

**Apocalypse Now: Scrutinizing the Postmodern in Kurt Vonnegut's
*Cat's Cradle***

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Abstract

Kurt Vonnegut is a name ensconced in the literary canon as one of the finest exponents of the bizarrely fragmented and unstable Postmodern American experience. Part humourist and part visionary, Vonnegut endured the militarism, materialism, as well as the different biological and mechanical failures that characterised the twentieth century zeitgeist. His works make a foray into the human predicament through a spiritual, prophetically unsuccessful and judgemental frame of mind. A significant number of Vonnegut's books utilize science-fiction and dream methods to depict his angst about the dangers posed by the modern innovations. In a commendable literary career spanning five decades, he embarks on narratives through which he parodies and mocks the supercilious and dangerous attitudes of the contemporary man. He accomplishes his target by anticipating a dream of things to come in the world.

This scrutiny envisages to put in perspective the postmodern viewpoints manifest in works that catapulted Vonnegut into critical fame and acclaim as a champion of the postmodern condition like *Cat's Cradle*. It scrutinises these novel to trace out elements of postmodernism like distrustfulness, parody, intertextuality, fragmentation, metafiction and pastiche. The paper rounds off the arguments suggesting the possibility of a bound together self and the likelihood of practical portrayal as the defining features of postmodernism in Vonnegut.

Keywords: Post Modernism, Intertextuality, Fragmentation, Pastiche, Metafiction.

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Postmodern theory emphasizes the importance and learning regularly communicated in postmodern workmanship as a worry with portrayal and an unexpected mindfulness. Postmodernism is portrayed by the conviction that society is never again represented by history or advancement. Postmodern culture is exceptionally various, with no "fabulous stories" directing its improvement. In the perspective of a few masterminds, postmodernism is an open door for reexamining innovation. In the event that wisdom is the principle establishment of innovation to change everything of the world, an analysis of current unemotional and disgraceful emergencies and impasses of innovation is the prevailing tendency of postmodernism. Its lack of consistency has a place with that of the late enterpriser society, yet whatever the reason, this logical variability is positively noticeable in the critical postmodern idea of the nearness of the past.

In *Cat's Cradle*, the novel composed subsequent to the global War Vonnegut describes a total eradication of the protagonist using a deadly synthetic gun that can strengthen the world. In this novel, for instance culture, religion, scientific research and so on, Vonnegut is entering the postmodern society at the second step. Each social, economic and political outlook contacts post modern writers such as Vonnegut. The present advance is interdisciplinary in nature. Jona is a protagonist in this novel, portraying mental occasions in which readers view them in contrast to Jona's own listening. Bokononism is displayed in the book as a further ideology that derides distinct cultures, that shows it is nothing but a Christian tale, rather a tool that the essayist uses for mocking Christendom. His fake belief is just recline, Bokonon trusts himself: "I concur that all religions, including Bokononism, are only lies" (CC 103). In the view of Bernard Rosenberg, postmodernism has been changed two times; social change is the main change; and mechanical improvement is the second.

These changes included the rise of technological domination and the development of a mass culture of universal unity important social and cultural change.

Vonnegut draws our attention to the topic of character as well as the way of life by her. In this novel he demonstrates the most important aspects of dystopian fiction. In the tale of Prolepsis a flash starts, and it strives to maintain narrating ahead of time or even in the middle where you need to sit firmly for anything left of the tale. It monitors an account approach called prolepsis. Similarly, he gives pieces of information about the finish of the novel that to introduce it as a whole-world destroying story. His endeavor is deliberate in removing both genuine and anecdotal universes. The epic of Vonnegut is the events of the coming years and he advises us not to find examples and importance for our history. The occasions don't imply the whole tale in *Cat's Cradle's* assistance.

It is essential for writers to have things they are extremely interested in. Furthermore, the whole narrative is dependent on the leisure operations of people. He called this fiction as an amusement, often performed by children. During these activities young people hold a fountain in the middle of two hands and ask for the other child to discover the feline that doesn't exist ; in the end, the feline is meaningful or not. All for Felix who is one of the personalities in the story resembles an amusement; “why should I bother with made-up games when there are so many real ones going on?” (CC 29). He concludes his examination of the nuclear gun, for instance, and starts to look at turtles. Vonnegut parodies his modern investigators through Felix. Honest, Felix's child examines or embraces himself all over the story. Another Felix kid's Newt is a visual artist. In the book, Newt tells more than once "see, see, Cat's Cradle," if he does not want to talk about immature joy here, yet because of the movements and the exercises of his dad. In the tale there seems to be no game string and Vonnegut is approaching us to look for assistance in *Cat's Cradle*. Author plans to

demonstrate everyone the superficiality of existence where multiple clumps and bunches is meaningless.

By using multiple cultures, Vonnegut uses a shrouded concept and relates it with precision. For him, people live like machines far from understanding the purpose or motivation of life. Vonnegut trusts that the Lord arranged our life that we were not expected to see; it would simply be ineffective, no matter whether we are trying to understand it. In this book and in his distinct works Vonnegut examines innovation and scientists. It strives to remove the edge between genuine and astonishing and it provides the second option of postmodernist theory location for this novel.

The description technique of Vonnegut throughout this book is self-portrayed. In the Good Book, and the writer himself, the protagonist is a similar Jonah character. Vonnegut knows about protagonist thoughts, which is going back in time. He considers the divisions that transform him into passages that lead him to the earlier days. This event brings us to this fact, if the essayist is ever trying to present himself. He has formerly had a headstone with a place for author; and that is the genuineness of protagonist's character. Metafictionally, the segregation of fact and fiction envelops this occasion.

In this book, Vonnegut tries to point out that the cutting edge world contains neither scientific nor religious humanist methodology. In addition, this methodology will bring human existence to the end of the globe. He uses Ice-Nine to show the globe's interlinked conception. Vonnegut's ineffable religion, Bokononism that is a mix of concepts from diverse cultures, seeks to make us remember individuals of humanity and makes us reassess the significance of God. It passes from one location to the next, causing the last moments. God is not critical of the followers from this faith, but mocks the inefficiency of life. It fills the pit with humanity through modern science. Their fictional faith consists of falsehoods that

help people know that each other's faith is the same as it. In this fiction, he uses social cosmology in which a social construct is distinctive to other individuals. During the Vonnegut season, social relativism was a strategy for incorporating various communities into the other community.

In the novel, clearly portray the way of personality emergency. There were no problems in framing identity and character in the time before. In the cutting edge period, individuals needed to have diverse identities and characters like dad, mother, educator, manager, specialist and so forth. However, in the post-modern period personality is regarded as an emergency in which people stand before themselves with different characters to select one. Jona is living as a Christian in this novel. Then he becomes a Bokonon. He doesn't have religion, family, value and so on towards the end of the tale, moreover.

This story could be for example of a diverting prophetically disaster fiction. Vonnegut like numerous American authors has attempted to make whole-world destroying fiction, however hilariously. This calamitously prophetic way speaks of a crucial turning point in the direct development of historical memory between the backbone and extreme retrieval. Newt describes a feline's support for the insignificance of lives in this story. Bokonon also writes a book to emphasize that another insignificant rights are important via authorized works. He says in his book that people should avoid gains from slip-ups. According to Bokonon's lessons in this book, people from San Lorenzo commit suicide throughout the story; the fundamental aim of this special activity is to have no hope in life forever. The end of his story is the completion of the Cat's Cradle. Vonnegut refers to postmodernism in that novel and the growth of his own self. Bokonon himself feels pleased to do this.

Thus, a synoptic survey of Kurt Vonnegut's narratives reveals that he centers his understanding of postmodern human condition on estrangement and disengagement so as to satisfy his fantasy for an idealistic world. Evidently, the prospect of a bound together self and the probability of practical portrayal become the defining features of postmodernism in Vonnegut's fictional world.

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