Identity and Alterity: The Post-Colonial Structure of Civilizations

Sarveen Kaur Sachdeva
Research Scholar
Poornima University, Jaipur (India)
sarveen.sachdeva@gmail.com

Dr. Rakesh Gupta
Professor
Poornima University, Jaipur (India)
rakesh.gupta@poornima.edu.in

Dr. Pragya Mishra
Assistant Professor
Poornima University, Jaipur (India)
pragyamishra10@gmail.com

Abstract

Many contemporary language and personality tests revolve around the demonstration of speaker communication or self-expression. This approach simplifies speaker, exhibition, sound, and self-adjustment. This basic exposition asserts that personality has become an unanalyzed first criterion for semantic analysis, which has impeded or absorbed other similarly important parts of speech works, including changing exhibitions. Indeed, the government's personality issues are now firmly and unambiguously placed on international relations plans. The situation in the Balkans, Africa, the Middle East, and Asia is gradually drawing attention to how important the Internet sees itself and others. This enthusiasm for personality and world legislative issues often focuses on national and ethnic characteristics. Through relevance, the idea of a person's progressive personality may seem trivial, even if it is not outdated, at this level, it can also be introduced through personality queries, which is too broad and truly from the everyday existence and government issues.

Keywords: Western Civilization, World Politics, Muslim World, Muslim Society, Civilized World Identity, Alterity

Introduction

Identity and Alerity (or other) is the main concerns about postcolonial thought, which surrounds the power relationship between the colonizers and the colonized. So far, the character of the account hypothesis and the centrality of the change have not been fully

Website: http://www.modern-journals.com

understood. Although my last part will focus on the personality and changes in the post-colonial narrative, I will first consider two increasingly broad queries. In particular (1) the state of personality in communication and description (outside the postcolonial structure); (2) the importance of changing, distinguishing, or deviating from the social, cultural, story, and complex standards that make up the narrative. The main argument of this section is that, although the issues of personality and change seem to apply to all stories for subject and ideological reasons, they seem to be more pronounced in postcolonial writing.

In any case, speculations about change and personality can be said to be "postmodern", which is a challenge to the two main highlights of the current way of thinking: (1) Descartes' efforts to verify information based on what is known quickly Authenticity (2) Hegel strives to verify self-information and self-identification by demonstrating that information and confirmation are intervened as a whole. Postmodern ideas don't really fully support other ideas, but for the most part, they think of self-characteristics as an extreme change.

Do we normally look at the sky above our heads? Do we notice the ever changing colors of it at all times in our everyday life? Nowadays, for most people, the appropriate answer is "No" (unless you are an alert person and check the climate in a similar way to dress); it is possible that there are many different purposes behind this. For example, in contrast to Paul Auster's "New York Trilogy" and Martin Amis's "London Fields", some important figures are in research. They have no choice but to do so. Moreover, the titles of these books reveal to us that these are the stories of two urban communities, two stories of very small populations, and it is worth noting that in urban communities, for example, it is sometimes difficult to try to read these stories. In the evening, the sky is still difficult to see the stars; the structure is so tall, the music is so fast, the glow is so brilliant, the dirt is so non-existent, and it is darkly diffused and polluted. In any case, the characters produced by Auster and Amis are facing the end of the world, and in any case, they are forced to test the end of reality: when they turn upwards, looking for signs and sights elsewhere, for us, more shocking than they are. Nature is no longer open to us, and we ask in this way: What is the idea of the world they are forced to consider? What kind of reality do they face, and more importantly, what is it? In response to these inquiries, these characters will carefully examine their personalities for real and stable things. In this process of self-assurance, they will immediately become familiar with the importance of others, and they will strive to truly discover any hints in the reality that

they used to call themselves, in which case they will either yield or absolutely ignore it, as we see.

In the end, these characters will scan their actual personalities, other peers, and individuals who are not quite the same, and all of them, plus their conditions for obtaining themselves, will associate in the book in the strangest way, everywhere Unnatural way. In any case, these books reveal to us that finding a person's character is not just obvious for one person (or one person), because it is impossible without others, and this behavior will be particularly affected. The speculation of Derrida, Levinas, Lacan and others proves it. We will also study conversations about "personality," "other," and "change." These conversations naturally complement our ideas of abstract development, which must have been uprooted and even expelled as no longer possible in the postmodern universe. Realized, replaced. By determining that our sense of self comes from nothing and nothing comes from within. People want to be with other people, and the characters will undoubtedly be integrated with different characters. No one cares about them and the intimacy of the questioners. The incredible nature of real interaction with these "others" and getting along with ourselves in this way will make us Characters become stray, obscure, isolated and crazy. All are considered to be postmodern anecdotes, they occupy a tragic existence (in the last 50% of the effective past 20th century), and despite talking through amazing methods and discerning voice decisions, these It seems difficult to understand that it is reasonable for us to continue to live after the end of real life. As this article will argue, people in the twentieth century (which is even more obvious today) have no obstacles to joking, they have found that customizing or passing through can be called "real" acceptable (also we will check this Is it ever conceivable).

The goal we are pursuing is our passion for animals of natural ingredients, which is essential to our endurance, such as water, dirt, air or humans such as fire, as evidence suggests, always to us.The misty atmosphere of those matter or "god" matter, as well as the imagination of the sky, has brought more than one revelation to human beings. Urban communities are spread all over the world and are designed to control our lives and communications, with massive amounts of cement and concrete covering unique soils. Every step we used to be a wild creature has been eliminated from the city, except the sky; everything is said, the woods, the coast and the land disappear from our sight, but the solid mammoth cannot move the sky. It's there; it helps us remember the true nature of our past. No matter how these characters look at

each other, Sky introduces itself to them and conveys meaning. In London at the end of the millennium of Amis, and around the world, the sun was at a loss (LF: 202), disease and hypersensitivity became crazy, and the climate was actually being consumed. The sky reveals the message of disaster in prophecy; they say that the earth is on the verge of collapse, and storyteller Samson affirms that humans are wrong: "So many things are artificial, not God's demonstrations, but Human demonstrations "(276). Well, New York is undoubtedly an increasingly quiet place in the three games of Auster. It seems so similar to the twentieth-century New York (usually from television, movies, and magazines) we usually know, so that it shouldn't portray such a sense of resettlement on the user through any imagination, for example, London Field obviously can. In any case, it ended up as Amis's London as opposed to the role occupying it. But the sky here carries an alternative message. It just caught the character's attention in a snapshot of the character's limitations and hassles, and now the city, as the main aspect of the larger framework, shows the character unnaturally and unpredictably in a way that has never appeared before. For them, it became a matter of pausing and trying to deal with the genuine or authentic product, only to discover that they have never been there, or that they are no longer there. Keith, Guy and Samson, Quinn, Bruce and the Anonymous Storyteller in The Locked Room (Trilogy) in London Field all have a mission to discover themselves. In order to draw on these works and describe these apparent skeptics and situations that undermine the entire world, we now call them "present-day reality", and we should go to "parasitic references" to find strength (Docherty: 78), because that is the real way research completed. Similarly, despite the fact that we no longer trust language, because it eventually becomes an additive component and its own impact on the Creator, we will try to clarify how humanities and science emphasize character and subjectivity. In Stuart Hall's words, he has deep roots in the analysis of personality and traits. "This so-called" character urgency "is considered the main aspect of the broader process of progress, which Separating the focus structure from the procedure. The current social order and the system that undermines the stable mooring of people in the social world "(Hall MI: 596). We will examine the effects of this scratching in the novels of Paul Oster and Paul Auster and Martin Amis, while Paul Oster and Martin · Martin Amis focuses on this issue at almost every stage of his work. As we will see, more than that. After everything is said, personality is a fundamental issue for every postmodernist creator and craftsman (although facts are always tricky), and we will explore and portray for these and other expressive gadgets used by different creators. The sound of losing the dock.

In the trilogy, we will find three apparently random stories that will later be linked together in various ways. It started as an analyst novel, but with the creation of the City of Grasse, we soon notified it to transform into reflections on characters, others, isolation, and writing. The structure in Ghost is similar, while the cycle in Lock Room is closed, and the storyteller throughout the trilogy has gradually become a hero. Although the entire hero will disappear in a secret activity of a certain level, none of them can effectively solve their own journey, nor can the user know the final outcome. Thinking and perplexing replace tension, which is similar to the road in the London field, and we are once again expected. We know from the earliest starting point that this is a killing story, even the people involved, the killer and the compatriots. All work was distributed from the beginning, so with this basic initiative, the creators once again drove us to focus on ideas like characters, offices or counterfeit places under social performance.

Unfortunately, some critics, especially feminist activists, are upset about a particular classification of characterization, and to this day, a special characterization corresponding to London Fields and Amis himself: " Sexual orientation "or lady style. In "London Fields" and "Trilogy", the ladies are basically undiscoverable, but there is one character that is completely obvious, vibrant and entertaining, the controller and the character: Nicholas Six (Nicola Six), there is speech / "siks /", and "sex" cannot be heard (LF: 37). For us, the error was investigating whether she was a real lady, and she was not or just showed important ideas from the creator herself. If we accept that Amish's disdain for the ladies makes him so outline them, we should also express that he deeply hates men, and it is also conceivable.

Identities andAlterities

In order to understand how personality concepts change in hindsight, we should consider what the previous concepts of human nature were. As we will now discover, there are many broad and clear ways to deal with the theme of character, and with it comes three basic ideas about the "current theme." The first is the theme of the Enlightenment, which is the abolition of all past practices and the extraordinary certainty of Enlightenment scholars: he is a male theme, united and reasonable, focusing on stable personality. In the twentieth century, sociological themes will emerge and become more and more open to the world: this is a high-level theme that is not self-ruling, but is structured through critical others, and these connections generate respect and Enlightenment. He also has a role center, but it is adaptable and evolving: ID "balances two themes and the social space they occupy, bringing them

together equally and not surprisingly." 597). As we will see, it is inevitable that another postmodern discipline will dominate: it has recently experienced shackles, and thus (away from the current sexual orientation markers) "becomes divided, not in isolation, but in the minority, and sometimes conflicts Or uncertain, personality appears at the same time.

It can be said that this is the arrangement of everything we have experienced: "systems," a task we will start from now and use in the foreseeable future to imply that the complex of cultural development is part of the theme, or " "Authenticity".

We often need to expect that we are entities, we are ourselves, and we are all 'me'. Emotions of self-protection are inseparable from those of evidence of self-distinguishment. Barely is something we share with certain creatures, but unlike other animals at all, our useful life form is that our skin is independent and isolated from the outside world.

Anthropologists such as James Clifford or Smadar Lavie and experts like Paul Giroy or Appadurai are using the term "diver" to refer to networks that start within a completely different and undoubtedly larger network because this It is due to the unique living environment and the former settled country or people who basically need to follow junior industrialists to enjoy longevity, and to be late due to more noticeable issues; the entire part of the non-Western network spans the suburbs. These gatherings live on a regular basis, creating and distinguishing between their unique culture and promoting pressure between cultures. Their character fits the whole idea of exile. It is well known that close relationships with each other are not often welcomed in the country. When minority groups see opportunities, portray them by treating them as others (Dean: 917), which is much more for indigenous peoples, and the proximity of another person to homogeneity in stability.

Here, no one has a connection with nature, because nature has become a threat. If ,Thoreau finds personality in the sky, our characters will find a change. These three very different kinds of sky characterize the development of distant natural experience to the characteristic components of human beings that are so exhausted that they seem to be repelled, attacking it and becoming a destructive operator. As we said in the preface of this article, the sky symbolizes the instinct of human beings, or basically the symbol of natural conditions, is a reality that has been neglected for a long time, or a reality that has been neglected for a long time. Take part in the inspection.

Homelessness and hunger are intermittent in the trilogy, and despite Quinn bringing homeless people to extraordinary people, homelessness is mentioned in all cases: Stillman in the city Blue in senior or homeless. (168) Like Jimmy Rose (Jimmy Rose) is just a few models.

Woman as the darkestother

Through this survey, we have seen how rough the concept of personality is in postmodernism, just like the various questions it raises. Self-recognition certification procedures are extremely dangerous, let alone recognize and contact each other. As we argue, a guess as strong as Lacan, Derrida, or Levinas puts a deterministic scaffold in the interaction with another person that determines the subject's self-recognition, which makes the subject task and the elements represented has meaning. As, we discovered in Section 1, all things considered have a deterrent that is hard to stop, hindering our anxiety about "other" assumptions. The subject faces a change in understanding the differences and thus gaining its own treatment of the self. This change is revealed as a change. A substance will never be stable, but it is composed of fragments or pictures. These predictions are not in most cases. Common, but can be learned and performed. Furthermore, society and the current urban lifestyle exacerbate this situation of lost and confused postmodernist selves. As we can see, the essence of reality is solved by planners like Baudrillard and Debord, who put the creation of the system outside the realm.

Conclusion

This development has a concealing nature, and every hint of the truth is currently the main place where people can live, and this has been divorced from individual needs and perspectives on commercialization and private enterprise. In addition, this is a worldwide program, in this way, it is extremely unlikely to happen, and the foundation with humans and the connection with nature are impossible. Sociologists like de Certeau most accurately portray any form of social cooperation as human development, completely separated from normal procedures, and recorded in our lives through mechanical realization, which almost eliminates the relationship immediacy and authenticity. Mumford or Foucault can't afford these burdens and needs to be active. The first commitment is to preserve the planet's normal assets and seek a lifestyle that is increasingly relevant to regular cycling away from the city, although. But in fact, it's not. He remembered that people who wanted to get rid of postmodernism, consciously or unintentionally, felt this discontinuity, this surrealism, this completely changed and needed role, escaped from the current system, and encapsulated Modernists are difficult. Escape it anyway.

Therefore, if mildness completely changes the subject, then the problem will leave the impression that no imagination can attribute it to a philosophical subject. The male characters in our book will dynamically discover that the personality they rely on is indeed based on change, but in this light or this hazy atmosphere, for women, change is always guaranteed. Women are of course others, and there is absolutely no chance of gaining self-recognition that does not rely on male recognition.

References:
1. Amis, Martin God's Dice Penguin Books, 1995 (fp.1987) Amis, Martin London Fields

Website: http://www.modern-journals.com

Vintage, London 1989 Amis, Martin Money Vintage, London 2005 (fp. 1984)

2. Amis, Martin Other People: A Mystery Story Jonothan Cape Ltd. London 1981 Amis, Martin The War Against Cliché Vintage, London 2002 (fp. 2001)

3. Auster, Paul The Book of Illusions Picador NY 2003 (fp. 2002)

4. Auster, Paul The New York Trilogy Penguin Books, NY 2006 (fp. 1985)

5. Więckowska, Katarzyna "Levinasian Shadow: Text,Other, Woman"Multicultural Dilemmas: Identity, Difference, Otherness Wojciech H. Kalaga and Marzena Kubisz eds. Peter Lang Frankfurt am Main, New York 2008, pp. 183-187

6. Wood, Karen and Charles Wood "The Vonnegut Effect: Science Fiction and Beyond" The Vonnegut Statement Jerome Klinkowitz and John Somer eds. Delta Book, NY 1973, pp. 133-157

7. Wurgaft, Lewis D. " Identity in World History: A Postmodern Perspective" History and Theory, Vol. 34, No. 2, Theme Issue 34: World Historians and Their Critics (May, 1995) Wiley for Wesleyan University, pp. 67-85

Website: http://www.modern-journals.com