

## THE IDEOLOGY OF POSTMODERN WORLD IN JULIAN BARNES NOVELS

Dr.K.Valarmathy

Assistant Professor of English

PG & Research Department of English

Saraswathi Narayanan College, Perungudi, Madurai-625022

### ABSTRACT

The Postmodern era began to take shape in the later half of the twentieth century. This could be regarded as a continuation or enrichment of the modernist era. Philosophy, the arts, architecture, and literary criticism all benefited from the 'ism's impact. Even as postmodernism concerns with reality, objective reality, truth, rationality, realism, magical realism, and many other extensions, some critics and scholars treat this postmodernism as an infinite argument. Scholars who adhered to postmodernism founded their ideas on cultural ideology and analysis by incorporating them into literature and art. Since the beginning of the twentieth century, it has also been used in marketing, commerce, and the understanding of history, law, and culture. In this way how Julian Barnes has used the ideology of postmodern society in his novel is the main focus.

### Key words:

Modernism, post-modernism, cross culture,

In literature, postmodernism can be addressed in non-narrative and anti-representational ways. The conventional story can be replaced with an artistic approach, yet the reader's expectations can still be met by sticking to the traditional clear climax. Postmodern literary works have traits that are opposed to modernist writing, such as discarding traditional design and rejecting linear stream of consciousness. It is expressed totally in factual language rather than ambiguous phrases. This growth of postmodern culture in the postmodern world, in particular, began to re-examine global culture that comprises both western and eastern cultures. Such impacts can also be present in mainstream culture and in short male-female relationships like love, marriage, and so

on. Such cultural shifts sparked a social upheaval in the 1960s, resulting in the coining of a new term, postmodernity, which differed slightly from postmodernism and is thus regarded part of a postmodernist movement.

So the postmodern world emerged to draw and manage the economic structure, but the worth of value transcended the materials utilized, whereby sensuality has become a product but love has not. This level of quality was above and beyond what could be obtained for the price. Despite the fact that love was valuable, the materialistic economy neglected to provide assurances for it.

To a certain extent, postmodernism induced scepticism about real love, as love has taken on a contradictory role in postmodern society. However, people were convinced by excessive materialism, in which their economy was driven by their desires, and they adored the exact opposite of their ideal values. They were dissatisfied with their purchases. It felt like “I was on a never-ending treadmill of chasing down a goal” (126). Even a healthy relationship was not brought by this materialistic items. Many marriages have expiration dates, such as divorce, single living, leaving, or abandoned partnerships between men and women. Relationships were tossed away in the same way that belongings were. As a result, most people became scraps, much like previous technology, and society abandoned them.

Separate linkages exist between sex, eroticism, and love. Individually, they are only encountered in extremely unusual circumstances. Due to the diversity of their cultures, they have distinct boundaries and are frequently mixed up and perplexed. Sex is a natural phenomenon that occurs in both human and non-human creatures. It's a form of pleasure linked to emotions and reproduction. Among the sexually reproducing animals, sex is not an exceptional one. However, it was foolish in a few human societies because sex was quiet in many cultures and lacked the understanding or words to indicate its own worth. Whereas sensuality was shown as a hand maiden of love, love was the sole source of legitimising power. Sexual pleasure is the most pleasurable of all feelings, and it serves as a yardstick against which all other pleasures are judged, with most agreeing that they are pale imitations at best and counterfeit imitations at worst. This is simply a cultural processing of sex from a postmodern standpoint.

sex is entirely about orgasm, and sexual relationships in the postmodern society are centred on restricted and orgasmic results. Sex is a frequent and lasting answer to humanity's dilemma of

survival. Humans understand the value of sex; they understand that it lasts till death, and that it is the only way to keep men and women together for a longer period of time. Sex is the material component of immortality's cultural production and the pattern or greatest metaphor for the quest to overcome human extinction and prolong humankind far beyond lifespan of individual people.

Love is the emotional structure of one's society, and it is formed on sex indirectly. Love produces the polished form of culture and sex. Love, like sex, is riddled with ambiguity, existing in both natural and non-natural forms, implying that it exists beyond the abstract level and is difficult to explain. Love is an inexorable source of anxiety, though possibly a deeper dread for being soaked through, the fear of failing. The concept of eternal love is buried within the body, rather than being external as an ironic word suggests.

Researchers and philosophers have observed that the postmodern sensual movement is dismantling the links that bind eroticism to sex on one hand and love on the other. Love selection is also founded on sex determination, which is the process of assigning healthy individuals to attributes such as selectiveness and faithfulness. If this planning is done free, the cross-cultural world will shift dramatically. The pleasures of sex with sensual meaning are encouraged in postmodern culture. This encourages the contemporary sensation-seeker to reach his or her full potential in areas other than sexuality. Other thrill seekers, on the other hand, are not to be treated as sex objects in postmodern culture.

Julian Barnes' s extensive uses of postmodern elements in his fiction demonstrates that he is a brilliant postmodern writer in this regard. This is his primary fiction writing style. Barnes's novels take on the colour of Meta fiction as a result of this extensive utilisation. His style of qualities is briefly stated by A.S. Byatt as, "An awareness of the difficulty of realism combined with a strong attachment to its values a formal need to comment on their fictiveness combined with a strong sense that models, literature and tradition are ambiguous and emblematic goods combines with a profound nostalgia for, rather than rejection of the great works of the past" (34).

Barnes' novels are devoid of any forced optimism. The properties of postmodern words may be justified by novels that reflect reality or fiction. In today's postmodern era fiction, true'reality' is not portrayed. This is like a statement of fact, similar to how a crystal reflects our image's truth. In several of Barnes's stories, the primary characters reflect genuine images as a fictitious image rather than revealing their true attributes. As a result, several of Barnes's characters

affect the image and thinking of Barnes. Barnes was regarded as a postmodern writer by many authors and critics. For example, Merrit Moseley's *Understanding Julian Barnes*, Matthew Pateman's *Julian Barnes*, Bruce Sesto's *Language, History, and Meta Narrative in Julian Barnes' Fiction*, and Vanessa Guigrery's *The Fiction of Julian Barnes* demonstrate how many critics have produced books about him.

Indeed, several of Barnes' works follow an unmistakably postmodern narrative structure, bringing important characters to the point of fabulation (as in *Metro Land*) and addressing the issue of the quest for absolute fact. One such search may be both insightful and perplexing, but it culminates in an understanding of the importance of fabulation for the framework of stories trying to instill down-to-earth meaning into everyday life, such as *Flaubert's Parrot*, *A History of the World in Ten Twelve Chapters*, and *England, England*. Vanessa Guignery view of *Metro land* as, "the progression of the epigraphs reflects the evolution of the main protagonists from complexity to simplification from the desire to search to the desire to accept" (78).

Even as Guigrery hadn't ever explained the symbolic meaning of such an evolvment, it is logical to assume that this really reflects scientific advancement toward postmodern fabulation, that is defined as the urge to admit elevated reality as a result of massive number of reactionary searches conducted through a variety of personally fabricated life-narratives. The human mind's absolute failure to understand everlasting truth, as well as one's refusal to be happy with a meaningless existence, drives people to seek deeper truths. This state of disillusionment with accepted stale realities is used in intoxication and then curtailed or abandoned in sobriety to signify the inability to answer the question "Why?" due to inborn constraints.

Beyond the first degree of disenchantment, the mind, nothingness, of human thought, is longer for another level of truth. In the postmodern material world, the need for truth is founded on one's mental weakness, and human beings try to overcome that weakness (love, sex) or grab a system of greater strength, or belief, to receive mental support (like God, meditation). As a result, the search for the ultimate truth is focused on intoxication, or "sobriety," which is all that postmodern civilization has to offer.

As a result, the explanation that arises from life has to offer one's own response more than the hope of a spirituality, since religion holds the key to authentic solutions to postmodern global longings, especially in cross-cultural settings. As a result, Postmodernism was a temporary phase

in the universal search for meaning, awe-inspiring the intellect with a serious picture of the incomprehensible, truth, the concept of which was entirely replaced with an unending limitation, confused, and free-floating signifier. . This drives individuals in the post-modern world insane, despite intending to enter the required contractedness of life, into which one must integrate in order to be considered human.

Barnes's works inspire great optimism in the hunt for postmodern culture's possible implications. Love, sex, and lunacy are all linked in this way. Even his labelled realism novels, works written in the traditional narrative approach, blur the lines between life and art. Barnes's work *Before She Met Me* is an excellent example of this ambiguity. Graham, the protagonist of this tale, falls in love with an actress and marries her. Like postmodern world culture, their lives are centred around a love-obsession conflict. In this novel, Graham's acquaintance, who is one of the story's characters, discusses the sorrows and longings of postmodern living. These parallels can also be observed in Barnes's other books. "Englishness" is built in a theme park of British history in *England, England*, and it is quintessential. The theme park players and management are completely insane by the end of the novel, unable to distinguish between realism and non-realistic situations, such as the ambiguity of postmodern features.

Both the stories and the protagonists are concerned with the erroneous perception of life's never-ending quest in postmodern culture. These individuals are debating their "created" life recollections. Postmodernism's purpose is to disintegrate in opposition to what is built. As a soapbox for Barnes to readers, both works indirectly to represent a socially manufactured unsuited world, love, and human relationships. Barnes' exploratory technique, on the other hand, doesn't really make any postmodern logic, yet it draws the readers in. As a result, he has only crossed the postmodern and modernist limits.

Barnes's does not deny certain aspects of postmodernism, but he interacts with some theoretical constructs on a 50:50 scale, whereby Barnes matches and unfits with aspects of postmodernism such as expressive feeling. To his readers, however, he presents himself as an anonymous narrator. Although his writings stray somewhat from literary theories, they remain influential in his books as alternate realism forms, because Barnes is not inclined to follow additional literary theories. He is also unacquainted with the characteristics of these literary philosophies.

According to Barnes, literature is deduced from daily existence and does not arise from nowhere, and the distinction between life and literature is always blurred. However, Barnes concurs that the majority of his novels try to uncover the hidden human temperaments including such romance, sex, and insanity, as well as to understand human behaviour, real life explanation, and the reasons for people's strange behaviour.

In a nutshell, a lot of his stories are about people trying to figure out who they are. In his fictional writings, he uses this standard view of human nature. Barnes may be influenced by human responses and reactions as a creative. As a result, he may have been accidentally connected with some literary theories on this manner, therefore this research endeavour employs his books to explore postmodern traits and theories. If the author's current ideas aren't fit, readers can look for literary values and theories that are.

Barnes *Flaubert's Parrot*, *History of the World in 101/2 chapters* are the most famous novels that focuses on historical settings. However, Barnes' *Talking it Over and Love, etc.* deal with postmodern human relationships. The title, in particular, deals with love, sex, and immature impulses. These two novels, *Talking it Over* and *Love etc.*, are told in a completely different way, with a separate plot. In direct monologue effect, *Talking it over and a sequel to Talking it Over, Love etc.*, discuss three major characters' over preoccupation with love.

The majority of Barnes's works lack satisfying ends, character coherences, and linear narratives, yet the overall idea of humanity remains. As a result, the majority of his novels are directly or indirectly influenced by love and human imagination, establishing Julian Barnes as a postmodernist writer.

Julian Barnes is a well-known literary and scholarly author. Numerous fiction writers wrote on Barnes's works, although he and his works, like Shashi Tharoor's, were rarely included in thesis and dissertations. He writes books that compel readers to read with more seriousness and intellectual curiosity. His novel experiments are worth investigating and analysing. Barnes' novels all deal with the theme of love, its elusiveness, its irony. His works mostly defend life's ambiguity, humanity's nature, the lack of definite truths, and the questions and solutions that accompany it. He makes his readers comprehend that literature is the study of life by instilling the human condition in their minds through his novels.

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