiographical element is 1970's circumstances of Britain. Like Ian McEwan, Tom Haly also is well aware of the country, labour strikes, political instability, IRA terrorist acts and external state affairs. Another beautiful autobiographical experience is Tom's public reading with the writer Martin Amis at Cambridge, which is based on Ian McEwan's own experience; actually the real place is not Cambridge but it is 92nd street Y in New York.

The text has some controversial events, in reality Ian McEwan is not offered a stipend by an intellectual and beautiful blonde M15 agent. However, reader must understand the crucial similarities are writing and literary career between Tom and Ian McEwan. Also in the beginning Ian McEwan's career is framed and helped by critic and poet Ian Hamilton and publisher and Head of the Jonathan Cape, Tom Maschler. Jonathan Cape, Ian Hamilton and Martin Amis also appear as a cameo in the novel *Sweet Tooth*.

Several of McEwan's short stories, *First love, last Rites* and *In Between Sheets* appeared in the novel *Sweet Tooth*.

McEwan was strongly influenced by the postmodernist techniques of contemporary novelists such as Irish Murdoch and John Fowles in England. McEwan's later novels have postmodernist themes, settings and other postmodern features, which have surely confirmed his position as a contemporary postmodernist experimentalist.

Art is illusion... The recognition of the difference between life and art, of the ontological gap between a product of the mind, a linguistic structure and the events in real life which it reflects, does not and can't mean that the work of art is mere empty play of forms, cut off from reality. The relation of art to reality is not as simple as older naturalistic theories of copying or "imitation" or Marxist "mirroring" assumes. "Realism" is not the only quarters of the world's literature. It minimizes the role of imagination, personality "making".

- Rene Welleck, *Some Principles of Criticism-Times literary Supplement* 1963

CONCLUSION

The two world wars and the biological and psychological warfare have not only shattered the world but also the lifestyle and thought-process of the postmodern society. The comfortable, conflict-free path has been replaced by fragmented, conflict-ridden multipath. The co-existence and co-practice of opposites has become the order of the day. Multiple perspectives, fragmentation, playfulness, and intertextuality have become the essential elements of life and literature. The continuation of/break away from binary characterizes postmodernism. The literary as well as real world is too full of signifiers but ironically with no specific signified. Literature has become continuous discontinuous narrative reflecting the fragmented world and shattered mindset. Postmodernism does not lament fragmentation but rather celebrates it; any monolithic structure in society or literature offers solace, comfort and stability.

When the world and men are broken into pieces and still life has to go, there is only one way of accepting and celebrating it. One can't go back and construct what has been absolutely demolished; one can only reconstruct the debris; the putting together of the debris can't make a complete whole. Though this be the truth, human society has started enjoying the multiplicity as it offers, in a way, individual freedom and thereby decentralization. May be the individual ego is satisfied and thereby plurality is encouraged. This is reflected not only in content but in style, narrative, perspective, genre and technique. Irony, humour and satire are no more forbidden components; non-linear narratives allow space for the reader to reflect on himself. The forbidden components rather strengthen him to face the multiple issues and challenges. Fantasy and surrealism surface to divert and journey into an unsuspected region where one can face utopian realities and dreams.

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