 Satires in Julian Barnes’s England, England  
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Abstract: This paper conducts a study on the implication of satires in Julian Barnes’s novel England, England. The purpose of this study is to make an in-depth analysis of the tendency of contemporary British people more specially the businessmen who try to misrepresent the actual England for their own purposes and how artistically Julian Barnes is successful to uphold their tendency through the implication of satires. This study consists of a theoretical section in which there are the discussions on hyper-reality, postmodernism and historicism. This study uses discourse analysis method. In the final discussion section, there is a detailed analysis of the implication of satires throughout the whole novel by the writer, Julian Barnes.

Keywords: Hyper-reality, postmodernism, historicism, theme park, cynic, idea catcher.

Introduction: England, England by Julian Barnes is a satirical postmodern novel. It was published and shortlisted for the Booker Prize in 1998. Julian Patrick Barnes is an English writer. He won the Man Booker Prize in 2011. England, England broaches the idea of replicating England in a theme park on the Isle of Wight. It calls into question ideas of national identity, invented traditions, the creations of myths and the authenticity of history and memory. It is a witty satire, an exploration on the reliability of memory, a survey of what is British. But more importantly, it is a testament to contemporary times. Satire is basically the use of humour, iron, exaggeration or ridicule to expose and criticize people’s stupidity or vices, particularly in the context of contemporary politics and other topical issues. In literature satire is a type of social commentary. England, England is a novel that takes a position on why the genuine, the real and the authentic are better than the duplicate or copy and why history should not only be recorded but learned and respected due to the invaluable lessons it holds. That Human manipulation of a thing is a necessary part of humanity is dichotomously posited with the need for authenticity as not only a moral necessity but a search for meaning.
Literature Review:
In the novel named *England, England* by Julian Barnes, we can find that satirical elements are shown in a new way to uphold the glory of new England, but this thing destroys the old glory of it. There is no English crisis actually, but there is a problem. In England, everything becomes a tradition and that includes the confection of tradition. But the quantity of modern elements is remarkable. It wraps itself around us all, like omnipresent plastic knightly tournaments, Robin Hood rambles, Battle of Britain days, Shakespeare’s Globe. These are of course unique to England. But here we find political ideology also. There the pastiche is also political. They have monarchs arriving to open parliament in gilded coaches, and bold barons who are not Terry-Thomas actors but real people who vote in a functioning political chamber. Other countries have theme parks but as any visitors to London will confirm, England itself can feel like one. Then English passion for dressing up is matched by growing unease about nationhood. In the very first section of the novel, we can find about a girl’s damaged childhood. There is a longer central satire in which a tycoon takes over the Isle of wight and turns it into a giant theme park of English history. The central part of the novel is more cartoon-like, more Tom Sharpeish than anything Barnes has done before. The colors are primary, the outline crude, the jokes obvious. The people who like this sort of thing, the Isle of Wight’s buildings are mostly demolished, then it gets a fake parliament, peasants, fake London fog, Stonehenge and so on. A new royal couple move there like the Manchester United. It declares independence and becomes a world tourist attraction, known as the Island or as England, England. Barnes’s deep theme is something different, search into history to find out authenticity. A Baudrillardian world of mimicry and theme-park falsity threatens life itself. Barnes argues because it cuts away at our capacity for seriousness. The search for reality, authenticity is worth it.
Mainly, *England, England* is a satirical postmodern novel by Julian Barnes. The novel’s characteristic is dystopian and farcical type. *England, England* is a novel of ideas—mainly the ideas that correspond to the criticism of society voiced by French philosophers of the second half of the 20th century. Jean Baudrillard’s (b.1929) *Le changement symbolique et la mort* (1976), in which he claimed that 20th century reality has been superseded by “simulacra”. Technology has replicate something in a new way including works of art. Walter Benjamin’s 1936 essay “Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit” acquire an independent and increasingly higher status than the original because they are safer, easier to handle, more cost-effective, renewable and predictable. Then the character named Pitman wants his island to epitomize everything that is truly English. As an ardent patriot, he wants to put England for all the world to see and to cash in on England at the same time. He does not mind that the real thing takes a turn for the worse and deteriorates. Then if we focus on Martha’s character, we can see her subsequent downfall on the one hand and launching project and continuous success on the other. She has acquired all the professional skills necessary to success in this post industrialist society. Yet she has some emotions and sentiments that she has retained from her childhood. She is still able to listen to her heart. Barnes collects this long-standing myths, traditions of England. Old English folklore, customs, historical facts are altered to fit the overall purpose. History has been rewritten.
visitors are supposed never to be faced with illogical because that would spoil fun or could even give rise to complaints. The majority of visitors enjoy the artificially recreated London “pea soup” fog or by a reenactment of the Battle Britain. Visitors are also watching the King, nicknamed “Kingy-Thingy” by his wife who is still a Windsor. But after the death of Elizabeth II the strict line of succession has been abandoned. Both King and his Queen enjoy having affairs with other people. Their escapades are regularly exposed by the tabloid papers. Then Pitman’s persuasion of King to appear on the balcony of a half-size replica of Buckingham Palace for paying visitors to see. Special script writers have been hired for him and queen Denise for the rare instances where they are allowed to say something. So, that is the way of appearance of King and the communication between higher authority to general people.

Some critics see the novel as a critical exploration of postmodern notions of history and reality. Fedrick Holmes regards it as an examination of Jean Baudrillard’s concept of hyperreality where a collection of simulacra has replaced the real notion of England. Thus, the way the reality of England and its’ history has been replaced in this novel.

We can give here example from a play named *A Streetcar named desire* by Tennessee Williams where we find this kind of fantasy which has been thought as real. For example- “Turn that over-light off! Turn that off! I won’t be looked at in this merciless glare.” (19) So, Blanche orders Stella to turn off the light. Light and dark are the symbols of reality and fantasy. Blanche doesn’t want to be revealed in the light of truth. She prefers the mysterious shadows of her own delusions. She works hard to avoid the merciless glare of reality by drinking alcohol. Then another example we can give here from the play- “Stella: What are you laughing at honey? Blanche: Myself, myself, for being such a liar! I”m writing a letter to Shep.” (85) Blanche reveals the dishonesty of her fantasies about meeting Shep Huntleigh in Dallas with the purpose of talking him out of money to start a business and better hers and Stella’s lives. Shep owns oil wells and drives a luxury Cadillac convertible. Blanche’s letter to Shep includes lies about her current lifestyle being a continual round of teas, cocktails and luncheons with wealthy friends on the Gulf. So, these are the examples of reality and fantasy from the play. So, fantasy or thoughts are being presented in the way of hyperreality, we can say.

Sir Jack Pitman and his coordinating committee care about is not what really happened in the past. In Hewison’s words, the past can be “shaped and moulded to the needs of the present” (99). In the *England, England*, theme park, all the major historical figures, events, and sites are supposed to go through the process of what Mark, Sir Jack’s Project manager, calls “makeover and upgrade” (EE 79) to create a profitable business. For the convenience of the tourists “a sort of fast-forward version of England” (168) is created on the Island. According to Dr. Max, Nell Gwynn is not an appropriate character for the theme park, not only because her career as Charles II’s mistress started “at a relatively tender age” but also because she calls herself as a “protestant whore” and enjoyed “three-in-bed- stuff,” But Sir jack argues all she needs a “little massaging, to bring her into line with third millennium family values’ (97) To construct a socially acceptable and family-friendly image of Nell Gwynn, the committee decides to “make her older, lose the children, lose the other mistresses, and lose the social and religious background. As a result, her story is transformed into “a very democratic story” where “a nice middle-class girl ends up
marrying the Kind” (97-98). Because of “her failure to make Jeff’s list of Top Fifty Quintessences,” Her role in the theme park is eventually reduced to that of a nice, unambitious girl who runs a juicer stall” near the Palace (190). The Robin Hood myth- “a primal English myth” (EE 1500- is also a repositioned for modern times. Sir jack’s coordinating committee presented Robinhood myth as a reenactment show in which a team of employed actors performs “Robin Hood and the Sheriff.” In order to tailor the myth for a modern, politically correct audience, the committee decides to turn “Robin Hood and his Merrie Men” into a group of marginalized men, such as “ethnic minorities” (156). Thus, old fashioned attitudes, over consumption of red meat are attenuated as to appeal to an eco-conscious and health-conscious audiences. Through all these, repositioning history has been made.

Then the very last part of the novel reveals Island’s independence, the mainland, “Anglia” the pre-industrialist country is suffering from depopulation, poverty, isolation. But Anglia represents the past. Jez Harris was an American, transformed himself into Englishman. He invents mostly sensational and fantastic stories such as “tales of witchcraft and superstition, of sexual rites beneath a glowing moon and the tranced slaughter of livestock, all not very long in the past” (252) Harris goes so far as to take advantage of “invented folklore” as a means of having a “monetary exchange or barter” (252) with anthropologists, linguistic theoreticians “disguised as tourists”. Just as in England, England, a theme park version of English history is much more popular with tourists than “Dr Max’s old history” (208). So, Anglia’s use of the past is found in “the dressing-up competition”. Some of the villagers dress up as Queen Victoria, Lord Nelson, Snow White, Robin Hood, thus alluding to the fact that the distinction between reality and fiction, truth and myth as well as the satirical thoughts within the text.

Theoretical Framework:
(i) Postmodernism: A general and wide-ranging term which is applied to literature, art, philosophy, architecture, fiction and cultural and literary criticism. Postmodernism is ‘post’ because is denies the existence of any ultimate principles and it lacks the optimism of there being a scientific, philosophical, or religious truth which will explain everything to everybody and this is one of the characteristics of modern mind. According to Jameson, postmodernism is “…a new type of social life and a new economic order…called modernization, postindustrial or consumer society, the society of the media or the spectacle, or multinational capitalism” (Jameson 112)

The influence of Postmodernism in literature is mainly related to the usage of different literary techniques of postmodernism itself. There are some features of it like- fragmentation, simulacra and so on. Fragmentation is the dissemination of different elements like- plot, themes, imagery, factual references which remains fragmented as well as scattered in any literary text. Besides simulacra affects in the historical elements in any literary piece as Jameson in his book Postmodernism and Consumer Society says, “This historical novel can no longer set out to represent the historical past; it can only ‘represent’ our ideas and stereotypes about the past (which thereby at once becomes ‘pop history’)…we are condemned to seek History by way of our own pop images and simulacra of that history” (Jameson 25).
(ii) **Historicism:** It is simply a theory that emphasizes the importance of history, or we can say it is a style in which history is seen as a standard of value or a determinant of events. Historicism is a form of literary theory which aims to understand intellectual history through literature and literature through its cultural context. Introducing the archaeological concept of history as archive, Foucault gave the idea that history is an intersection of multiple discourses with gaps and discontinuities and suggested an approach of historical analysis to discover discontinuities in the condition of human knowledge. Historicism allows fiction to be understood through history and history to be understood through fiction. So, any artistic production also becomes a medium of political, social and cultural expression. It rejects the idea of art as a purely aesthetic concept rather it argues that art in connected with material realities in which an artistic entity was produced. Around 1980, Stephen Greenblatt’s discourse on Shakespeare has led to a breakthrough in the field of historicism in which Greenblatt has proposed to rewrite Shakespeare’s legacy through interaction with political, cultural, material, social, economic and historical themes.

(iii) **Hyperreality:** Hyperreality, in semiotics and postmodernism, is an inability of consciousness to distinguish reality from a simulation of reality, especially in technologically advanced postmodern societies. In Hyperreality, what is real and what is fictional or unreal that are blended together. There is no clear distinction between where one ends and the other begins. It allows the comingling of physical reality with virtual reality and human intelligence with artificial intelligence. Individuals may find themselves for different reasons, more in tune or involved with the hyperreal world and less with the physical real world. Some famous theorists named Jean Baudrillard, Albert Borgmann, Daniel J. Boorstin, Neil Postman and Umberto Eco. Baudrillard’s concept is different and specific among them. His concept of hyperreality is closely linked to his idea of Simulacrum which he replaces reality with its representations. According to Baudrillard, the contemporary world is simulacrum where reality has been represented as false images to such an extent one cannot distinguish between the real and the unreal. He made a controversial statement, - “The Gulf war did not take place”, pointing out that the reality of the Gulf war was presented to the world in terms of representations by the media. In his book Simulations, Baudrillard offered four basic historic phases of the sign. 1) There is truth, a basic reality which is faithfully represented as in the paintings of LS Lowry. These paintings represent the monotony and repetitiveness of life in 20th century Britain. 2) Reality exists but is distorted in representation like the Victorian artist John Atkinson Grimshaw’s paintings of Liverpool and Hull was grim and dull, but the paintings present a glamourized and romanticized image. 3) Reality does not exist, but this fact is hidden through representation that feigns a reality like Rene Magritte who is a Belgian painter, born in 1898, Lessines, Belgium and died 1967, Brussels, Belgium, whose painting in which is shown beyond the window is not reality, but another sign which has no semblance with reality. 4) There is no relationship between the reality and representation, because there is no real to reflect. For example- the abstract paintings of Mark Rothko. According to Baudrillard, Western society has entered this fourth phase of the hyperreal. In this age, the simulation dominates. The age of production has given way to the age of simulation, where products are sold even before they exist. the simulacrum spreads every level.
of our existence. We can give here practical example- twenty-four-hour news. We don’t know what is really happening rather we are conscious much about what are presented actually. Then the creation of virtual selves, there may seldom have any basis on reality. Not only the news channel rather Facebook, and other social medias also present so. Even in chat groups, in our discussion, we also create hyperreality sometimes.

Discussion:
(i) Barnes’s use of satire in idealizing the theme park:
Julian Barnes’s novel England, England (1998) epitomizes a satirical portrayal of the artful construction of Englishness, hyperbolizing New Labour’s modernization project. There are two Englands, one is old England and other is England England, a theme park. Barnes therefore explores the construction-of-history theme in England, England, focusing moreover on the invention of national identity: the manmade creation of Englishness in the novel reproduces the systematic construction of “nation-ness” in Britain, as in other contemporary societies, through the collection of national stereotypes that are so economically profitable in the tourist industry. Julian Barnes' England, England is a brilliant satire and beautiful piece of postmodern historiographical metafiction, as Barnes exposes that history is no account of past reality but a cultural construct that tries to give historical continuity to the present and allows the legitimization of national identities. It initiates the idea of replicating England in a theme park on the Isle of Wight that gathers the essence of England. Being a miniature version of England tailored to tourists’ tastes, the island prospers economically, while Old England gradually decays, slowly reversing the process of industrialization. This theme park is the misrepresentation of the old England history. Barnes also reveals how the business entrepreneurs use history to make their profit and wants to play with it. The horrible idea is to create for England a huge theme park to be called “England, England.” It will re-enact many of the leading stories of English history chosen from a corporate list of “the Fifty Quintessences of Englishness.” But — another crazy idea — the park will make them all available at one site so as to please those well-heeled customers who would otherwise have to move from place to place to soak up what they take to be significant about England. All customers visiting England, England are assured of “Quality Leisure.”

The second part, “England, England”, introduces the business tycoon Sir Jack Pitman who is scheming a way of executing his last great idea: under the belief that Britain is a great nation and has a great history, he is planning the construction of a theme park that encapsulates the essence of Englishness; it is an attempt to condense time perpetually and preserve the authentic nature of England, a replica of its most significant tourist attractions, its gastronomic variety, its character, and its emblematic and representative worldwide famous people. In the second section entitled “England, England”, Barnes recreates an artificial state: Sir Jack Pitman’s last dream of building an Englishness theme park on the imaginarily independent Isle of Wight. As the project takes form, English history and identity are artfully constructed and adapted to the economical interests of the Governor. The business mogul realizes that England is currently living in a period
of decadence, and after the splendour era of the Empire, now finds itself in an identity crisis period and needs to find a way of encouraging its self-confidence and value.

(ii) Barnes’s implication of satire in the portrayal of his central characters:
Barnes’s central message in *England, England* deals with the artificial construction of identity and history, by satirizing and creating an analogy with the formation of personal and individual identity in the central character of the novel, Martha Cochrane. In the first section of this novel, she is trying to remember her first memories, but is aware of the impossibility of providing a logical and authentic sequence to them. Through Martha’s attempt to reconstruct her past and her memories, Barnes expresses the idea of the unreliability of memories, stating that the past is not simply a “solid, seizable thing” (Barnes 1) rather it becomes an object of change, variation and artful manipulation.

And there is another reason for mistrust. If “A memory was by definition not, it was… a memory.” (Barnes 1). And also “… a memory want’s a memory thing but a memory of a memory, mirrors set in parallel, then what the brain told us now about what it claimed had happened then would be coloured by what had happened in between. (Barnes 4).

In the second section, Barnes’s recreates another satire with the help of the character, Sir Jack Pitman, fancier and media titan with the out seized ego. At that contemporary time, the business mogul realizes that England is currently living in a period of decadence, and after the splendor era of the Empire, now finds itself in an identity crisis period and needs to find a way of encouraging its self-confidence and value. Just like this, Pitman wants to preserve the essence of England and its splendor. Although Pitman’s first idea is preserving the real and authentic Englishness, we observe how in the process of its construction Pitman team manipulates and varies the recorded version of history and the features that describe national identity in order to adapt them not only to commercial interests but also to Pitman’s own conception of what Englishness should be. To carry out his plan, he employs a historian, Dr. Max, who is in charge of elaborating the history of the Island, the history that will be offered the visitors of the theme park.

(iii) Satire in the artificial version of nationhood:
This novel provides an example of the construction of national identity, specially the construction of Englishness, satirizing the artificial invention of nationhood. Barnes establishes a metaphorical parallelism between the uncertain concepts of personal memories and the formation of collective memory turning history into a textual discourse up on untrustworthy records. History rewriting and editing mean idealizing some past facts and omitting others that do not corresponded with an imagined self. It is the present that designs how we want to live and remember our past. “It was like a country remembering its history: the past is not just the past, it was what made the present able to live with itself”. (Barnes 4)

Pitman’s manipulation of Englishness is parodied in Barnes’s novel to express the artificiality of nationhood and history. However, Barnes suggests that we should consider this artificiality as the
natural way of history writing since it has never existed an authentic, innocent and real national construction.

Barnes’s satirical portrait of national creation converges with the idea that even though nationhood and history are artificial and interested construction, history is important for the creation of identity and together they favour the stability and completeness of a nation. The artificial construction of national identity and history is not only institutionalized by the society leader like Pitman, but also by the influence of national identity on the tourist market.

(iv) Satire by adding new posts in official pattern:
In chapter two “England, England”, Barnes brings out some new posts in a very satirical way like- cynic, idea catcher. Here we can see Martha has got appointed in Sir Jack Pitman’s office as a cynic. Cynic is basically a faultfinding person who thinks all actions are motivated wholly by selfishness and generally the outlook of a cynic is always negative. At the age of 39, Martha has found herself a job as special consultant to Sir Jack Pitman or as he himself calls the position, Appointed Cynic. “The world is my Oyster” he says, “but I am seeking in this instance not a pearl but that vital piece of grit”. (Barnes 40) As cynical as the next man, Martha is an everywoman who has been training for Sir Jack Pitman’s consultant job all her life.

Martha says, “Well, women have traditionally accommodated themselves to men’s needs. Men’s needs being, of course, double. You put us on a pedestal in order to look up our skirts. When you wanted models of purity and spiritual value, something to idealize while you were away tilling the soil or killing the enemy, we accommodated ourselves. If you now want us to be cynical and disillusioned, I dare say we can accommodate ourselves to that as well…We might just be being cynical about being cynical.” (Barnes 41)

Sir Jack Pitman “Now that is very cynical.” (Barnes 42). So, we can see how much cynical Martha is. But the fact is that, human beings by nature, possess some features of being cynic but here in this novel Barnes presents the ‘cynic’ as a post in an office. Even when Martha was asked about the authenticity of her information which are written in her application form, Martha says, “It’s as true as you want it to be. If it suits, it’s true. If not, I’ll change it.” (Barnes 42). Besides, when Pitman asks Martha “Would you sleep with me to get this job?” (Barnes 43). Martha replies to him “No, I don’t think so. It would give me too much power over you.” (Barnes 43).

And the other one is the idea catcher. Idea catcher is a person who helps other to catch their ideas quickly. In this novel Barnes uses it as an official post as well. The name of the idea catcher in this novel is Paul Harrison.

Along with that Pitman Changes his PAs often so he cannot remember all of their names so he decides to call all of her Pas by the name, Susie.

In chapter 2 there is another part entitled “The Island Breakfast Experience” where Barnes shows another implication of satire through Pitman’s thoughts of modern democracy.
Conclusion:

Julian Barnes’ *England, England* is a brilliant satire and beautiful piece of postmodern historiographic metafiction. Barnes exposes that history is no account of past reality but a cultural construction which tries to give historical continuity to the present. It allows the legitimization of national identities. In his novel Barnes reveals the constructedness of identities on collective and individual levels and exhibits how collective identity constructs can be instrumentalized to exploit the ignorance of tourists. Barnes’s character, Pitman, dreams about shaping a faultless nation free from crime and identified with economic success, social harmony but all go in vain. Pitman’s remodeling of English history means adding invented details changing and omitting past events. Institutionalized of man-made creation of nationhood is also taken place in this novel.

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