



LITERATURE AND SCIENCE

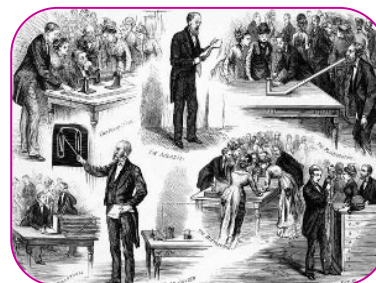
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ABSTRACT

Writing is regularly an impression of the thoughts and mores predominant in a general public at a given time. It is in this way not astounding that as far back as science assumed a noteworthy job in human development it too has affected writing. In clear ways or just clandestinely, determinedly or just gently, science has been leaving its engraving on the writing of the people groups who have encountered the shocks of logical idea and revelations.

This winds up apparent when on looks at the writing of pre-logical occasions with that of the post-logical period. Prior to the ascent of present day science, when religion and mysticism as opposed to statistical data points held the consideration of masterminds, writing was affected to a great extent by world perspectives that refreshed on mainstream views and lectern lessons. It is great this was along these lines, and that this keeps on being the situation in numerous cases. For from one perspective such writing tosses much light on the life and estimations of ages past. On the other and, the feelings of dread and partialities, the credulous convictions and fantasies of previous occasions prodded the human creative energy to deliver probably the most great sytheses in artistic legend. The Vedas of antiquated India, the Bible and the Koran, as likewise the incalculable wonderful manifestations they have roused, have all added to humankind's rich scholarly legacy.



KEYWORD : *pre-logical occasions , statistical data points , human development.*

INTRODUCTION:

Researchers have analyzed at impressive length the communications among science and writing specifically times of history, and in particular phonetic areas. Be that as it may, this isn't the part of the subject that I propose to talk about in this paper. Or maybe I wish to investigate science and writing as two ventures that retain the human brains and sentiments, as two areas of cultivated action that have never stopped to motivate the specific best in the human soul, and to analyze how and when they appear to collide with one another.

In the first place, let us characterize the terms. What is writing? Due to its tremendous extension and differed articulations there is no straightforward and thorough meaning of the word. To Robert Frost writing was "words that have moved toward becoming deeds." To Ezra Pound writing was "news that dependably stayed news." In less terse terms Fitzmaurice Kelly depicted writing as "the best articulation of the best idea decreased to thinking of." Some have demanded that one should make a refinement among writing and

educational composition. Thomas de Quincy, for one, kept up that "all that writing looks to impart is control; all that isn't writing, information."

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Science can be a motivation for writing. Typically we consider science one sort of human examination and writing as another, and that the two don't share anything for all intents and purpose, yet in sci-fi we have the uniting of these two controls, either from the point of view of the abstract creative ability or that of the logical personality, Fred Hoyle and Michael Crichton, for instance. Science analyzes the idea of this present reality and looks for by methods for innovation and hard rationale to pick up a comprehension of it; it works with proof. Writing looks for truth, which does not really lie in reality around us yet rather in our psyches and our creative abilities; it works with. We have elective methods for moving our motors, similar to hydrogen for example, which could carry out the activity without contaminating the air we relax. So as opposed to accusing science and innovation, we as subjects inside a general public need first to be more taught in science to have the capacity to comprehend the reasons for issues and we have to see how to utilize science to look for better options like the abovementioned, and our pioneers, our legislators, need to comprehend this methodology too. The Andromeda.

EXISTENTIALISM IN LITERATURE AND SCIENCE

Leaving aside such uplifting and space definitions, let us characterize writing regarding its basic fixings, which are: words and happiness. On the off chance that these are allowed to be vital, if not adequate, conditions for any writing, just may characterize writing as a transferable vehicle of pleasure in which musings, thoughts and pictures are garments in satisfying blends of words. The vehicle is typically the printed medium. Thus it is that writing shows up in an assortment of structures; as papers, as short stories, as refrains, as epic ballads, as plays, accounts, psalms, narratives; on events, even as lessons.

The meaning of writing as recommended above is deficient for no less than two reasons. To start with, by including just the vital conditions it tends to grasp inside its degree much that would not be authentically viewed as writing by perfectionists. In this way a superb blend of words and expressions, communicating musings and thoughts of no natural esteem, may make a case for being called writing. Without a doubt numerous sayings, unreasonableness, and plain jabber, frequently do, on this score alone. Besides, and this is firmly identified with the primary feedback, this definition overlooks one of the key qualities of all writing, viz, that it is a significant discourse on some part of truth. On the off chance that one considers this characteristic nature of writing, the definition should allude to a particular method of view of truth and reality. It is now that a thought of science ends up fitting.

Likewise with writing, there is no straightforward meaning of science either. By and large talking there is little contradiction among rehearsing researchers concerning what establishes science: henceforth the witticism that science is the thing that researchers do. Yet, with regards to characterizing what science is, an unending rundown develops. Science has been characterized as "sorted out learning," "prepared and composed sound judgment," "orderly arrangement of experience," and so on.

In every single such view science is viewed as a static storage facility of deliberately masterminded snippets of data. However, science is a tremendous vault of learning just to the extent that writing is the arrangement of every pleasurable mix of words and expressions. What's more, even as an artful culmination of writing has more to offer than the upbeat ticklings coming about because of astute verbal stages, so too there is something else entirely to science than the negligible acknowledgment of the way that the sun is approximately ninety three million miles away, or that the benzene particle has a hexagonal structure. Science, as much as writing, is a push to get a handle on reality. Where the two contrast is in the way in which they see it, and additionally the parts of reality that interests each.

Significantly more than these distinctions - to which I will return in a minute - there is a sure differentiation in the accentuation on shape and substance, on the strategies and consequences of science and writing. Movements have occurred on these in very inverse ways. Maybe the most antiquated type of

writing was religious verse. In all the incredible developments of the past, inspirations to the all-powerful was normal. The underlying point of those first artistic syntheses was to convince the divinities into auspicious activities. Furthermore, this was an extremely functional point: to enhance the state of man here underneath. In any case, as the numerous features of writing developed, sheer satisfaction as opposed to pragmatic utility turned into the prime worry of writing. Early logical request was propelled by unengaged interest, by the craving for the unadulterated pleasure of knowing. In any case, in its cutting edge stage, criteria of down to earth pertinence assume real jobs toward the path and improvement of the logical search. But let us seek after further a portion of the normal components among science and verse. To the shallow onlooker, without a doubt in some cases even to the aficionados of the fields, the two may strike as differentiating attempts as unique in relation to one another as day and night. However the two share a lot for all intents and purpose: In the two examples imagination assumes a key job, and even as in a hundred versifiers there might be nevertheless one certifiable artist, so too in the domain of science the normal searchers are numerous and mechanical; the really incredible logical personalities are rare. In verse, as in science, the inclination to make is more grounded than the plans to execute. At the point when the artist Poe said that for him verse was not a reason, but rather an enthusiasm, he was likewise communicating the sentiments of the genuine researcher to his own field.

Both science and verse are endeavors to cast truth and nature in symmetry and amicability. To the artist, "verse is truth abiding in excellence," and to the researcher science is truth staying in excellent recipes. Truth, that subtle substance, is of hugeness just to the searcher. Accordingly, the distinction among verse and science lies in the methods of observation and in the system of the inquiry, not in the motivation of the mission.

Notwithstanding when the artist takes a stand in opposition to the logical origination he comes nearer to the researcher in his portrayal. William Blake, that enlivened spiritualist who respected "Reason as the Devil, and Newton as its consecrated minister," and who broadcasted that "Craftsmanship is the Tree of Life...Science the Tree of Death," echoed effectively the sentimental rebel against a mammoth mechanical perspective of the universe, for example, was being proposed by eighteenth century material science and cosmology. However, when he talked about the joys as one endeavors

he was simply putting to rhyme and mood the rushes of the logical specialist. For when the scientific expert examines the natural constitution of a sand molecule, or the physicist tests into its nuclear structures, they too observe a world in a grain of sand. At the point when the botanist portrays the enchantment of wild blooms, their structures and their hues, and the plant histologist reveals the biochemical turbulences that incite their rise and their changes, they too observe paradise in real life in a wild blossom. At the point when the cosmologist figures the specific furthest reaches of the universe, and the space expert catches electromagnetic nuances from far off worlds, they too grasp limitlessness. What's more, when the astrophysicist analyzes the development of excellent frameworks he too holds time everlasting in 60 minutes.

I accept there is a clarification for this: disregarding the way that verse is seriously close to home and science is purposefully worldwide, the manifestations of the writer are more effortlessly shared by individuals everywhere than the discoveries of the researcher. The facts confirm that with the end goal to determine all the delights and implications of a decent sonnet one needs to peruse it again and again; in numerous occurrences, a specific refinement of sensibilities valuation for the ballad. But, the vast majority of sensible culture, and surely the individuals who have dug into the complexities of science, are for the most part fit for getting a charge out of a large number of fair ballads. The circumstance is very unique with regards to artistic learned people acknowledging specialized science. On the off chance that one isn't furnished with at least logical foundation one may think that its hard to retain, let along welcome, the complex recipes and hieroglyphic conditions of the man of science. The logical world view may along these lines appear to be trivial, not to state misshaped, to the uninitiated.

A result of this is all in all artists have not just ceased from taking care of the subtler qualities of logical deliberation, in any case, what is more terrible, accused the researcher's gropings in brutal meters.

No researcher at any point denounced the mysterious meanderings of the writer, nor griped that the motivated troubadour misshapes nature superimposing his symbolism on it. No decent man of science is known to have truly challenged the wad of cheddar image of the moon and rushed to his telescope to wonder about the lunar cavities. However, when the writer hears the educated space expert, and sees his confirmations and figures ran in segments before him, he becomes drained and wiped out soon, and strays b himself in the enchanted sodden air, and now and again turns upward in ideal quiet at the stars.

The writer finds fastidious estimation and chilly rationale as discrediting powers in the healthy delight throughout everyday life and nature. This might be a sketchy tasteful basis. It isn't just sad that the writer can't get energy and happiness from the space expert" outlines and theories. It is out of line for him to suggest that the space expert is unequipped for consolidating himself in the supernatural wonderful qualities of a twilight night in a hour of forlorn thought. For sure, it is totally conceivable that the exact understudy of the sky gazes at the removed spot of Betelgeuse at a significantly larger amount of mysterious joy as he considers how neglectfully the youthful stars of Orion are squandering ceaselessly their energies at colossal rates,

There is another factor, more reasonable maybe, for the writer's absence of excitement for the logical venture: the lowly innovation that appears to have come about because of science. From the pathetic ghettos of early modern unrest to the irritating megalopolises of today, at each propelling advance of innovative civilization, a little is by all accounts lost of man's flawless peace, of his amicable affinity with nature. This writer sees as a degradation of the human condition. What's more, in erroneously, however justifiably, distinguishing science with its magnificent branches of dormant innovation and mechanical immensities, writers have stood up cruelly against science.

On the off chance that this has not yet happened, if no writer has yet painted electronic circles and atomic attractive reverberation in rhyming pentameters, if relativity hypothesis and quantum mechanics have not been case in piece shape, at that point neither has Tennyson's feelings of trepidation materialize. In his Timbuctoo, Tennyson anticipated the rot of verse coming about because of the headway of science. "Before long your splendid towers will obscure with the waving of her (science's) hand, " he dismally cautioned the Muse. Rather, verse and writing have been developing in shape and embodiment, the advancement of science in any case.