



## RELIGIOUS FAITH DESTROYED BY ADVANCEMENTS IN SCIENCE: REPRESENTATION OF THE SCIENCES IN JULIAN BARNES' FICTION

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### Abstract:

Julian Barnes demonstrates a consistent interest in the relationship between science and literature. For him, writing is a substitution of the religious faith destroyed by advances in science. This paper examines how different aspects of science are represented in each of his novels, with an aim to recapitulate Julian Barnes' thought about truth and aging against the background of current studies of the relationship between science and literature.

**Keywords:** Julian Barnes, Postmodernism, History, Religion, Science.

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Writing in the period of postmodernism, Barnes exhibits an unquestionable doubt of logical truth and attempts scrutinize of science. For Barnes, the past resembles a piglet “spread with oil” that decline catch. There is neither complete truth to be found in *A History of the World in 10 1/2 Chapters* nor TAT (The Absolute Truth) to be given by GPC (universally useful PC) in *Staring at the Sun*. Instead, there is truth and exactness in Barnes fictitious widow: rather than creating the right pain for my imaginary person, I had just been anticipating my own plausible sentiments a simpler work.

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Julian Barnes sets a large portion of his books in the shadow or the repercussions of atomic annihilation, Cultural Revolution of 1960s, Thatcherian revitalization of Victorian qualities during the 1980s, globalization and technocracy. Like his contemporary McEwan who puts stock in the force of writing to sedate the upset attacker in *Saturday*, Barnes likewise trusts in the force of writing to hither down the infringement of science and innovation upon mankind. So Barnes involves his composition as a medium to try different things with an epistemology of truth that ganders at issues occupied with the post humanist banter about “the differentiation among human and animal, living being and machine”, and a way of thinking of maturing (or the study of gerontology) that will assist with facilitating the social nervousness that encompasses snapshots of mechanical novelty. The point of this paper is to recover and reiterate Julian Barnes’ pondered truth and maturing against the foundation of current investigations of the connection among science and writing.

This part focuses on Barnes’ advantage in trainspotting which could have created during his schooldays driving among home and City of London School. Like the pony drawn carriage utilized by Flaubert both for him and for his hero Emma Bovary as a spot for infidelity, train carriages convey a comparative moral suggestion. Voyeurism, sexual visualizations and discusses prostitutes and syphilis become piece of Christopher’s involvement with train voyaging. Perceptions about trains and the wellbeing of going on trains in *Metroland* can observe its reverberation in *Railway Law for the Man in the Tran Intended as a Traveling Guide for Public* composed by the verifiable figure George Edalji fictionalized in *Arthur and George*. Barnes more likely than not read the book before the making of *Metroland* and *Flaubert’s Parrot*. Specialist Braithwaite, who is essentially as perceptive as Christopher, shows a similar interest in the conversation of syphilis, an ailment which could have tormented Flaubert impressively. Braithwaite’s disappointment in his own marriage prompts him to look for solace from investigating the sexual history of Flaubert, who is completely inspected as a patient under his expert eye. Thus, clinical science and brain research will be conjured in the conversation of the heroes’ nervousness over sexuality and maturing.

Julian Barnes’ second novel *Before She Met Me* takes a gander at what social components and anxiety mean for the limit of the different bits of human psyche. The headway from animals to people doesn’t guarantee the prevalence of man over animal. Nor is the division of man’s psyche made by Paul D. MacLean (conveyed on *Journal of Nervous and Mental Disease*, October 1962) into three frontal cortexes, to be explicit the most un-reptilian part, that of the lower all around developed animals and that of later progression of vertebrates, isn’t to show man’s differentiation from animal. In light of everything, MacLean stayed aware of that three segments should cooperate and talk with one another. MacLean pointed out extra that the development of man’s psyche honored basically every now and again extends him into troubles.

The difficulty the hero Graham in *Before She Met Me* is trapped in is that the reptilian self generally takes the high ground over his high level piece of mammalian cerebrum. He can’t prevent himself from

envisioning the infidelity his second spouse Ann could have submitted before she met him. Assuming the analyst part that Arthur Conon Doyle rehearsed, Graham works out reality concealed in the books composed by his companion Jack about the sentiment among Jack and Ann, both of whom have made an honest effort to conceal it from Graham. So extravagant is transformed into reality. Incapable to acknowledge the way that Ann could have kept a relationship with Jack even after she met him, Graham decides to kill Jack and slice himself absurdly before Ann. Reference to nervous system science will be made to investigate the conflict lost by the high level mammalian cerebrum to the reptilian mind inside Graham's cerebrum. I will contend that Graham's first spouse Barbara's desire and retribution on his infidelity plays the butterfly that eventually prompts Graham's insanity.

Beginning from the examination of the idea of history as a part of sociology, this part plans to analyze various talks of science cooperating with one another in the development of an aggregating truth, which, as indicated by Barnes in the appearance of the storyteller in the half section of this novel, is both out of reach and inconceivable. Barnes' show of science, rather than being erroneously perceived by Daniel Candel in his exposition "Julian Barnes' A History of Science in 10 1/2 Chapters" to be an interest restricted to the depicting of logical disclosures or innovative items, reaches out rather to an undertaking to lay out an epistemology of truth to scrutinize the idea of the way of thinking of history and science. For Barnes, the story of Noah, the actual beginning of western progress, is simply bamboozlement negated by evolutionist revelation of different species not remembered for Noah's choice when the Flood came. The qualification among man and creature as far as their knowledge is obscured. Regular determination is supplanted by Noah's genetic counseling grounded on his impulses, dispositions and his preference for curious food. The story of progress is supplanted by a story of steady explodes and relapse with individuals as often as possible tossed into emergency of presence forced on them by the consistently forward-moving wheel of science. The frenzy brought about by such advancement, the anxiety toward death, the fear of maturing, as indicated by Julian Barnes, must be mitigated by his contemplation on adoration conveyed in a language which is logical in nature

*Talking it Over, Love Etc*, and so forth and *England, England* display Barnes' advantage in the advancement of social economies. This part will then, at that point, clarify how developmental hypothesis follows up on the existence of the characters of these three books. To legitimize his conduct in prevailing upon Gillian, his companion Stuart's better half, Oliver sets up a hypothesis of market influences in affection and marriage. Dispirited and disappointed, Stuart travels to another country and adjusts to the unrestricted economy of America to rehearse the information about contest gained from his disappointment in marriage and turns out to be exceptionally effective in different experiences going from banking, joining the cooking business to turning into a green merchant exchanging natural food, the remainder of which empowers Stuart to extend his business back to Britain. Stuart's intensity and ability at immediately taking advantage of new chances in the market of economy supports up his trust in the social market of adoration and marriage opened up by Oliver. He first moves Oliver and Gillian with their girls out of their unfortunate home into the house he imparted to Gillian before their

separation. Then, at that point, he extends to Oliver an employment opportunity, which worsens Oliver's pain and discouragement from his disappointment in his life and vocation.

Assuming Stuart's achievement in staple can be ascribed to his idea of "One Stop Shopping", Sir Jack's prosperity can be credited to the idea of "One Stop Tourism" fundamental his amusement park *England, England*, which meets the copies of different recorded destinations and occasions in the Isle of Wight such that the virtual replaces the genuine and the whimsical replaces the verifiable. The haze of limit between the authentic and the whimsical sets Martha into scrutinizing the ethical quality of such one stop the travel industry and leads her back to the old England of Albion where the power of logical and innovative improvement is diminished to the least degree and the Agricultural Show Martha experienced in her youth is returned to reestablish lost customs, a demonstration unique with Sir Jack's atavistic guilty pleasure in childhood. Reference to Psychiatry according to mental break down and schizophrenia will be made to investigate the downturn and lunacy that Oliver and Jack go through in their battling for a foothold in the commercial center.

The limit among truth and extravagant has forever been obscured in postmodernist works to uncover the developed idea of the real world and truth. It is particularly evident with Barnes' *Porcupine* and *Arthur and George*, two books that analyze criminological science. The reason for this part is to examine the way that reality is intensely spoiled by political imply and the philosophical considerations of the protectors of equity. In *Porcupine*, the Prosecutor General Peter still up in the air to overcome the previous president Stoyo Petkanov both to get a brilliant future for himself as an attorney and to vent his scorn of the President whom he accepts has violated his dad and has shamed him all through court. He pieces up a story that Petkanov has killed his little girl and has marked an announcement to approve the end of political rivals. The most telling proof he could deliver at court up to this point is a piece of paper with a mark of SP, which is truth be told made up by Ganin, Head of the Patriotic Security Forces. So the entire strategy is only a "show preliminary." In *Arthur and George*, the police went directly to Gorge Adalja's home after a pony was injured. The proof delivered by the police through dissection, phrenology and graphology, however provisos proliferate, all betrayed George. After he was let out of jail, George went to Arthur Conan Doyle for help.

However Arthur's distribution of his discoveries obliged a council to say something after a survey of the entire case that George was "liable and honest" and was given "free absolution", George tracked down it "all evident, but then false; complimenting, yet uncomplimentary; conceivable yet unfathomable" and that Arthur "was excessively affected by his own production of Holmes." Through a fictitious restaging of the unsuccessful labor of regulation, Barnes communicates his uncertainty about the job legal and administrative hardware has played in institutional equity. Subsequently, criminological science is fortified to look at reality worth of the way of talking of legitimate talk. Meanwhile, due consideration will likewise be given to the connection among reason and mysticism rehearsed by Arthur Conan Doyle's from middle age onwards. However a pseudo-science, mysticism rose because of the "decrease in logical assurance" in later nineteenth century. Then again, Arthur's

chance to mysticism is additionally captivated by his dread and uneasiness about death at middle age, the actual indication of maturing. It shows Barnes' advantage in investigating the profound side of the real world, however he guarantees himself an agnostic.

This part inspects Barnes' *Staring at the Sun*, *The Sense of an Ending* and *Levels of Life* to take a gander at various sentiments the heroes of these books harbor toward death in their old age. Life for Jean is however dreary as it seems to be for Tony, even less trying for the bereft storyteller of Barnes' most recent novel *Levels of Life*. The greatest test Jean has taken in her life is her flight up to look for the wonder of encountering sun-set two times inside a day, rather than the two times seen sun-rise experienced by Prosser who intentionally looks for death by flying toward the sun. Flight offers Jean an open door not to acquire the god's perspective on "seeing with our own eyes" talked about in *Levels of Life* yet to acquire the conviction of the difficulty of a the hereafter: "we had a human spirit, a destructible soul, and that was entirely OK."

Jean's conviction in noting her kid child's inquiries concerning the outright passing, babble religion and impermissible self-destruction frames a sharp differentiation with the uncouthness of GPC in reprimanding these inquiries to be incredible. The way that GPC and TAT are not actually supercomputers however young ladies obediently taking care of answers empowers Barnes, Moseley contends, to "present some parody on the governmental issues of maturing." The study of science and innovation about their capacity to give information according to death and eternity becomes more brutal in *The Sense of an Ending* and *Levels of Life*. In this section, gerontology will be acquainted with talk about platitude of previous lifestyle, the smugness of elderly individuals, the feeling of dread toward death, and the obligation toward others. The issue of self-destruction every one of postulations three books has addressed will be examined comparable to Sartre's thinking about silliness.

## Conclusion

In his works, Julian Barnes has shown his mistrust in God, whom he thinks has been dead however misses him a ton. *Gone with God* isn't just our confidence in religion yet in addition the story about how to get our feelings of dread toward death. So what Barnes misses is the example of life addressed by the stories of God. In his trouble over the deficiency of the example of life, Barnes goes to workmanship for his comfort, rather than science that accelerated the demise of God. For him workmanship is better than everything and "a book of verse is desirable over a rail route." Therefore, the tallness and profundity of life denied by the passing of God can be recovered uniquely through composition.

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