



## Jago Morrison's *Contemporary Fiction*: A New World Order

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### Abstract

*This paper focuses on border narrative issues in social, cultural and political spheres. These border narrative issues, in the novel, relate to both living and nonliving matters. They highlight new world order in Jago Morrison's Contemporary Fiction. The study depicts how the death of the novel embraces the new trend in information about the border narratives. It examines the post 1945 novel rather than the novel based on fairy tales. The purpose of this study is to show how the novel envisions the new world order in the novel form. Thesis statement of this study emphasizes crucial narration in the post 1945 novel. These social, cultural and political changes are portrayed in the literary art. The research aims to reassess the narrative views of Jago Morrison's Contemporary Fiction as a form of art and literature. It adopts a qualitative research approach derived from narrative arts and skills in the contemporary fiction. The study embraces views of the postmodern writers like Ian McEwan, Mazine Hong Kingston, Toni Morison, Salman Rushdie, Angela Carter, Alice Walker, Hanif Kureishi and others. The contemporary fiction extensively focuses on border issues of how the novel approaches as a way of reviewing the current events and develops public understanding in a novel form. Their narrations are concerned with the hypothesis of national border issues in Morrison's fiction as well as the fiction of other writers. They attempt to embrace the method of the contemporary art and literature based on an exploration of the narrative to seek solution to the problems. The study illuminates border narrative queries that are raised in fictionalized method.*

**Keywords:** contemporary fiction, illuminate, queries, national, cultural, social, border narratives

## 1. Introduction

Mirroring humankind's existential condition in society, Jago Morrison's *Contemporary Fiction* serves to portray its evolving narratives, complexities and nuances. Exploring this existential issue in the modern age, the narratives of his fiction project human experiences towards the end of historic explorations. They have insightful themes and narratives that identify political constructs and existential crisis. Through this introspective eye, this, article analyses his narrative assumptions as national, social, and political issues on a larger scale. These are thematic characteristics in his fiction. Morrison's fictional narratives struggle with the crisis of identity in times of a rapidly changing world. His descriptions are individually searching their sense of identity and sovereignty. Their search for individual identity, in the context of cultural displacement, struggles with several societal expectations. Morrison portrays the complexities of individuals in the contemporary period. This is the new

fictional observation for human nature where the author plays a relevant role to justify the narratives articulated and discussed within the border power to reveal societal problem. Morrison has concentrated on the wide range of critical ideas globally acknowledged. Morrison's *Contemporary Fiction* is an observation of self-regard and love towards globalization that comes with this comparison of the British novel. Its failure is witnessed beautifully in Tagore's observation of his novel *Nationalism*, "marked by this failure of East West to come together. Bound to be near each other, and yet unable to be friends, is an intolerable situation between man and man, and hurtful withal" (xiv). It has mental dynamics concerned with disparity which is highly portrayed in Frederick Bowers' essay of the same period, symptomatically entitled *An Irrelevant Parochialism* (1980), which corroborates this impression. All that is striking about the contemporary British novel is "its conformity, its traditional sameness, and its realistically rendered provincialism. Shaped only by its contents, the British novel is the product of group mentality:

local, quaint, and self-consciously xenophobic” (150). Looking back with previous understanding of an event or situation appears to be as “the death of the novel” (4). This study has turned out to be the main theme of Morrison’s description of the modern fiction. Morrison’s *Contemporary Fiction* has designed as an arduous journey towards the world order issues. They are simultaneously hotchpotch on the way of the postmodern principles.

## 2. Objectives

The research objectives expose the theme of the contemporary issues in fiction and other mediums of writing in English literary genre like novel, story, essay and drama. They are designed to examine the following objectives:

- 1) To examine the national, social, cultural and political issues related to the contemporary fiction in post 1945. Morrison is mapping how contemporary literature is far different from the literature of early modern age.
- 2) To acknowledge approximately action, activities and decision portrayed in writing through the authors’ works as they reflect the complexity of the society, culture and politics in the world history.
- 3) To identify the area of issues through the genre of literature engaged with the ideologies highlighting the border issues.
- 4) To observe the everyday exploration of human experiences through the insightful storytelling
- 5) To delve into the existential queries and questions in addition to the self and others.
- 6) To map politics, culture and society in which Morrison seeks to establish how the contemporary literature critiques global issues such as social, cultural and technological pluralism.

## 3. Methodology

This paper has been based on a qualitative research approach that inevitably dwells on the border narrative issues and its philosophy of the present fiction reflecting action, activities or decision in favour of social, political and cultural existence. They are broadly examined through the method of art and literature. It’s a narrative method, which fosters readers’ understanding of essential tools for change and reflection. Morrison’s narrative technique or method plays a crucial role in promoting an educational initiative, which develops an awareness and empathy of the readers in his *Contemporary Fiction*. The conceptual framework, in the research, lenses to the R. Walter Fisher’s narrative paradigm of the contemporary fiction written by Morrison and others. According to Fisher’s narrative paradigm, narration in fiction reshapes, “the study of the communication by emphasizing the importance of storytelling as a universal and powerful tool” (12). This research methods and techniques arise since when we make an enriched reading knowledge. The research works have been examined by reading materials of all literary genres that are available in shops and libraries.

## 4. Results and Discussions

Early fiction once covered just narration about fairy tales and others’ personal affairs. Today’s fiction deals with innumerable issues except affairs of love and tradition because it brings out contemporary outlook. They are the urgent issues of society, culture and politics which are portrayed in all genres of literature like poem, essay, story, drama and novel. For instance, Rich Lorry’s book entitled *Nationalism* forcefully states, “our sense of community depends heavily on a common language” (37). The sense of community, after the two World Wars, impacts human issues in contemporary fiction. It has been universally a common language and literature.

The research unravels the portrayal of the national presence and its reality in Morrison’s *Contemporary Fiction*. It portrays a lived experience of people’s free will, and finds meaning for the existence of contemporary issues in textual works. For instance, Morrison’s text is noted for its analysis of traditionalism, mass society, and the idea that there is a pre-given essence that leads us to know and experiment them separately. In this regard, Maree L. Inder also advocates, “a focus on the specific areas of impact and targeting interventions that facilitate acceptance and integration thus promoting self and identity development would be recommended” (123). Morrison reveals human beings’ free will through their action, activities and decision. In this way, the existentialist asserts opinion on people’s free will, which helps them reach their decisions, where they themselves become accountable for their activities and the result of their actions. In the similar vein, Jean-Paul Sartre observes, “we will see, this does not mean that we can do whatever we want, which means, rather, that existence is structured by our capacity to give meaning to our situation based on the actions and choices we make as our lives unfold” (21). In so far as people exist in such a state, they keep on envisioning a certain mode of identity, assigning a value to their bordering view, and making themselves people of certain society, culture and nation. Morrison’s narration attempts a kind of survey which generally occurs in one’s writings, which are bounded by the social, political, cultural and national borders, as complex issues. They are the core problems of today’s people. These border issues appear in the concluding lines of Jawaharlal Nehru’s *The Discovery of India*, “we arrive finally at airy nothing, or something that is so difficult to grasp for our finite minds that it cannot be described or definite” (181). These social, cultural and political issues have continued since time immemorial.

Jago’s thought provoking idea of storytelling, in the bordering narratives, has different connotation based on the views of nine international writers, namely, Ian McEwan, Jeanette Winterson, Mazine Hong Kingston, Toni Morrison, Salman Rushdie, Angela Carter, Hanif Kureishi, Buchi Emecheta, and Alice Walker. Their narrative characters are constantly struggling with cultural displacement or the quest of their personal rights and share for the fulfillment of their societal expectations. They express their separate concerns and themes by exploring the representation among the traditional notions

of authorship, reality and narrative coherence. They contribute to the crisis of historical representation from the nature of racial change. This is a major voice of the narratives demonstrated through the bordering discourses which explore the rich tapestry of human experience in the modern world.

James Joyce's novel *Ulysses* depicts, "stream-of-consciousness of non-linear narrative"(75). Morrison masterfully navigates human complexities of identical change and formation in the contemporary landscape. Reflecting on the writing of *Midnight's Children*, a historical novel, Salman Rushdie says:

"When I began the novel (as I've written elsewhere) my purpose was somewhat Proustian. Time and migration had placed a double filter between me and my subject, and I hoped that if I could only imagine vividly enough it might be possible to see beyond those filters, to write as if the years had not passed, as if I had never left India for the West" (23). Morrison's contemporary fiction unveils the narrative of various critical ideas. They belong to the identity of global and existentialism and societal narrative experimentation. The temporal disjunction is not suited to the traditional society. In this regard, Ian McEwan, a great British author, whose writing deals with public and political issues, differs on issues from childcare to German unification that Jago Morrison in his essay entitled *Unraveling time in Ian McEwan's fiction* unravels the complexities of narratives, "it is by focusing narrative attention not on the general but on the particular, on the private psyche of individuals, the problems and disturbances of their thinking and feeling, that border insights are captured" (67). He explores how time is used to examine themes of memory, thought, and the subjective nature of experience. The techniques of McEwan's fiction explore the non-linear narratives and scenes of the temporal world that interrupt the chronological order by causing disturbance or problem. His explanation of contemporary fiction entirely exhibits an organic development – "I can already feel that something is emerging and it is not quite what I intended, So I hope that moral concerns will be balanced, or even undermined, by the fact that I still didn't have complete control"(174). McEwan, similarly in his previous novel entitled *The Comfort of Strangers*, examines an idea of farming in which preconceived arguments are artificially concluded. His novel forms an approach, as McEwan mentions, which is highly over-controlled, incompatible, as well as incapable in the twentieth century and after. These are complex and intricate issues in his fiction, which are explained in the following lines: "I am aware of the danger that in trying to write more politically, in the broadest sense . . . I could take up moral positions that might pre-empt or exclude that rather mysterious and unreflective element that is so important in fiction" (173). The passage in the novel *The Comfort of Strangers* explores the unreflective and mysterious emotion of the narrators through its story.

Here is an exploration of perception and memory in two or more distinct alternatives. Ewan attempts to scrutinize the characters' memory and trauma, who are distressed by the impact of their past events. He shows the time as a channel

for the examination of the narratives in the novel. Struggling with memories of the distressing or traumatic events, the current experiences of the narrators explore safe landing in times of temporal disjunction. The narratives of the narrators record events in which time allows them to explore solutions. The ways of life that McEwan identifies with individuals delve into confrontations and keep on surviving over time. There is a problem of temporal fluidity which is less distinct in the boundaries of past, present, and future. McEwan examines the sense of time as powerful disturbance which contributed to his first novel entitled *The Cement Garden*: "Except for the times I go down into the cellar I feel like I'm asleep, 'Jack says. Whole weeks go by without me noticing, and if you asked me what happened three days ago I wouldn't be able to tell you" (123). He opines that time is not arranged and linear but rather a flow and variable operation. Through the challenge of contemporary fiction McEwan focuses on conventional notions of cause and effect which leads its readers to reexamine their plight of temporal reality.

The problem of contemporary society exposes the enduring legacy of slavery. It is a vivid portrayal in Jago Morrison's fiction entitled *Toni Morrison's blackness and the historical imagination*. Jago Morrison, in his *Contemporary Fiction*, describes the legacy of slavery in the following lines: "There is an obvious difficulty in reconciling the national narrative of liberty, equality and justice with the condition of internal colonisation and apartheid that have constituted much of their historical experience" (116). Toni Morrison, an eminent American writer and Nobel laureate of the twentieth century, is recognized for her great research on the American experience based on blackness and historical imagination. She states that historical and fictional memory enlightens the expression of the complexities of the black culture and identity in America.

Morrison novels deal with the historical narratives of slavery, segregation, and racism. Jago mentions that Maxine Hong Kingston's and Toni Morrison's novels are often studied "as filling in the gaps of older, established—that is, white-authored and white-centered – literature. But the work of both writers is more challenging than this bland formula implies" (116). These issues unravel a tragic narrative of the strategic and traditional oppression tolerated by black communities in history. Jago remarks, "In terms of historical responsibility, then, the problem of the novel is not to demonstrate the inadequate 'fact' that slavery occurred, but rather to insist on the opposite: the impossibility of adequate historical representation in the face of genocide" (130). Toni Morrison challenges the contemporary society with her searing narratives about the legacy of slavery through her storytelling. The exploration of blackness bring up the issues of the central identity formation in Morrison's novels through "the death of the novel"(110). Against the back drop of cultural and historical hegemony, Morrison raises the question of how black people work out their sense of self-right and justice. Morrison shows the society where black people are dehumanized and marginalized. She leaves her characters to prove their narratives through rethinking as well as

reclaiming their past, present, and future. Her reclamation and resistance are the radical acts in her historical imagination. Her discovery of the forgotten stories increases the marginalized voices and weakens the dominant narratives of history. Her novel seeks a creative representation of the past so that black individuals can be more inclusive and truthful about themselves.

## 5. Conclusion

In view of my research work about the border narrative issues, Jago's *Contemporary Fiction* deals with a wide perspective from a social, cultural and political issue. It is definitely a vital narrative for social, political and cultural issues raised by postmodern writers as mentioned in the researcher's works citation. The study also prompts readers to develop their narrative curiosity in search of social, cultural, and political authority for their existential identity. One can read, think and write about those narrative issues that are clearly explained in their texts, manuscript, research papers and reports. After all, we often witness how readers read the narratives of border issues in every day's newspapers and magazines. They do nothing except reading them all the time. This research explores how one can examine thought-provoking narratives of the cultural, social, historical and political issues posed by the postmodern writers, who pose a big challenge in the national and international domains. My study throws light on the complex dimension of fragmentation, intertextuality, and metafictional writings. They are to be acknowledged as a critical issue in the democratic sphere of the society, culture and politics. They are non-linear narratives with several projections like ecological, environmental, the power of social injustice, and mental dynamics. Jago, through these narrative devices, draws attention to meaningful relationship between humanity and postmodern society, culture and politics.

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