

Linking Metanarrative: Lexical Content in Preeti Shenoy's *A Hundred Little Flames*

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Abstract

The Postmodern metanarrative abbreviates the relation between entrap the texts that are wreaked by incidents, quotes, allusions, translation and so on. The aim of the study spotlights on the postmodern tendency of metanarrative in Preeti Shenoy's selected text, *A Hundred Little Flames*. Preeti Shenoy is a multifarious postmodern writer. The term metanarrative is linked with dialect in the texts. The features of metanarrative are dialect, incident, way of narration and allusion etc. Jean Francois Lyotard is one among notable theorist of metanarrative. The present study has adopted only Lyotard's metanarrative theory. The methodology of the study splits into three metanarrative concepts – narration towards knowledge, narration towards dialect and narration towards nostalgia. Lyotard proposed these three diverse concepts in his famous book *The Postmodern Condition*. These metanarrative concepts are adapted to the present study, and the authors have investigated the metanarrative elements in the select text of Shenoy. The results of the study are evaluated with other studies under postmodern metanarrative.

Keywords: metanarrative, dialect, lexical, narration, elements

1. Introduction

Postmodern metanarrative is a high-flying figure in the postmodern texts and explicates in the text through the representation of characters, scenes, ideas and so on. The evolution of metanarrative hooks up with other art of works especially through dialect that is considered as 'language games'. The famous philosopher and theorist of metanarrative, Jean Francois Lyotard abbreviates that "Metanarrative implying a philosophy of history is used to legitimate knowledge [...]" (Lyotard, 1984, p. xxiii). Postmodern writers epitomize metanarrative through dialect, choice of diction, quotes, translation, and so on. The word 'metanarrative' is derived from Greek and the word 'meta' means 'beyond' and 'narrative' means 'a story' (Pandeewari, Hariharasudan & Nawaz, 2021). Firstly, Jean Francois Lyotard used this term in 1979 and mentioned that "Simplifying to the extreme, I define postmodern as incredulity toward metanarrative... The narrative function is losing its functors, its great hero, its great dangers, its great voyage, its great goal. It is being dispersed in clouds of narrative language... where, after the metanarrative, can legitimacy reside?" (Lyotard, 1984).

In Indian writing in English literature, Preeti Shenoy is a famous and multifarious postmodern writer. Various ideas are reflected in Shenoy's works, and metanarrative is one among those ideas. The metanarrative aspects are visible in the work of Shenoy; in some extend, the researcher can also explore the metanarrative among her works. The well-liked metanarrative theorist, Jean Francois Lyotard acquaints, "the narratives allow the society in which they are told, on me one hand, to define its criteria of competence and, on me other, to evaluate according to those criteria what is performed or can be performed within it" (Lyotard, 1984, p. 20). As Lyotard has mentioned, narrative depends on the criteria of ability and performance. This theory contributes to Shenoy's *A Hundred Little Flames* (2017). The choice of diction and dialect of Kerala (a state in India) play a vital role in her novel. Shenoy has mentioned the relationship between the modern (Ayan) and older (grandfather, Gopal Shankar) generation in the novel, *A Hundred Little Flames*. Shenoy has played with words while writing the novel "His eyes were vacant. He

kept looking at Ayan, befuddled. Gopal Shankar enunciated each word slowly. It seemed like he was grappling with his words” (Shenoy, 2017, p. 159). Here, the performance of words evaluates the writing style of Shenoy and capable of covering the text that attracted by the readers. Likewise, using of words and dialect are highly attributed in Shenoy’s text, and those are connected with Lyotard’s metanarrative theory. Then, Shenoy’s words are such as chiseled, aquiline, muttachan, onam, trishanku, chetta and so on.

Regarding postmodern tendencies, many studies are there related to this field. Under the concept of metanarrative perspective, some studies have been accomplished, and it is palpable from the literature (Priyadharshini, Mohan, Hariharasudan & Hassan, 2021). There is no such study pertaining to the postmodern metanarrative in Preeti Shenoy’s text, and this idea stimulates the authors to research in this field.

The exceeding of the paper is classified into four sections. The sections are literature review, methodology, discussion and conclusion. The second section of the paper deals with the review of the articles that related to postmodern metanarrative in literature and emphasizes the viewpoints of other studies. The third section is a methodology that deals with the adoption of the theory of postmodern metanarrative in Preeti Shenoy’s select text (Pandeewari, Hariharasudan & Kot, 2021). The fourth section is a discussion, which compares the findings of the present study with other studies. The last part of the paper is a conclusion, which sums up the study and highlights postmodern perspective of metanarrative in Shenoy’s text: *A Hundred Little Flames*.

2. Literature Review

This part classifies into Lyotard’s metanarrative theory. Jean-François Lyotard is a French philosopher and notable theorist of metanarrative. He is known for his celebrated book *The Postmodern Condition: A Report on Knowledge*. This book has utilized in many studies by various authors. For instance, the study of Ayesha Ashraf and Munawar Iqbal Ahmed explicate about Pakistani literature with postmodern sensational ideas of the contemporary in South Asia. The authors mention about metanarrative, how it has utilized in two different novels: John Bester’s *Black Rain* and Kamila Shamise’s *Burnt Shadows*. Shamise has explored the incidents those were happened in Afghanistan. The authors of this study mention about the dialogue for metanarrative because through the dialogue, the Shamise has expressed about a particular religion. The theory of Lyotard *The Postmodern Condition: A Report on Knowledge* is utilized in this study to illustrate metanarrative in Kamila Shamise’s *Burnt Shadows* through the incidents and dialogues by the incorporation of both global and local language (Ashraf & Ahmed, 1991). The study of Beth Daniell abbreviates two arguments related to metanarrative. Firstly, E.D. Hirsch’s famous book “Cultural Literacy” solves the problems of American education at the end. Secondly, Mike Rose’s “Lives on the Boundary” and Patricia Bizzell’s “Arguing about Literacy”, these two books are controversial to Hirsch’s book “Cultural Literacy” but the narrative technique remains the same and the concepts of literacy also. Therefore, the author Beth Daniell analyzes the narratives of these texts with Lyotard’s metanarrative theory. The author points out that narrative techniques alone trigger the mind to read the texts (Daniell, 1999). The study of Surya Verma and Binod Mishra state about metanarrative and are analyzed in Charlie Chaplin’s famous movie “The Little Tramp”. The character of Tramp has portrayed as ever active and enthusiastic. In this movie, how Chaplin narrates the character of Tramp likewise character of Yank in the novel *The Hairy Ape*. The way of narrative techniques and portrayal of incidents remain same. These two characters are connected through the short terms of objectives used by the writer and director. For this study, the authors adopt Lyotard’s metanarrative theory to elucidate the characters under metanarrative elements (Verma & Mishra, 2020). The study of Pavel Spivakovsky analyzes metanarrative in postmodern age and it is an essential component for postmodern aesthetics. In previously, old metanarrative are there and those term is changed into metanarrative but the key concepts and aspects remain the same. The author abbreviates metanarrative not only in fiction but also in opera play. Spivakovsky is explored metanarrative in Willy Decker’s opera “La Traviata”. In this opera, the author emphasizes the character under axiological base. The author is used Lyotard’s perception regarding metanarrative and its aspects seems to be irony, travesty, stylistic imitation and feign (Spivakovsky, 2015). The study of Christiaan Prinsloo discusses two ideas. Firstly, the phrase ‘ontology’ refers to explain environment of realism and its existence. Secondly, tertiary students and their research writing process and how their writings are interpreted by others. Thirdly, how ontological ideas are implied in epistemological challenges by modernism and postmodernism (Hariharasudan, 2020). In ontology, there are three foremost themes: reality as fragments of fiction, reality as vision of paradox and realism as overabundance of stories. These are the main concepts in 20th century Dutch novels. Therefore, metanarrative in Dutch novels are illustrated by Lyotard’s metanarrative theory (Prinsloo, 2015). The study of Mehwish Sahibzada and Saba Zaidi state metanarrative in Craig Thompson’s *Blankets* (2003) and it is a popular postmodernist graphic novel. Many incidents are ephemeral and inconstant. Thompson is explored the life incidents, and some incidents has happened during his career. Those reflect through the protagonist in his famous novel *Blankets*. The authors of this study utilize Lyotard’s theory and this study compares Buddhist theory

and Lyotard's metanarrative theory (Sahibzada & Zaidi, 2018). The study of Abirami abbreviates the subgenres in literature that is pedagogical shifts in English language and it demands the participation of students in this field. Abirami explicates the sub-literatures of anecdotes, pun, ironies, riddles and repartees. The author mentions about the role of comics in English Language Teaching through Lyotard's theory. The author highlights two kinds of narratives. They are grand and little narratives, and the author differentiates two kinds of narratives (Abirami, 2016). The study of Anne Ross explicates metanarrative and its changes. The author mentions about archaeologists, how they recognize and evaluate aborigines. They follow Australian archaeologist's traditional way and some people convert into some other culture. So, metanarrative privileges with the help of Western knowledge construct. Anne Ross differentiates traditional and western culture. The author is adopted Lyotard's old metanarrative aspects to illustrate aborigines' culture method (Ross, 2019). The study of Volha Salman affirms fabulation of metanarrative in four novels of two different authors. They are Julian Barnes's novel: *Metroland* (1980), Flaubert's *Parrot* (1984), *A History of the World in 10 ½ Chapters* (1989), and *England, England* (1998). Barnes's novel *Metroland*, depicts the story of London and some streets, rivers, stations, names of house blocks are mentioned by the writer. In *Parrot*, it deals with the autobiography of Gustavo Flaubert and he has explored his life incidents through his writings. The work *England, England* talks about the life of Martha Cochrane. In *A History of the World in 10 ½ Chapters*, Flaubert narrates the tale of Lawrence Beeseley's parrotish endurance of titanic disaster. Salman utilizes Lyotard's metanarrative theory and analyzes this study with Lyotard's two variants of discourse (Salman, 2009; Butters, 2017).

The postmodern perspective of metanarrative is highly visible in literature through Christian based stories in fiction. Most of the stories derived from the bible for many novels. Various authors conduct study in many Christianity based stories novels with Lyotard's metanarrative theory. For instance, the study of Richard Neuse analyzes metanarrative in Chaucer's 'The Monk's Tale' because the monk infringes the sequential order of his schedule and used biblical words. The tale of monk abbreviates the traditional world and it is based on the religion especially Christianity and history. In this tale, Chaucer derived many biblical stories from the bible and explored in their slang language and culture (Priyadharshini, Mohan, Hariharasudan, & Sangeetha, 2021). Neuse analyzes Chaucer's poetic lines through Lyotard's metanarrative theory in *The Lyotard Reader*. Most of the lines indicate Christian beliefs and their concepts; those mentioned in the bible also (Neuse, 2000). The study of Manfred Smuda and Werner Kummer abbreviate metanarrative and its importance. Metanarrative are used for three aspects: development, progress and truth. The authors analyze the two novels of John Fowles: *The French Lieutenant's Woman* and *A Maggot*. While reading these two novels like autobiographical note. The protagonists of these two novels are Sarah and Ernestina and they are portrayed as victorian society based. Fowles has projected victorian concept through these two characters. Smuda and Kummer point out that religious interpretations and politics are there in Fowle's novel through the character of Charles. The authors mention as diachronic narration and they adopt Lyotard's theory in most contribution work *La Condition Postmoderne* (Smuda & Kummer, 2003). The study of Timothy Andrew Leitzke explicates about metanarrative in religion especially in churches. The author abbreviates how people are adopted into some other community during adoption they don't worry about some approaches in their community. Leitzke points out the stories and incidents in old testament and new testament. All the stories of old testament are replica of new testament. The author is used Lyotard's theory of metanarrative regarding knowledge and it splits into two sections. They are narrative knowledge and scientific knowledge. For this study, the author has adopted narrative knowledge to illustrate the stories of replica in new testament (Leitzke, 2003). The study of Romylos abbreviates revisit and renaissance of traditional christian themes in contemporary postmodern novels. The author mentions about John Irving's *A Prayer for Owen Meany* and Ian McEwan's *Atonement*. These two novels remain the same that is based on christianity. Another two novels are Jodi Picoult's *Keeping Faith* and Ron Hansen's *Mari àte in ecstasy*. These two novels link with supernatural phenomena. Romylos highlights the narratives and technical qualification in the texts. The author is used Lyotard's metanarrative theory to illustrate narrative techniques in the above four novels. Lyotard's two narratives of grand narratives are narrative of emancipation and speculative narrative that is based on Hegel's story and narrative of emancipation that is based on Marx's story. The author draws attention to Lyotard's 'paralogy' (Romylos, 2014; Papale & Fazio, 2018). The study of Sagaya Sophia and Maria Poon Sindhuja states the development of metanarrative. The authors analyze metanarrative in Umberto Eco's *The Name of the Rose* through the incidents and it comes under translation works. In this work, the author has explored some biblical stories, allusions and medieval history incidents. Here, the authors of this study point out the choice of diction used by the writer for the translation work. Most of the words are related to metanarrative because the writer has adopted global and local words. The authors project metanarrative through William Baskerville character and has adopted Lyotard's theory of metanarrative (Sophia & Sindhuja, 2018).

From the literature review, it is proved that no one has identified and conducted postmodern metanarrative in the text

of Preeti Shenoy. Therefore, the present study will viaduct the breach between the existing researches. Thus, the present study attempts to explore the postmodern tendency of metanarrative in Preeti Shenoy's select text *A Hundred Little Flames*.

3. Methodology

Metanarrative elements of Shenoy's text have explored from the viewpoint of Jean Francois Lyotard concepts. His theory deals with metanarrative elements of the narrations for knowledge, nostalgia and dialect. This section of the paper deals with the application of metanarrative theory in the text of Preeti Shenoy's *A Hundred Little Flames*.

3.1 Narration towards Knowledge

The famous metanarrative theorist, Lyotard abbreviates that the form of legitimacy re-enters the narrative as the strength of knowledge. This knowledge is rooted in two ways. Firstly, the subject of the knowledge depends upon the related or practical thing and secondly, the knowledge projects on the hero or a hero have all the liberty. Firstly, Lyotard affirms, "The mode of legitimation (...) which reintroduces narrative as the validity of knowledge, can thus take two routes, depending on whether it represents the subject of the narrative as cognitive or practical, as a hero of knowledge or a hero of liberty" (Lyotard, 1984, p. 31). Likewise, Shenoy has considered Kerala, its tradition is the subject that narrative technique reflects through the hero of Gopal Shanker, and he knows everything about Kerala. He mentions, "Yes. Jairaj hasn't come here for thirteen years or maybe more. I have stopped counting. He hasn't come here even after Akshu was born. The family tradition is to give a *thulabharam* at the *devi kshetram*. He hasn't done even that" (Shenoy, 2017, p. 102). Here, secondly, considering Lyotard's second way of narration is rooted through hero's liberty. Shenoy has reflected this way of narration through the main hero, Ayan. He leaves Pune and wants to spend the time with his grandpa, Gopal Shanker. Ayan thinks, "more than a thousand miles away, in a small village in Kerala, not identifiable by Google Maps (...)" (Shenoy, 2017, p. 3). Even though, he wants to live there but his father Jairaj do not accept the wish of his son Ayan. Finally, Ayan has reached Kerala. Here, Ayan is a hero of *A Hundred Little Flames*, who has a liberty to take decision as to stay in Kerala or not.

Secondly, Lyotard notifies that technical knowledge does not typify the total knowledge and it stands alone forever. This type of knowledge makes a conflict and competition with another kind of knowledge that is known as narrative. Lyotard corresponds "scientific knowledge does not represent the totality of knowledge; it has always existed in addition to, and in competition and conflict with, another kind of knowledge, which I will call narrative" (Lyotard, 1984, p. 7). Likewise, Shenoy has portrayed the character of Gopal Shanker in *A Hundred Little Flames* like Lyotard's view related to narrative. Gopal Shanker knows everything about Kerala and its tradition but he do not know about technology especially social media. Ayan mentions, "Neither Gopal Shanker nor Velu knew how to use the internet. They had no computers, no laptops; no laptops; and cable television had not yet invaded their village (Shenoy, 2017, p. 19) and Gopal Shanker has talked to Ayan that "All of us had to be inside by 6 p.m., as it would be too dark outside. We ate our meals here, by the light of the kerosene lamp (...)" (Shenoy, 2014). These two dialogues convey about the character of Gopal and he knows all the details about Kerala only but he is not aware of the technology. Shenoy has not concentrated on scientific knowledge and has utilized another kind of knowledge according to Lyotard.

3.2 Narration towards Nostalgia

Lyotard mentions about the postmodern writings especially narration. He notifies that some postmodern ideas are not applicable to present through narration. This type of narration removes the originality and collapse the comfort in good form. Sometimes, nostalgic narration is not success in a text. In that place, a text needs some other way of narration not for merriment but for the stronger unbelievable idea. Lyotard explicates, "The postmodern would be that which [...] puts forward the unrepresentable in narration itself; that which denies itself the solace of good forms, the consensus of a taste which would make it possible to share collectively the nostalgia for the unattainable; that which searches for new narrations, not in order to enjoy them but in order to impart a stronger sense of the unrepresentable" (Lyotard, 1984, p. 81). Likewise, Shenoy has portrayed the same aspect in her *A Hundred Little Flames* (2014). In this fiction, she has narrated the character of Gopal Shanker under the concept of nostalgia narration. Gopal Shanker's grandson, Aryan has known everything about the past life of his grandpa through the diary. Here, Gopal's past life seems to be unrepresentable that is the reason Shenoy has selected the narrative technique of diary version. Gopal Shanker has mentioned in his diary that, "Shaila is very excited and happy about this. Paro also seems to be happy to go back to Delhi. I remarked that they are acting as though their 'van-vaasam' has ended" (Shenoy, 2017, p. 268). Here, the term 'van-vaasam' is unrepresentable and that is the reason, Shenoy has selected nostalgic narration. Therefore, Shenoy has used nostalgic elements of metanarrative through the character of Gopal Shanker in her novel.

3.3 Narration towards Dialect

Dialect is very important aspect during writing process and the writer must use an apt dialect word in exact place of the text whether it is not correct, the text makes some controversial. Lyotard affirms that using of dialect words also a kind of writing style as well as form of discourse knowledge (Hariharasudan & Pandeewari, 2020). The dialect words lend into a multiplicity of language games. Lyotard explicates, “The narrative form, unlike the developed forms of the discourse of knowledge, lends itself to a great variety of language games” (Lyotard, 1984, p. 20). Likewise, Shenoy has utilized many dialectic words related to Kerala as language games. For instance, firstly, Gopal Shanker says, “Jairaj hasn’t come here for thirteen years or maybe more. I have stopped counting. He hasn’t come here even after Akshu was born. The family tradition is to give a *thulabharam* at the *devi kshetram*. He hasn’t done even that (...)” (Shenoy, 2017, p. 102). Here, Shenoy has mentioned the dialect of Kerala and utilize so many words in many dialogues related to slang of Kerala and its tradition. The term ‘*thulabharam*’ is a kind of ritual in the temples of Kerala where they offer some fruits or jaggery but the offering thing has to be equivalent to the weight of the person. Another term ‘*devi kshetram*’ is the goddess of the temple. Secondly, Gopal Shanker abbreviates, “You should always live in a structure where you can step out and feel Mother Earth, not be half-suspended like *Trishanku* in the sky” (...) (Shenoy, 2017, p. 20). Here, the word ‘*Trishanku*’ indicates a king from Indian mythology who has dangled halfway to heaven. Thirdly, Ayan says, “There’s no ‘Can I’. There is only ‘I will’. Do you understand? Ask Velu to show you where they play. Go and speak to the secretary. They are sure to take you in. I know all those boys. They come here for an *Onam Sadhya* each year” (Shenoy, 2017, p. 77). Here, the term ‘*Onam Sadhya*’ is a major festival in Kerala and Keralite celebrate in grand manner in each year. Fourthly, Ayan explicates that ““Yes, *muttacha*. I was born in 1989. I feel sad that I never even got to see *muttashi* (...)” (Shenoy, 2014). Here, the people of Kerala use the term ‘*muttacha*’ to call the grandfather and another term ‘*mssuttashi*’ is used to call a grandmother. Apart from these, Shenoy has used so many dialects of Kerala such as ‘*chetta*, *accha*, *chaya*, *jambu*, *etha pazham*, *kollam*, *bondas*, *pazham pori*, *mone*, *murukku*, *achappam*, *puttu podis*, *idiyappam podi*, *uzhunu vadas* and so on. Moreover, Shenoy has utilized the dialects of Kerala and their traditions that has explored in her novel *A Hundred Little Flames*. Therefore, an exploration of Shenoy’s dialect and tradition related to Kerala is similar with Lyotard’s metanarrative element of dialect.

The above explanations expose that metanarrative elements are substantiated through metanarrative theory in the work of Shenoy: *A Hundred Little Flames*. Many ideas are contributed to metanarrative in her text, and all the ideas have a link with postmodern perspective of metanarrative. Finally, the authors’ exploration of metanarrative in the text of Shenoy is very perceptible. Then, a discussion is an input content to contrast and compare metanarrative elements in Preeti Shenoy’s work with other studies.

4. Discussion

There are a few studies regarding metanarrative in literature. Those studies are compared, and illustrated with Shenoy’s select text: *A Hundred Little Flames* under the term of postmodern metanarrative.

The study of Ayesha Ashraf and Munawar Iqbal Ahmed explore metanarrative in two novels. They are John Bester’s *Black Rain* and Kamila Shamise’s *Burnt Shadows*. These two novels represent the same incidents; those are happened in South Asia especially bomb incidents. The authors of this study point out the dialogue in Shamise’s *Burnt Shadows* that convey the religion. The main idea, Shamise is incorporated both local and global language (Ashraf & Ahmad, 1991). Likewise, Shenoy has explored same religion concept in her famous fiction *A Hundred Little Flames*. She mentions like ‘*van-vaasam*’ and it is a reference to the epic Ramayanam especially Lord Ram banished to the forest that know as ‘*van-vaasam*’. This concept is related to Hindu religion. In this novel, Shenoy has integrated both local and global language. The local language indicates Malayalam in *A Hundred Little Flames* (Shenoy, 2017, p. 268).

The study of Manfred Smuda abbreviates metanarrative in the two novels of John Fowles: *The French Lieutenant’s Woman* and *A Maggot*. Smuda mentions that Fowles’ novels read like autobiographical note and has written in traditionally (Rahiman et al., 2020). The two characters of Sarah and Ernestina has portrayed under Victorian society (Smuda, 2003). Likewise, Shenoy has written the chapters of two and three in diary format in her fiction *A Hundred Little Flames*. Ayan has started to read Gopal Shanker’s diary and know the past life of his grandpa. The characters of Ayan and Gopal Shanker has portrayed under remote village concept, and their lives in village without using of technology (Shenoy, 2017, p. 170).

The study of Romylos utilizes metanarrative in John Irving’s *A Prayer for Owen Meany* and Ian McEwan’s *Atonement*. of traditional christian themes in contemporary postmodern novels. The author mentions about four fictions by four different authors: John Irving’s *A Prayer for Owen Meany*, Ian McEwan’s *Atonement*, Ron Hansen’s *Published by Sciedu Press*

Mari àte in ecstasy and Jodi Picoult's *Keeping Faith*. These four novels are based on the concept of christianity and connection with supernatural elements. The way of narration differentiates from these four texts (Romylos, 2014). Likewise, Shenoy has explored the notion regarding Kerala in her fiction *A Hundred Little Flames*. In this novel, Shenoy has mentioned about the festivals and their slang reflected in this text. Therefore, this novel connects with Kerala because most of the pages replicate the slang of Kerala, food, festivals and saying (Shenoy, 2017).

The study of Surya Verma and Binod Mishra state metanarrative in Charlie Chaplin's the movie "The Little Tramp". In this movie, Tramp is the protagonist and seems to be enthusiastic and ever-active person. This character teaches the audience to be ever active (Verma & Mishra, 2020). Likewise, Shenoy's characters of Gopal Shanker and Ayan are very active. They share everything about Kerala especially food and festivals. Many ideas has explored through their dialogues regarding Kerala and its surroundings (Shenoy, 2017).

At last, the issues and elements of metanarrative compare with other studies. That corroborates that metanarrative is exhibited in Shenoy's text tremendously through the hero, knowledge, nostalgia and dialect. The idea of metanarrative denotes in too many novels, but those novels are not in the Indian milieu, and they are related to other branches of literature. The present study is not only compared with the studies of other researchers but also other movies in the perspective of postmodern metanarrative in Shenoy's select text. Each study reveals that the ideas are the same, but they are differentiated by the elements of metanarrative like knowledge narration, nostalgia narration, hero narration, dialect narration and so on. Most of the texts link with metanarrative with same dialect. Some film has adopted the story or concept from the novels with same dialogue and dialect also. The focal points of the study are, metanarrative is highly visible in the text of Preeti Shenoy through portrayal of knowledge, nostalgia and dialect in the selected of work of Shenoy -- *A Hundred Little Flames*.

5. Conclusion

This study spotlights on the postmodern perspective of metanarrative, and it is tough to find in literature, especially in Indian writing. Metanarrative plays a vital role in literature and difficult to elucidate metanarrative in the texts. In literature, metanarrative elements are explored through writing. The present study abbreviates about Preeti Shenoy's postmodern novel: *A Hundred Little Flames* in terms of postmodern metanarrative. This novel is exemplified through the theories of metanarrative proposed by renowned theorists concerning metanarrative. Finally, the elements of metanarrative are rendered in the select novel of Preeti Shenoy through her writing. Through this study, it is identified that Shenoy's texts affirm the postmodern metanarrative concepts such as hero narration, nostalgia narration, knowledge narration and dialect narration. The said concepts of metanarrative are explored in Shenoy's work -- *A Hundred Little Flames*. The limitations of the study are: most of the studies convey metanarrative in both literature and film also. Therefore, it is a very sturdy thing to find metanarrative in literature and to find an apt concepts for methodology and analysis with Shenoy's work. Though there are many theorists related to postmodern metanarrative, the present study has considered only one theorist, Jean Francois Lyotard. The present study assists and recommends the future studies that researches can be carried out in the areas of amalgamation of culture, the true relationship between grandpa and grandson, alienation, parental care, love, psychology barriers, older generation versus younger generation, philosophy, and workaholic.

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