

I. Introduction to Martin Amis and Postmodern Narratives

This thesis focuses on Martin Amis's novel *London Fields* published in the year of 1989. It is the work of art which introduces Martin Amis's artistic position and the nature of his work by displaying his extraordinary skill in handling literary elements within an infinite gentleness. Martin Amis's novel remarks about the society of London which presents the ideas about post-Einsteinian world. He is a twentieth century British writer, and advocates of individual freedom; who prefers to write in appropriate human issues and concerns such as human desire, events and thoughts, sensibilities, sentimentalism, class, and the different individual self. The novel is set in 1999 at the West London but the 'London field' is a park in Hackney, east London which suggests the differentiation between the real location and the location within the novel. It explores the global phenomena and depicts the social, moral, cultural degradation and the murder mystery by aiming to redeem the social realism because it generally challenges their former respective disciplines.

Martin Amis in *London Fields* remarks the society of London through the perspective of highly modern society which attempts to show the heterogeneous differentiation and difference. So the novel tries to reintegrate or resynthesize the traditional norms, values, culture, and thoughts which transforms to the current social realities. It is because it attempts to answer how history represents in the documentation of human collectives or governance by applying the way of self-reflexivity and the parodic intertextuality. Though, it is often considered as his most brilliant work of art. It is the story of male protagonist like Sam living in an unhygienic condition and who recently goes to meet Keith. Samson Young (Sam), a narrator. It recalls how Sam and his fellow friends are befriended during these days. The story of the novel catches the events of the bygone past and also as well as the

thought of urgency and presents too. It shows the cause of plot development in a growing maturity of the main characters from their days. Different characters in the novel, who have different personality and thought and they suffer from a different problems too. Samson Young does not find fulfillment outside of society and relation, in an affair with a fellow inmate and a friendship with one of his attachment. Here, the story of all of them revolves around the conflict between history and reality, individuality and communality, and society and culture which makes all characters are being detached, depressed, and alienated somehow from their society too.

In the novel the narrator is an American named Samson Young (Sam) who is recently arrived at London and meets with Keith; a protean and a moral degraded character like a heavy drunkard, gambler, addicted to the pornography and also takes part in many criminal activities. And the mysterious and pretentious female characters like Nicola; who has the different glamorous personality in different time and also a self-assured murderess. But she presents herself very differently and mysteriously with these three male characters by including an idle Guy but she has the fear of ageing and loss of her attractiveness, and also describes herself as a failed suicide.

This most famous Amis's novel takes the murder mystery and appropriate equivalence reality of a modern man as the basic theme. The mark of appropriate equivalence and reevaluation of such exact equivalence is the dominant development of the plot. It is because the novel is divided into twenty four sub-plot title which are entitled that differently but related to each other, here all of which are narrated by Samson Young when he is recently arrived in London from America and living the life of loneliness. In the novel, the very first part begins in the process of Amis' writing and Sam's narration with three different personalities like Keith, Nicola, and

Guy. Here, it features in the reminder of the story like Sam, the narrator, and Keith, the worst person of them.

The novel, *London Fields* has earned much criticism and comments from scores of fiction very realistically. Because Martin Amis presents Sam, as the most unreliable narrator, who is in the process of narrating, in other words, his narration must be defined in terms of the dialectic between the past and the social present with which must shows an individual liberation and socio-cultural explanations. It is because that is the central theme of the novel which links between reading and information-gathering in the form of narrators and narratives. It symbolizes the struggle of the people against the constructed history or the past. But here Samson Young tells his ideas and experience with his colleagues at London city in these days like:

Three days in and I am ready- I am ready to write. Here my knuckles crack. Real life is coming along so fast that I can no longer delay. It's unbelievable. Two decades of fastidious torment, two decades of non-starting, and suddenly I'm ready. Well, this was always destined to be the year of behaving strangely. Let me say with due modesty and caution that I have the makings of a really snappy little thriller.

Original, too, in its way ... Technically speaking, I am also, I suppose, an accessory before the fact, but to hell with all that for now. I woke up today and thought: if London is a spider's web, then where do I fit in?

Maybe I'm the fly. I'm the fly. (5)

Here, it stresses that Samson Young (Sam) as the spokesperson of Martin Amis.

Moreover, here the representation of Sam as a narrator, a failed non-fiction writer,

who has recently arrived in London from America and going to write a novel within

the real event and situation of his time. Here, he also makes his clear vision of their factual events, and truth and arranges ideas to break the system by rejecting the grand theories and ideologies. It is because it questions the history and the bygone past and memories to show time dynamities. The past and the present are the sequence of life or the order of human existence. But here it gives the hindsight of truth an interesting story through the representation of Samson Young within his approximate knowledge of exact equivalence. Sam argues that he does not feel any sense of sickness due to his unhygienic living because he feels lives is going green again with the new hopes and insights. The concept of modesty, caution and originality on his mind but here he is trying to know his past at present by aiming to show self-reflexivity, the socio-cultural explanation within the parodic intertextuality. Thus, he shares the sense of past, history and truth and events of the than London to make an intuitive understanding of human life and the significance of such thing in an individual's life within the humanistic approach too, which is the major concern of his narratives.

The novel begins with the very first thought and ideas of Sam while he is just arrived in London from America. Amis's *London fields* which is set in 1999 against a backdrop of environmental, social, and moral degradation and the looming threat of world instability and nuclear war too. The novel opens up with the perception of Samson's explaining how grateful he is to have found this story already formed, already happened and thinks that waiting to be written down. So with the concept of self-reflexivity and the parodic intertextuality here it remarks about the concept of history, society, psychology, love, romance, pain, murder mystery, repression, frustration, appearance and reality, social norms and values, and the true picture of the material society too. From the very beginning of their story like, Keith, Nicola and Guy who leads to the narrative formation and development. Here it simply suggests

the criminal activities and the several abusive activities are common in their lives during the days like cheating, murder mystery, love, romance and so on. Then these three characters discuss and meets each other time and again and here it is clear that what had actually in their lives and there too. After that Sam meets Keith, a cheater or a small-time criminal at Heathrow air port, where he is a mini cab driver. Here, with Sam, Keith gives an extortionately priced ride into town. Then they converse in his car and he invites Sam to the Black Cross, a pub on the Portobello Road. At such place Sam meets Guy, a rich upper class banker who is bored with his life and his terrifyingly snobbish American wife. And, shortly after that they meet with an anti-heroine, Nicola, a 34 years old local resident of an uncertain nationality within her mysterious personality too.

At this point Sam's narrative of the whole part of the novel is too long while dealing with the all mystery. Here, definitively the ending part is the reevaluation of the whole plot which attempts to show the self-reflexivity and re-explanation, so this research tries to explore why and how these characters are entangled in such activities. Question of exact equivalence is the prominent features of the novel which seriously constituted the collective human governance. In the novel the formation of the story of Sam and his newly friends through the narrative flashback and by using the pen-name of Mark Appleby and his accuracy cannot be trusted at the final level, then Amis trying reflects the sequence of events and exact equivalence until the resolution is revealed. Because Sam carefully presents their past in his narrative as a youth until a man from those days re-enters in their life. And Samson Young narrates his experience and life of unhygienic living but within in a very pleasing manner but also contemptible in many aspects such as nature, efforts of living in different

dimension or life style. Here in this line from the ending, the deadline and the narrative further says:

She out wrote me. Her story worked. And mine didn't. there's really nothing more to say. Always for me: from the first moment in the Black Cross she looked my way with the eyes of recognition ... And what do I see? Chapter 1: The Murderer. 'Keith Talent was a bad guy... You might even say that he was the worst guy'. No I was the worst guy. I was the worst and last beast. Nicola destroyed my book. She must have felt a vandal's pleasure. Of course, I could have let Guy go ahead and settled for the surprise ending ... She knew I wouldn't find it worth saving, this wicked thing, this wicked book I tried to write, plagiarized from real life. (305)

Here it stresses a picture of lives, human impulses, excitement of youthfulness, ageing, learning, discovering of the facts, status and other aspects of social values and leads towards an acknowledgement of life cycle of a modern man. Here the fact is that the rejection of all reality and belief because in consumer culture certainly an individual face a kind of psychological torture and pain within the real ideas. Here, it figures out the very concept of self-reflexivity and the parodic intertextuality and also gives the concept of postmodern features of the novel in a very dispute manner.

Different critics have analyzed the novel of Martin Amis's *London Fields* in their own perspective drawing upon multiple themes. And it has elicited a lot of critical attention and massive argument from the large number of critics and scholars. Some critic have paid attention to the thematic analysis of the novel where as the other has gone throughout the experimental aspects of the novel. In this regard, literary critic Patrick McGrath, in his critical essay "Martin Amis" opine:

Martin Amis is the author of a book of essays and five novels, of which the last, *Money*, is a vividly black comedy set in New York and London, featuring the misadventures of a large and ugly film maker named John Self, a man 'addicted to the 20th century'. I talked to Martin Amis in his working stock in Westbourne Park, and despite much scurrilous yuppie journalism to the contrary he is a nice man.

(26-27)

Here, the representation of commentary on his style of writing which makes clear that Martin Amis lingers in Post modernity and even there in the space of heterogeneous differentiation on tradition and within the position of reintegration. Here this interpretation of the novel by focusing upon the exact equivalence on the self affirming oral and written means of expression for the better understanding and intuitive reasoning. And the reason which is grounded in a disparity which can spoil mutual relationships. Definitely, this advocacy to the good relation which can figure out new taste by replacing those unconventional matters or theme and it necessarily develops a kind of social consciousness to the boarder issues concerning the interplay between social truth and regulation through the new order. Though, the novel *London Fields* proves that Martin Amis is an experiential writer but not only innovative but within the broad spectrum of global issues.

Another literary critic Christina Koning, in her critical essay "London Fields by Martin Amis" opines:

"This book is a con-trick. It leads you to expect one thing, and offers you another. It breaks its own rules of consistency and plausibility. It fails to integrate its supposed theme (the devaluation of human life by the imminence of universal death) at a structural or narratorial level.

And yet it is a powerful book. Some of the best writing in it occurs in those passages which deal with what it feels like to live in a society whose technologies can no longer sustain it. Like his creation, Keith Talent, Amis's preoccupations are 'modern, modern, modern'; more than any other British writer of his generation he gets to grips with the postmodern. (2-3)

Definitively, here it refuses to accept the social conventions even from the reversal logic of reintegration within tradition. Here, it comments on the notion of writing novel regarding its structural and narrative elements and considers it as the version of documentation of past, present and also the future too. It suggests that the Martin Amis's insightful philosophical expression of the social truth and the conceptions towards history and postmodernism altogether. It regards the novel as more radical in terms of breaking the consistency and plausibility, constructive element of novel within the favor of an individual freedom, history, mystery, human sentiment, romantic passion, ethics, and also observes that using the social norms and values as a means of protest, the characters puts forward their argument neither support victorious nor defeated in this society, it is because they have the perception of intuitive reasoning. Thus, here Martin Amis successfully secured his position as a postmodern writer of his time.

Similarly, next critic Robert S. Barker in his critical essay "Kingsley Amis and Martin Amis: The Ironic Inferno of British Satire" argues that:

The Amises are quarrelsome and contentious, often conducting their disagreements in public. One of the principal motifs of Martin Amis's novels in social and professional rivalry that can spill over into sexual competition, all of it rhetorically figured in terms of games and

conspiracies. (Amis himself enters the fictional world of *Money* in order to defeat the central character at chess) Billiards, tennis, darts, chess, even pub video games create a fabric of envy, plotting, and conspiratorial activities that border on the feral and the lethal. (544-45)

Here, it comments on the concern of his writing and its real essence both publicly and privately in the very discursive manner. Definitively, he observes the politics of suspense throughout the novel by associating it with the sufficient information over individual self and the out stand public too. It makes clear that the novel presents the modern man's living existence and relation in the modern society, by presenting fictional world and real world in a very equal respondent in the concerns of social relation and truth. Thus, the novel does not only talks about the individual story of Martin Amis's characters but of the all the youths in the World, who are doomed to be suffered misfortune, suicide, frustration, and loosing and failures. Here it reveals that Martin Amis likes so many youth of his time by arguing bold quarrelsome and contentious, independent, and enterprising spirit within the point of disagreements towards public. It also shows the modern man's difficulties in modern society as the perceiving facts too.

Furthermore it studies about the collective human and the knowledge of the world. And here one of the critics Martin Green in his essay "Amis and Salinger: The Latitude of Private Conscience" argues that: "They deal with the similar types of people. The center of their stages has no grotesque saints, no earthly peasants, no hard-bitten, world-weary power-wielders; the heroes are not quarantined by any radically special experience, the reader is asked to identify with somebody like author". (21) Similarly, and next critic Leslile B. Mittleman in his critical essay

“London Fields by Martin Amis” comment: “Martin Amis’s world alternates between subterranean levels of Wickedness and surface of manic comedy. It is a world of brilliant, dizzying word games (Anthony Burgess is Amis’s only contemporary equal) but very little action” (123).

The representation of characters, who are not from the heroic background which emphasizes on the subtle effects of author’s sentimentalism, in relation by his own thought and voice and it also explores the assumption which tie the fundamental youth desire, passion, power, truth, pain, and sentiments, and thereby to the intuitive understanding, and reasoning within the deconstructive spirits too. It reveals the dominant phase of internal chaos in London in the very surface level and it was reflected in the literature of the time. However, Martin Amis, besides depicting the reality of such people and their condition and surrounding and also provides the light comic entertainment, fascination, infatuation, experimentation, liveliness, existence of modern World. It is because, which also serves to examine the role and growing rapidity of individual freedom and culture and its effects upon situation and surrounding of common people.

Though most of the critics locate Martin Amis’s novel around the real elements of the novel which forwards an entire web of social anarchy and disjunction through the articulation of the reintegration within the branch of knowledge because it deals with the positive interpretation in central global issues. The idea of reintegration from tradition into an interconnectedness, disjunction, and exhaustion in this regard his story succeeds to displace the traditional concepts of modernism. That is to say, it examines this Martin Amis’s novel from the perspective of Postmodernism. Definitely these all critics have observed and interpreted the text from different critical perspective and this thesis centers on to figure out the general human

collectives and social issues and representation within the form of self-reflexivity and the parodic intertextuality. Furthermore it studies about the common human sensibilities and the knowledge of the world. And here Martin Amis work was entitled *London Fields* and it is in many ways the fortunes of a group of youths. In it he presented Samson Young (Sam), a man of sensibility and responsibilities, who put love and respect before any other issues and whom, for this love, was prepared to appear criminal in the eyes of the world. Thus, the argument is that the men in this position are not particularly invested in the protocols of human ethnography they really want to learn about in the greater extent. Furthermore, Martin Amis attempts to reassert his social purpose by the responsible representation of Samson Young (Sam) within the creative, real, and self-expressive imagination too. Moreover, Martin Amis's *London Fields* circulates among the similarities and differences to the acknowledged subject position to the human collectives at large.

This thesis studies the novel from the perspective of postmodern studies through creative and critical lens as the body of ideas to figure out the ethos and pathos of common perspectives to life and social representations. Conceptually postmodern studies regards as an ideological movement based on social theories and art starts at the end of twentieth century which manipulates the focus in humanity but it opposes everything under the sun and leads to reintegrate the social convention by narrow down tradition and social realism. Even though this research is based on the Postmodernist analytical study of the novel in the level of self-reflexivity and the parodic intertextuality, it is confined within the few limits of this theory. That is to say, it examines the novel on the concept of representation, culture, legends, knowledge, ideologies, systematic rationalities and differentiation in the then London; open-endedness invites various explanation and analysis respectively. It will attempt

to answer how Postmodernism rejects concept of modernization inclined to introduce human civilization and culture.

Especially postmodern studies have reaction or rejection to modernism. It is because which is greatly influenced by the western European disillusionment induced by World War II, which tends to refer to the cultural, intellectual, or artistic state lacking an obvious center which spreads contradiction, ambiguity, interconnectedness within the not identified from a parody of itself. Theoretically this thesis goes to further examining the ideas of some of the important postmodern theorists like Linda Hutcheon, and Jean Francis Lyotard. These theorists develop their thought on postmodern studies, which manipulates the postmodern studies as the matter of social discourse to the great extent for the acknowledged position. Here they suggest that postmodernism must be changed from a mere literary and cultural discussion into social, political, and economic practices.

Furthermore, postmodernism displays itself in many fields of cultural endeavor like- architecture, literature, photography, film, painting, video, dance, music and elsewhere. Thus, the postmodernism is the very discussions of contemporary culture or acknowledgment of past in the present too. Though postmodernism concerns with the complexities, critique, self-reflexivity, historicity; so it subverts the conventions, ideologies, and the grand narrative of the dominant socio-cultural factors of the twentieth-century Western world. In the supporting ideas of Linda Hutcheon, argues:

This is the kind of novel- both historical and self-reflexive- that enacts yet another of the ambiguities of the postmodern position. This paradoxical mixing of seeming opposites often results in its representations-be they fictive or historical-being offered as overtly

politicized, as inevitably ideological. The conceptual grounding of such a postmodern view of the politics of representation can be found in many theories today. (6)

Generally postmodernism takes the form of self-conscious, self-contradictory, self-undermining statement within the greater arrangements of foregrounding and backgrounding. Moreover, postmodernism deals with the loose styles of narrative, unsettling notions of history within capitalism, patriarchy, and liberal humanism.

Definitively it begins to see, question on self-reflection and parodic intertextuality within historical roundedness by stressing and repressing or placing at the center of restricting to the periphery in the distinctive manner too. Furthermore, Hutcheon talks that:

In philosophical circles, postmodernity... Derrida's challenges to the western metaphysics of presence; Foucault's investigations of the complexities of discourse, knowledge, power; Vattimo's paradoxically potent 'weak thought'; and Lyotard's questioning of the validity of the metanarratives of legitimation and emancipation ... The debate about postmodernity- and the confusion with postmodernism- seems to have begun with the exchange on the topic of modernity between Jurgen Habermas and Jean Francis Lyotard. Both agreed that modernity could not be separated from notions of unity and universality or what Lyotard dubbed 'metanarratives'. (24)

Here, in this sense it makes a clear concept that how these intellectual meet the requirement of postmodern. It also suggest that how postmodern exist as a discourse to study the contemporary culture and concerns too. Furthermore, Linda Hutcheon forwards postmodern ideas in her book and she reveals how the parodic postmodern

representations are effaced in this text. In her opinion the representation of parody is contradictory and argues that:

It is interesting that few commentators on postmodernism actually use the word 'parody'. I think the reason is that it is still tainted with eighteenth century notions of wit and ridicule. But there is an argument to be made that we should not be restricted to such period-limited definitions of parody and that twentieth-century art forms teach that parody has a wide range of forms and intents-from that witty ridicule to the playfully ludic to the seriously respectful. Many critics, including Jameson, call postmodern ironic citation 'pastiche' or empty parody, assuming that only unique styles can be parodied and that such novelty and individuality are impossible today. (94)

Here, parodic intertextuality attempts to foreground the assumption of representation, though parody gives the concept of intertextuality without de-historicizing its original context too. In all these cases, there is an urge to foreground, by means of contradiction, the paradox of the desire for and the suspension of narrative mastery- and It shows the continuity and different within the central form of postmodernism.. That is to say, the prime objective of postmodernism is to re-synthesize the old concepts, legends, theories and beliefs of the society and to redraw a different picture of the future for an alternative regards. In the postmodern perspective, intertextuality is the entire process of representation which is based within the historical truth. It means that, the reading of the history which grants and deconstructs the power of the representations of history.

Here, the self-reflexivity and the parodic intertextuality claim the radical uncertainty by the rethinking, reevaluation of history. It is because which can function

as the mediator to connect past and present or the acknowledged perception of knowing the past at present. It is a way to investigate the essence of representation within the self-reflexive way which figure out the narrative by the historical truth and the ideological construction of the social discourse in the concern of past. Self-reflexivity and the parodic intertextuality can perform the deliberate form of postmodern significance by showing the narrative culture. Further argues that:

In objecting, as I have, to the relegation of the postmodern parodic to the ahistorical and empty realm of pastiche, I do not want to suggest that there is not a nostalgic, neoconservative recovery of past meaning going on in a lot of contemporary culture; I just want to draw a distinction between that practice and postmodernist parody. The letter is fundamentally ironic and critical, not nostalgic or antiquarian in its relation to the past. It 'de-doxifies' our assumption about our representations of that past. (98)

It is a very self-conscious perception of the facts that both action and agency are the accurate practices, though which can contribute to the literary work of art and its meaning to the author and its readers too. Moreover it always entangled to reveal the social fact which can signify the whole system like culture, moral, art, power, ideologies, politics, and the very existence of everyday lives of all human. In this concern, the frequent use of anachronisms represents the perception towards history, ideologies, and the grand narratives. Here it subverts such concepts to know the past at present it is because which fictionalized the history, culture, art, and ideologies within the form of Self-reflexivity and the parodic intertextuality.

Furthermore, it rejects the over valorization of history and such ideologies of grand narration by using different elements like ironic quotation, pastiche,

appropriation or the parodic intertextuality. It can peruse the concept of knowledge and ideas which are implied by the totalizing act of narration. It is because the assertion of history and the particularities which lead to govern space for the intertext of history within the form of fictional narratives too. Here the use and abuse of actual historical documents and documentation in a way is only to point out the modes of discourse of such representations of the past and the facts. Thus, postmodernism encompasses a new historical epoch and also the new type of theorization of the present world. This thesis goes not comply with the significance of theory but trying to figure out the self-reflexivity and the parodic intertextuality as the matters of ideas. Here, it is the governing point of this project which uses such ideas to represent historical facts within the fictional narratives. It is because, where as in this consideration the novel effectively present the particular purpose of Martin Amis in his text *London Fields*.

This thesis studies Martin Amis's contribution in twentieth century literature, and what the significance it provides, is the major concern of this research. The study of Martin Amis gives the knowledge of the contemporary time, society, culture, inter-personal relationship and understanding, and peoples' living condition. In the novel characters are being entangled with various criminal activities such as murder mystery and the abusive social violence of their present days and their inter-personal relationship, interaction, love, affection and the conception towards constructed culture, and history too. Sam is being a very reliable narrator who gives the every detail of Martin Amis's plot formation, structure, and development within the most part of his narration and explanation. The sensibilities and sentiments are presented as the core concerns of every event too. It shows human lives within the different struggle and the chain of individual's social or cultural responsibilities, insecurities,

love, sexual jealousy, agitation, mystery, breakup or tragedy, and the rhythm or the lives of loneliness in an individual's lives too. Moreover, it undermines the former valorization of history, rules and the cultural codes to explore the new perspective, power relations, and human agency to change their culture and society with the new emergences or re-explanation, self-reflexivity and the parodic intertextuality too. Here an exact appropriate equivalence always suggest the universality of general acknowledgement of present in a way which leads to uncover the particularities of different social, cultural formations, and states in the individual life cycle within the different chain of individual duties and responsibilities. The reading of Martin Amis has the significances that which captures a representing youth's voice to record the sense of resistance against culture, reality, system, history or the former narrow-down concepts. And the novel reveals much about the general attitude towards history and the opposition to the long established convention by aiming to figure out the social position of those potential youths. Here it shows Sam and his fellow friends' difficulties of existence commonly seen in European societies, who are being controlled to remain under use and abuse, reason, power, facts of the modern culture, and control within the state of analysis what had happened too.

Reading Martin Amis's novel, *London Fields* has the greater significance that it speaks for the youth voices representing the present world within different approaches, and new ideas within the visionary perception too. In other words, in the novel, *London Fields* Martin Amis rejects to historical or constructed ideologies to show British history and culture somehow differently. In *London Fields* Martin Amis explores youth individuals, who are detached from society, history, culture and all in all in the order of patriarchy, capitalism, and liberal humanism. And it tries to do

social justice in favor of those young hearts, generation, and those lives with difficulties in the postmodern and capitalistic or global society.

The first chapter of this thesis introduces the main argument and acknowledged theoretical tool, concept, and perspective too. The second chapter of this thesis is the study of the self-reflexivity and the parodic intertextuality, and tries to figure out the main quest of this thesis within the textual reading. And it also studies and tries to figure out the re-explanation, re-evaluation, re-synthesization of social objective truth and conventions to such ideologies and concepts within the approaches of postmodern studies. It aims to show the character's living condition in sympathetic reflexive conditions, and their suppression, oppression, hopelessness, victimization, liberal consciousness, and so on. That is to say, it unveils the resolution through an appearance of characters, dialogue, action, narration, example, evidence, symbols, and representation at the intersection of vital current central questions of history, culture, society, politics, self-reflexivity, and the parodic intertextuality, and so on. Finally, the third or the last chapter sums up the main points of this thesis as the subjective realities, and point of the findings of this research within an acknowledged convention.

II. Self-Reflexivity and Parodic Intertextuality in Martin Amis's *London Fields*

The story has the relation to 1999 and the setting of the novel is purely fictional but the real event is inspired by the true incident what actually happened. Samson Young (Sam) and his fellow friends, and the reality of that time are the main incidents of Martin Amis' plot formation and development. So, here the novel reveals the lives of those youths in modern sophisticated city of London. Moreover, it also captures that the notion of culture, history, and individuality within the form of youth vision and conception, the rule of state mechanism, difficulties of their rhythm of existence. Definitely it provides several truths to show the revolution within the self-reflexivity against authorities, culture, and the historical ethics by hoping to show cultural liberalities for the sake of humanity too. Though, Martin Amis likes to reveal that so many social issues of his time by arguing bold, independent, and enterprising spirit to show the average amount of social concentrations.

And the novel critiques the essential nature of socio-cultural/historical and political, ideologies and theories of grand narration in a clear and precise manner to show the conflict between the idealistic and humanistic approaches to the increasing meditation on an exact equivalence. In *London Fields*, there is a controlling influence of history, culture, and capitalism within the self-reflexivity and the parodic intertextuality, whereas the rejection of history and the forms of resistance towards the socio-cultural norms and values can be identified as the central conflict and contradictions too. Here it formulates the knowledge between past and present or the presence and absence by aiming to show the truth or fact. Separation of fact and fiction is its major concern. Seemingly, it points to the outside world but which can't move beyond the public and private world too. Martin Amis prefers writing both kinds of literature; fiction as well as non-fiction. But here in fiction like *Einstein's*

Monsters, Money, Other People, Success, Dead Babies, and *The Rachel Papers,* are his works which allocate within the context of socio-cultural/ historical, and political scenario of the then London. By *London Fields,* he succeeds to win readers heart by his penchant legacy while responding to the issues of globalization and the action, ageing, and maturity, fondness of relationship or process of transformation in the lives of youths.

Moreover, it has the social significance that with this craft Martin Amis powerfully and coherently presents the various aspects of youth as well as the growing maturity to show the self-reflexivity, and parodic intertextuality within the equivalent narrative approach. Here, all characters are belongs from the different background but they are coexist legitimately which can obviously challenge in historical and fictional terms. Through the formation and development of plot Martin Amis show the crucial role of culture and ideologies by the circulation of society, to influence because ultimately it assumes the commanding or notorious influence over human civilization and the rejection or dissatisfaction towards such dominated ideologies too. Though the novel *London Fields* signifies that a simple failure in one's life is not the ultimate failure but it leads to further action. The mark of depression and the criminal activities in his novel gives the result for future consequences within the full acknowledgement of past, present and future too. It studies how and why Sam exposes and discloses his ideals and truth, and re-evaluate, re-examine his past action at present and being aware to his responsibilities to society for his action, and how it admits the sense of humanistic approaches.

It goes to explore that how history bears the traces of rejection, resistance or negation in course of time by presenting self-reflexivity and the parodic intertextuality too. To the point that Martin Amis's work built up of different things, some moral and

some cultural, not always fit or even well because it also shows the generational conflict and gap within the conflict and misunderstanding too. Furthermore, studies that how history goes to encourage just the greed for power and hierarchical supremacy and explores those consequences like death of morality, murder mystery, criminalities, abuse of social norms and values, frustration, and the failure of ideal society and community, due to denial and deception and further explores that how motive of power, success, and ego invites that gradual and factual psychological conflict in an individual's life and their freedom. The didactic lesson of Amis's novel is ever relevant because we still have such similar abstractions of like mystery, maturities, love, friendship, life and death, and separation are common at present that it suggests how we can be better for ever? It studies that the representation of Samson Young (Sam), as a commentator on current norms and values and attitude which also sympathize so strongly with his fellow friends within the real representation. Here, Sam's protagonistic representation and narration merely as a sound of Martin Amis which manipulates the catalytic role that the truths are all revealed on the last part of the plot formation and development.

The significance of reading Martin Amis is that the universally significant questions about the hidden nature of an individual's relation to society and responsibilities within the self-reflexivity and the parodic intertextuality. Because of an open-ended form of the novel *London Fields* invites various interpretations in different thoughts, and perspectives within the several explanations.

In *London Fields*, Martin Amis has attempted in a very self-reflexive manner to show the knowledge of past. Here, his all attempt is to present the historical fact within the historical traces of events by showing the same issue of representation of the past and facts too. It is a piece of social contemporary novel; so it comments on

the system of society and history where the group of minorities or powerless are deprived of from their right and the exploitation of capitalistic culture or the ruler by their superior dominating nature. It draw the lively picture of revolutionary consciousness, power struggle, dissatisfaction, identity crisis, destruction, romance, suicidal- mystery, difficulties of existence, nature and functions of society and history and the sacrifice of youths to change by aiming to establish new system and order within the new visionary insights too. However, the differentiation of issues and analysis of discussions and style in characters lives considerably include the contemporary social realities. That's why both writer and his works is inevitable production of the same society.

Throughout the whole plot of the novel *London Fields*, which tries to show the inherent paradox, the fields of attractions, and repulsions tends to give the different outlook to the social realism as its retrospection which leads to observe the past course of events and time in the form of redemptive power struggle and it subjected on the use of irony, a distinctive stylistic characters and experimentation in reality to show the skepticism in whatever seen or experience in the then London. Definitively the novel attempts to figure out the picture of post modernity, global phenomena, democratization, reaction to modernism as a failure of the evolution of man, increase in rationality, diversity, the consumerist ideologies, and the people's living in consumer society which responses through the representation of such characters and events evokes the reality of the then London. The plot is based within the murder mystery, love, sex, romance, abusive or criminal activities, and family life, and generational activities but it succeeds to give the hindsight of neutrality which is just to reinvent the social and cultural assumptions. Because of objective truth, self-reflexivity and the parodic intertextuality, differentiation, and difference which leads

to focus on the central contradiction and rejection of convention and definitively also the essential interpretation of Postmodernism in culture, art, history, language, morality, and various current issues.

In the novel the formation of the story of Sam and his friends like Keith, Nicola, and Guy through flashback, which reflects the sequence of events and memories until the truth is revealed. Moreover, Sam narrates his living condition of an unhygienic settlement in a struggle to be a writer in a very pleasing way but also contemptible in many aspects such as nature, efforts of living in different dimension or life style. And why and how they are dissatisfied with the previous statement and though they are entangled in such abusive activities and make up of their own perception. Moreover Martin Amis involves with the untidy and unhygienic collision of human struggle to sustain their lives in the consumerist society it is because within his short narration, it reliably reveals obvious truth that have taken a lifetime to harden. Thus, a kind of struggle begins to revolt against socio-cultural/historical norms and values, and ideology by their philosophical human conscience. The very narrative part of the novel is about past, memories, learning and reading whereas in the second part it shows the reevaluation of past at present. Thus, past and present are the foundation of an individual lives as being a rational creatures. Here in this lines like:

Magnificent anachronism. The lights and mores of the modern criminal Keith held in disdain. He had no time for the gym, the fancy restaurant, the buxom bestseller, the foreign holiday. He had never taken any exercise ...he had never knowingly drunk a glass of wine (or only when he was well past caring); he had never read a book (we here

exclude *Darts: Master the Discipline*); and he had never been out of London. Except once. When he went to America. (8)

Here it stresses a picture of lives, learning, culture, reflection of human impulses, excitement towards knowledge and rationality. Here it indicates the beginning of perception towards life with friend and different level of understanding in a brilliant manner and the conception or perception towards history and discipline. It also talks about individual behavior, interpersonal relationship, and mutual cooperation, glorification of intelligentsia, knowledge, and rationalities too.

The main plot of the novel *London Fields* eventually comes to the ground of reality and ideas as well as the city of London concerning with the socio-cultural values within the murder mystery by depicting other major aspects of social values and leads towards self-reflexivity. It is because by the rejection of history, claim, belief because in post modern narrative certainly an individual face a kind of problematic representation of history in which s/he willing to have dissect with the ease but no one speaks in their favor because everything is being constructed. Because of problematic representation of history, here everyone's existence shows the form of representation, reevaluation by showing the experience of public and private world. Here in the novel they are compelled to do such activities to maintain their existence in this socio-cultural system and here they want change in system or history which can alter their lifestyle because they favor change for all humans but not only for the personal change.

We can simply recognize that Sam narrates his knowledge of exact equivalence as being a non-fiction writer with his friends; who has the angered tone towards history and socio-cultural system and the sense of revolutionary perspective because they disobey the set rules of the society. Because of capitalistic system,

definitely people face confrontation in a very hostile way and the novel provides the theme of youthful visionary radicalization. Here in the lines where they have propounding understanding of confrontation like:

In the case of Nicola Six, tall, dark, and thirty-four, it was bound up with a delusion, lifelong, and not in itself unmanageable. Right from the start, from the moment that her thoughts began to be consecutive, Nicola knew two strange things. The second strange thing was that she must never tell anyone about the first strange thing. The first strange thing was this: she always knew what was going to happen next... and so it proves. On television at the age of four she saw the warning, and the circles of concentric devastation, with London like a bull's eye in the center of the board. She knew that would happen, too. It was just a matter of time. (13)

Here, it suggests that true glamorous personal reflexivity of Nicola Six within her logical sequence. The concentric devastation as a challenge because in every socio-cultural system, where people unavoidably face the conflict and confrontation in their representation, responsibilities, and reevaluations too. It defines its own necessities of time and condition, struggle, resistance, strange things, visionary power, and transformation. And the individual responsibilities is really action for change suggests acts at present, requirement to know history and objectives and also gives the raising urgency of the rejection because history of the historians are forcefully implies. But here with this tone of rejection towards history gives a transformation of social life and of them. It gives the picture of individual as well as social consciousness or experience of Nicola towards a construction of history, society,

human liberation, and alternative interpretation within subjective versus objective ambivalent discourses.

As regard to Martin Amis's novel *London Fields*, the novelist studies the murder mystery and the several criminal abusive activities in London and its effects on socio-cultural representation, and youth who undergoes severe hardships and suffering under unsystematic or chaotic anarchic situation of the than society. The novel is an explicitly political track that champions collectivist action by the youths over historians self interest. It criticizes the historian's intuitions and the documentation of their glorification for their shortsighted policies mean to maximize power even while forcing common citizen into hardship and even social hegemonization. Here is a conviction of socio-historical exploitation to the common people, and youths, and why they turn to dissatisfy with the social practices and entangled with abusive activities it in the lines like:

In his bachelor days Keith had been a regular romeo. He had been a real ladykiller. In truth, he had been quite one ... Then came change, and responsibilities: Kath, his wife, and their baby girl, little Kim...Most interesting, in her way, most representative, most modern, was sinuous Analiese. Naughty, haughty, dreamy and unreliable, given to panic attacks, swoons, hysterical blindness, Analiese, in Keith's view, was mental. She read books and wrote poems. She sent letters to celebrities in all walks of life. (34)

It stresses that the significance of postmodern culture and life style or the conflict between generation or the generation gap and the part of an individual lives as a social beings to serve ruling class and it clearly shows the triumph of historians and their intuitions. Here, selfreflexivity leads to the intertext it is because all these explanation

is just for parodic intertextuality. It also gives the sense of raising consciousness and challenge to the ruling class for change by their continuous efforts of abusive activities.

And the novel expresses a social system in the raising despairs which leads to depression, extra-marital affair, dissatisfaction, criminalities, alienation, and the requirement of new order and transformation to establish non criminal society for the sake of humanitarian perspective too.

Martin Amis's novel *London Field* itself is a voice of modern youth against the corrupt materialistic or ruling world of London and it pictures the real nature of capitalist society in which its citizen are controlled by means of power and personal feelings and desires of an individual are suppressed by means of state institutions. In the meantime, novel tries to depict the bitter reality of London many representing youths, who questioned on the contemporary social and cultural norms governed by the historical notion to the dominating power pursuits.

However, the representation of Keith as a bad or worst guy, cheater he is unsocial and he is accused of being a heavy drunkard, gambler, addicted to pornography and having illicit relation to the several women. Here the question of representation is quite reactionary towards society and culture and of course is an acknowledged criminal, including his series of violent crime or abusive and criminal consciousness. It is because here historians who always plays as the greater social corrupter, oppressor, and exploiter in a very latent manner to increase their influence. But here Keith wants to cheat people against the social order; he wants to make conscious to his friends or coming generations about this corruption to overthrow unjust practices and customs too. Here in the lines like:

Nicola returned to the sitting-room and lit a cigarette... She saw him, across the street, toppling in graphic difficulty over the open boot of his car: the murderer's car with a boyish flinch Keith looked up into the evening sky, whose pale pink, as usual, managed to suggest the opposite of health, like the face of a pale drinker. Their eyes met slowly through the glass, Keith was about to essay some kind of acknowledgement, but instantly ducked into fit of sneezing. (51)

It indicates a contemporary society of the than London and their way of living in which everyone has entangled different abusive activities. Both Keith and Nicola dreams to build an idealistic society and culture where the theory of socialism is required to build reigns of equality, justice of law, freedom of an individual or laborer, not the autocracy of ruling system, and the necessities of rule of law, order from wisdom and experience without any other dominating ruling system or power. Likewise, to get rid of from such frustration they became alcoholic and chain smoker, it's a part of their self and socio-cultural reflection too. For their transformation the consciousness has vital significance to overthrow socio-historical or cultural system likely to establish social order, individual freedom, and social harmony.

Martin Amis in his novel *London Fields* formulate the plot where the criminal and abusive activities infect to the culture and by the violation of established ethics. By using the deep personal introspection the novel has a deep look at that current apathy compared with the growing different culture. Amis's attempts himself to figure out the representative voice of dissatisfying youths in a very dissatisfied or the reactionary tone too. The study of Martin Amis is successfully presented the impacts of modernization, capitalism and globalization which are critiqued contextually in his novel. The novel *London Fields* appeals the adverse themes in the historical, cultural,

and social criticism which have much to do with the reverberant with the conceptual requirements considered by transformations in global relationships required to change within the liberal humanistic approaches. It also pursues the historical practices of perception for commonalities by showing the ill treats of social norms and values, history and culture too. It is the piece of social realism in postmodern representation, global capitalism, and liberal humanism or individual freedom which is the most useful work of art because postmodernism emerges to know the past at present within the real representation and interpretation. Moreover, it further studies that how the novel *London Fields* directly comments on the former power of the history, socio-cultural/political power regulation, class, and social norms, values, and system in postmodern England.

The novel contains a story of three main characters like Keith, Nicola, and Guy come into being as a different personality which leads to negate that very existing culture, and history. It is because here they intend to be bold to refuse and resist the rules of society, culture, and history too. Here the narrative encourages to choose their desire and not to remain silence to the domination of rules. The narrative further says:

‘I mean- that’s life,’ said the young man. ‘You can’t argue with it. It’s just one of them things’. He paused, and without fully straightening his body leaned forward and spat through the open door into the street.

‘Okey’, he resumed. ‘I got into a fight, I came out the wrong side of it, and that’s life. No complaints. Fair enough ... Conversationally, philosophically, and often pausing to hawk blood into the street, the young man explained how this very recent altercation had cost him a broken nose and cheekbone and the loss of nearly all his top teeth. (59)

Here, it stresses that the deception towards society, culture with unjust, inhumane practices. It is because fight always relates or favors victors that is to say, here it breaks the silence for their objectives of liberation and the resistance centered on the system and cultural practices. Here it also indicates an instinct to reject the socio-cultural practices by exposing a condemnation towards such practices and the social violence. But pictures that fight is just for the liberation of humankind to the progressive rise where there is no obvious evidence or a single truth; it indicated the intrinsic nature of postmodernism. And move forward with the series of succession in civil service, innovative change, reformation and transformation with the wide proclamations by the means of self-reflexivity and the parodic intertextuality.

The novel *London Fields* depicts the dissatisfaction towards both cultural and historical approaches of guiding and ruling society with the power oriented tendency. In the narrative it criticizes the dark, hidden and deceptive nature of constructed history in such consumer society really it does not provide the space for free expressions of individual's thoughts and feelings. Here, the suppressed, oppressed, dissatisfied youth decide to make for the new reformation and culture for youths. In the lines:

Nicola was certainly mighty keen on blasphemy. And so she often found herself imagining that she was going out with God. Or not going out with Him- not any more ... God got Shakespeare and Dante working as a team to write her poems. He hired Partheonpe, Ligeia and Leucosia to sing her lullabies and romantic ballads. Appearing in various forms, He tempted her with His charisma: he came as King David, Valentino, Byron , John Dillinger, Genghis Khan, Courbet,

Muhammad AH, Napoleon, Hemingway, the great Schwarzenegger,

Burton Else. Preposterous flowers materialized on the stairs. (79)

Here it stresses that the bond of human history and time's dynamities too. It is because man is a traveler or the seeker of strength, knowledge, and power too.

Moreover, God and Nicola became lover and beloved in her thought and they spent the glorious romantic affair affectionately. Here, it describes the beauty of Nicola and God's charismatic power in a very figurative manner. It gives the idea that is contrary to the common rationality. She thinks various kinds of things all are unwanted because these object cannot give pleasure. These entire objects are the result of consumerism. Any person who wants to get pleasure from such things they should spend time to the better relationship and understanding too. Here, all these attempt going to reflect the recording and happenings of that time in the concerns of history which had acknowledged by the narrator Sam. And all these above mentioned personalities are the glorious historical figures in this existing human civilization. Here it points out his willingness to subvert the history in such above mentioned concerned; it is the rejection, avoidance or overthrow of authority. Sam opposes the whole history in a disrespect manner.

Moreover, his perspective to the history is clearly show his disapproval to the pace and progress with the revolutionary spirit it is because he feels that all histories are the glory of historians by the exclusion of common people's sentiments too. Here, it shows the events which are dissected through history, it is because in which the matter of construction but not only construction, and also gives the tantalization of life events and the problematic representation of history. But the case leads to the reevaluate the concerns of history and historians, and undoubtedly they work for themselves instead of the welfare of minorities or the commoners. The narrator of this

story Sam; who doesn't like the false impression and narrate the situations which suggests that in a deep level Sam wants to protest, resist against constructed culture and history. Because he implies individual freedom but not the compulsion but necessarily people use their potentialities to the very existence. Different conditions have been grant by culture then they easily can feel comfort in social cultural practices. Religion, academia, rights and rituals, familiar gossip and many other thinking practices have been essentially determined by the culture but it make power and history especially by distasteful and dishonorable way. The people who raise the voice of rebellion against the system were treated as violent in the constructed culture. It indicates the broken or fragmented relationship within the consolidated tone and also suggests the lack of correlation, collaboration, and fondness in the today's human affair or relations too. Here, Sam criticizes the Nicola's desire and trends to reveal the mysterious behavior through the concept of self-reflexivity and the parodic intertextuality.

In this way, *London Fields* attempts to put the concept of reevaluation, rethinking, and reexamination to perceive culture and historical approaches. In course of time, characters escape from the cultural world foregrounding the countercultural and criminal activities. They attempt to resist the history and culture by their challenging spirit or the deconstructive and intuitive reasoning too. It deals with the reevaluation of self assertive action, with a message of salvation modulated to the needs of repressed individuals in a constrictively conformist society. It is the representation of socio-cultural/political/historical structure where the ruler desire to make power through their will by ignoring the ethics of humanity. Keith, Nicola and Guydo not like the history and the cultural background because there are many

undercurrents and exploitation in the social terms, conditions which are always in favor of ruler. In an argument Sam further narrates:

What came out came out slowly or wrongly or weakly, like tired light. On the one hand the monosyllabic affirmatives or distracted giggling of survivors thrown clear by the crash or the blast; on the other, the unsleeping testimony of the satellites, triumphantly affectless ... This was a new kind of conflict; *spasm war* and *unfettered war* and, unavoidably, *superwar* were among the buzzwords; *proxy war* because the world powers seeded it and tested weapons systems in it and kept each other busy with it; but the money was coming from Germany and Japan (and China?), and other brokers of the balance of power.(92)

Here, it stresses the growing rapidity of restlessness due to the war and violation among the human civilization in the form of power. And also gives the sense of urgency of clarification because it is a common phenomenon comes as a social condition or the outcome of history and culture, powerful and powerless. Reasoning is seemingly good in its nature but it uses irrational way to explain the law, society, and religion in case of sanity and insanity. Here it also comments on the true essence of historian's personality and the capital power, which makes the war and consciousness and reasoning, also defended such practices. Moreover it points out the dissatisfaction towards social treats and history because without any single evidence how an individual treated inhumanly. It is because religion, society, and law are always in the favor of certain types but not for all commoners. Here, it stresses that the relation between war mender and those dead victims that comes to the conflicting point. It is because which gives an intuitive reasoning for the human kind to know the series of inhuman brutalities in the name of war and power. The very practical tone of such

narration is pointed towards the negative side of social practices, and modern man's relation too. And here, it refuses the one sided policy of history, culture, and representation whereas the lives in a conflict between their desire, action and living because which stresses that it's a human's duty to know the truth and facts for the approachable consequence.

The novel presents the disapproval over the way of action, living or the culture in the form of self-reflexivity and the parodic intertextuality. Keith dislikes the culture and social conscience because it is always in careless homogeneity. In such society the varieties of truth claims to provide the gratification to the people. Criticizing this scenario here it further states that:

This news shouldn't have surprised Keith, and it didn't surprise him. It merely frightened him a very great deal. Ah, money, always the money ... his position as regards rent, rates, utilities, police fines and Compensations, hire purchase, and so on and so forth, was an inch from disaster. But it was always an inch from disaster ... He had been borrowing money from a loanshark called Kirk Stockist. Unable to repay Kirk Stockist, he needed money for the heavy interest- the vig, the vig, the vertiginous vigesimal. (116)

Here, it stresses that the life within several difficulties mainly of material concern. Here it shows the value of capital or property in this consumerist society it is because people has the desire to be rich and the willingness to be prosperous through fraud and deceiving activities. Through different kinds of the production and economic system of a society is governed and also controlled by capitalists. Keith, who takes loan from Kirk Stockist but he is unable to pay the debt accordingly, it gives the picture that in the capitalistic market there are different options or multiple variations

to choose comfort lives but ironically there is no option to be financially sound because of the lack of capital. Here the very concept of consuming goods is applied by the character and they are willing to accept capitalistic hegemony, supremacy, and conditions for the very existence. Here, it stresses the growing rapidity of restlessness and urgency of clarification because it is a common phenomenon comes as a social condition or the outcome of history and humanity. Reasoning is seemingly good in its nature but it uses irrational way to explain the law and society. Here it also comments on the modern capitalists' intuitional policies like Kirk Stockist to attract people to their ideas in the name of service to create capital by their desire for profit making ideologies. Here its shows that true essence of Keith's personality, faces hardening facts of his existence Moreover it points out the dissatisfaction towards material treats which are always in the favor of certain loan shark but not for the people who takes loan in the high rates of interest too.

In the novel, Martin Amis portrays the individual's struggle of existence against the constructed history, culture, and society by presenting the most reflective characters like that of Keith, Nicola, and Guy. Here, it shows individual's struggle against the materialistic aspects of life and society to reevaluate past at present. One the other hand all of them assumes the role of a different individual throughout the novel. And here they always attempt to figure out history and culture that they made their own perception by resisting and refusing the rules of society by the various abusive activities. They are dissatisfied youth and they protest or resist against the authority by throwing the clear own ideas and perspectives towards the society. Later on in the development of the plot Sam narrates the problematic conflict of living and representation by analyzing the past at present. Herein the lines:

This promised something inordinate, and Guy was duly alarmed. He couldn't help feeling the pathos of her formulations (how theatrically we speak when we're moved); at the same time, he couldn't help feeling that her choice of outfit was perhaps a trifle unfortunate ... The effect was altogether inappropriate, what with those girlish white socks she must have quickly slipped on. He looked her in the eye and said, 'Under the circumstances?' (162)

It stresses that the action going to reflect the doing and happenings of that time in the concerns of living and culture which had experienced by the narrator Sam in the lives of Nicola and Guy. Here, the extract raises the issue of rejection or dissatisfaction to counter the mainstream ethics of social and cultural practices. Because all characters are involving in resisting activities to make an independent perspective which is just to support their circumstance and representation. It also gives the very sense of self-reflexivity and paraodic intertextuality which leads to explore the form of textual instability related to the modes of narratives too. It subverted the cultural practices in such above mentioned concerned; it is the rejection, avoidance or overthrow of the dominant practices. Here, it opposes the whole socio-cultural practices in a disrespect manner. Moreover their perspective to such practices is clearly shown the disapproval to the pace and progress with the reexamining spirit.

Furthermore, it also draws the living condition of these youths. To critique the nature of lives and condition within the different terms Sam narrates further in the lines:

Still hidden from sight, Keith hardly went unnoticed. As the olfactory nerve-centre of this particular stall or cubicle, Keith hardly went unnoticed. Although he remained at the far end of the flat, he eas none

the less only a few feet away ... Then the inhuman hostility of his eruptions ... Time, because the place could not be borne –was astonishingly unbearable, even for an expert, like her. Feeling you were in Nigeria was one thing. In Nigeria, and trapped in Nigeria, and not at the scene of a drought or a famine but of an industrial catastrophe caused by greed. (179)

Here, it stresses that the disrespect to the notion of cultural practices, ruling ideology and the transition of an individual's existence and emergence within the several grace and disgrace of the past memories to resolve those subsequent questions of reality. And with the raising consciousness it urges to overthrow unwanted description and the corrupted culture by the means of refuse and resistance by aiming to figure out self-reflexivity too. It stresses that in the industrial society the situation of people's living which is very materialistic and money oriented. The youths are disgusted because of massive exploration of capital and industry. Here it shows the function of industry in such society where the material consciousness can play the very significant role to constitute socio-cultural conduct of representation.

Definitely, all youth want to be free, transform from their claim, rule and restrictions of state authorities. They all want to revolt against that very rigidity but they are afraid of losing their freedom due to the material greed. Everyone needs to be aware of inhumane exploitation and inhumane justice and there is lack of courage among them but Keith, by remaining unnoticed by attempting to rise up for their advancement. Samson Young rejects this dominating strategy of such practices and he further asserted that:

Their story was over. More than that, their reality was concluded. You can feel it coming. Women would of course be expected to soldier on a

little longer, with their biological imperative and so on, and the gentle feeling for children would naturally be the last thing to disappear ...

But it never happened. She could attract it, she could bring love in, modern love any way: she could make a man feel he was at last really living, she could give his world high colour- for a couple of months.

But she couldn't generate it, she couldn't send love out. (209)

Here, it also suggests that the inhuman hostilities which are hard, difficult, and astonishingly unbearable to maintain their existence. Within the self-reflexivity, narration further stresses that the sense of depression, modern trends of love and sex, alienation, privatization and a hatred towards practices to ensure individual love, freedom, and transformation. In the course of interpersonal and abusive activities, all characters also criticize the trend of cultural, historical practices within the system of social governance in a very angered and dissatisfied tone. They want to keep themselves in a sound reputation because it is the pure instinct and an essential nature of human beings.

Here, Sam realizes that the significance of time and the various events of their story which is just an exact equivalence to show the particular truths and narrates:

In truth there were other things that the senior player could find no answer to the fluency of: namely, the whispered taunts and threats with which Keith ... This was a questionable ploy, and Keith was always loth to resort to it: I mean, you tell your opponent you're going to rip his ear off and flob in the hole, then you step up there, breathing hellfire, lose your concentration- and throw 26! Rebounds on you. Defeating its own purpose. (217)

Here, it stresses that the claim and construction of social truth by their language, they want to show extreme disagreement on the former facts by convincing that they are the winner of the society in every aspect such as language, power, playfulness, and so on. It also suggests protesting, refusing and resisting against their language too for the best reevaluation. It gives the hindsight of modern man's tragic existence within the rejection of personal reality and past relating to the history, culture, and time in the concern of representations too.

Furthermore it explores the self-reflexivity and parodic intertextuality in this narrative like:

Now-the streets, the traffic. We know that the traffic reflects the temperaments of the great capitals (and here in a farewell flourish I invoke my world citizenship); the unsmiling triumphalism of Paris, the fury and despair of old New York, the cat-and – mouse audacity of Rome, the ragged murderer of Cairo, the showboat longevity of Los angles, the industrial durance of Bombay or Delhi, where, four times a day, the cars lash the city in immovable chains. But here, in London- I just don't get it. (226)

Here, it reflects the situation and atmosphere and the narrator Sam who is briefly explained for power dynanimities and increasing disillusionment with the powerful representation of the different countries. Here with whom they have existed and assume the historicity of representation which portrays the scenario of conflict and contradiction in the very dispute manner. The plot of the novel *London Fields* contains the detail of troubles and difficulties faced by Keith, Nicola, and Guy, when the history and culture is only acknowledged as the historians' glory and supremacy in the than London and common peoples were subjected to admit the constructed

culture and history in their existence. The society of youths is in the place where an individual's desires are restricted and oppressed.

And the growing different culture is become common in the society. In a narration of at the speed of love, Sam explains the very events of the earlier days. Here in the lines like:

Regrettably, disappointedly, altogether unacceptably, and like all the other dying people I've come across, I am suffering from eructation and its related embarrassments. If I extrapolate from the death of my father, the death of my brother, the death of Denial Harter, and the death of Samson Young, then I may conclude that buying it is a pretty windy scene ... Nobody recognizes me in there (every day is like the first day), and I have to stand around behaving 'characteristically'.

(295)

It stresses that the social structure and truth is constructed by the historiographic perspective. It is because; here it rejects the grand narration and ideologies which obstructs their lives and freedom in the name of culture and practices. It gives the sense of self-reflexivity, re-evaluation, and re-examination what had actually happened in the living which leads to the parodic intertextuality. It shows the disappointed explanation which has imprinted in the mind which is released here, which necessarily gives the suspense for the truth and facts too. Here it figures out the conflict, tension, social, and cultural barrier, and the perception of death and conflict. But here, it gives the claim of un-acceptance towards culture, history, grand theories and narration within the humanitarian perspectives too. Here, it questions to the credible, reliable and accountable practice of socio-cultural practices in the collective

lives which always invites the new representation for the betterment but here they are exploited from their democratic and independent will too.

Here, in the novel Sam decides to organize a form of his ideas within an exact equivalence by seeking to explore self-reflexivity and parodic intertextuality in the most reflective manner. And he further narrates:

It was Guy. Of course it was. After a thousand years of war and revolution, of thought and effort, and history, and the permanent millennium, and the promised end of mine and thine, Guy still had all the money, and all the strength. When Keith came running low across the carpark, Guy was waiting, with all that strength. They squared up to one another. And Keith lost. For the second time that night, Keith tasted defeat: obliterating defeat. He got driven into the ground like a tentpeg. Where was he now? Somewhere: cradle, perhaps, in the loving arm of Trish Shirt. (314)

Here, it stresses that the self-reflexivity within re-evaluation, re-thinking, and re-explanation of everything and every relation within the base of history, reaction, and culture. It is because in which history presented as the gift but never asked, so here it also shows the clear individual right to reject if that is not favorable or suitable in the collective sense. Moreover, it gives the fondness of Keith and Guy's representation in such socio-cultural practices. All in all it helps to reevaluate the past at present within the new acknowledgement of the most lives. And here is a claim of an exact equivalence towards transformation and recognition too. Here it presents the description of every event takes a form which signifies that the features of modern culture and lifestyle. It is because they always resist, refuse, and criticize the notions

of culture and history. Definitively, the novel builds up the degree of self-reflexivity and the parodic intertextuality. Sam states in this subject and says:

Originally I'd planned to do a final chapter, in the old style: Where Are They Now? It hardly seems appropriate. But still, in life's book a little I can read ... We made a deal. Keith's fate is of course more uncertain- Keith, with his cultured skills, his educated release. But he will be linked to Guy, through the child. I made Guy swear. To do what's right. In the end, he delegated cruelty. I, kindness, or paternalism, or money. It was best I could do. (315)

Here, it stresses that the convention of an open-endedness within the form of self-reflexivity and parodic intertextuality in the postmodern narratives too. In this regard, *London Fields* shows the atmosphere of the youthful visionary protest, sacrifices, and contradictions of their lives. And also explores the basic ideals, the contradiction with culture and history, and the sacrifices to socio-cultural practices for the reformation, transformation and the liberation of the common people always makes struggle against such system that has oppressed them severely in such socio-cultural system. Thus, here the self-reflexivity, re-thinking, re-examination, and the self-justification are the major concern of this novel too.

Definitively, in the novel *London Fields*, Martin Amis depicts the position of the youths, their obligation towards the socio-cultural practices, problematic and difficult and different condition of their representation. Though, here they are continually attempted abusive activities; who repeatedly disagrees to the socially, culturally, and politically biased culture or the complex social structures. Those youths, indeed, are the victims of the series of uncertainties as being insulted, dominated, and excluded from the cultural practices. The condition of being criminal,

immoral, and abusive that they faced which suffers them a lot time and again when the related events come into their existence. The novel formulates story of youths, who is in quest to the personal freedom and change in society within their self-justification. The prime objective of the novel is to subvert the notion of history, and socio-cultural practices and thereby it leads to the question of representation within the requiring tone of re-evaluation, rethinking for the better acknowledgement of history, cultural and social as well as intuitional practices. However, the expression of such events in the oral or written language during the appropriate condition helps to get redemption from their representation by the means of self-reflexivity and the parodic intertextuality. Thus, here Martin Amis succeeds to reflect the very representation of different existence.

III. Representation of Subjectivity

Through the analysis of *London Fields*, the research comes to the conclusion that every society is governed by a particular socio-cultural/historical system which has a direct impact upon the lives of the people. Martin Amis's *London Fields* observes the socio-cultural system of the then London within the state of crisis in representation of self-reflexivity, and parodic intertextuality. The novel depicts the extrinsic and intrinsic representation of socio-cultural trends and practices in the most fascinating and effective manner. The novel clearly pictures the contemporary trend and realities in the society of London and it exhibits the harsh impacts of constructed history, culture, and ideologies in the lives of youth, who are forced to accept, destitution, social and cultural boundaries, lack of proper freedom, and so on. It does not only dismantle the illusion of constructed reality or the culture but also invokes an inner excitement within fascination to its readers. Martin Amis develops the themes and ideas in the novel as the critique of so-called realities of past or facts by showing its effect, impact, emergence, formation, and transition by the means of youthful visionary power within the different perception.

The plot of the novel *London Fields* contains the detail of every event, realities, murder mystery, troubles and difficulties faced by Keith, Nicola, and Guy Sam during these days altogether within the discourse of history, ideology, and representation too. It is based on criminal activities and radical challenges which expose the rejection of past and also remains as the best example of domestic reality to spread the voices of youth by the humanitarian perspective. It is openly directed on a challenge to the realist notion of representation which shows an accountability or credibility to the word and world. Here, it seems more mysterious and enigmatic Nicola's representation in the novel is the form of gender-specific it is because which

gives the equitable formation in the postmodern sense of differentiation. It offers striking accuracy into the modern tension between individual and family, public and private, society and culture, nation and state which creatively concede the reactionary conscience, resistance, and struggle of the youth against the socio-cultural formation. It is because they always resist, refuse, and criticized the notions of history and past only for the sake of humanity by showing the experience of the public and private world too. Here, they entangled to reveal the social facts which can signify the representation of whole system like of culture, moral, art, power, ideologies, and politics and the very essence of existence within everyday lives of all humans.

To sum up, Martin Amis's *London Fields* successfully expresses the idea of representation by presenting the self-reflexivity and the parodic intertextuality within the concern of cultural, economic and social system to reveal the past or facts. It gives very sense of self-reflexivity and paraodic intertextuality which leads to explore the form of textual instability related to the modes of narratives too. The novel eloquently expresses the sense of depression, modern trends of love and sex, alienation, privatization and hatred towards practices to ensure individual love, freedom, and transformation. In the course of interpersonal and abusive activities, and they also criticize the trend of cultural, historical practices within the system of social governance in a very dissatisfied tone to bring change in their lives and the World. Lastly, it is works of art that sounds Martin Amis's belief in the narrative culture; which can be investigated the essence of representation through the ideas of every individual by reexamining and reevaluating the social, cultural and historical facts and traits. Thus, the novel marks its position as the self-reflexivity and paraodic intertextuality to show the current question of representation.

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