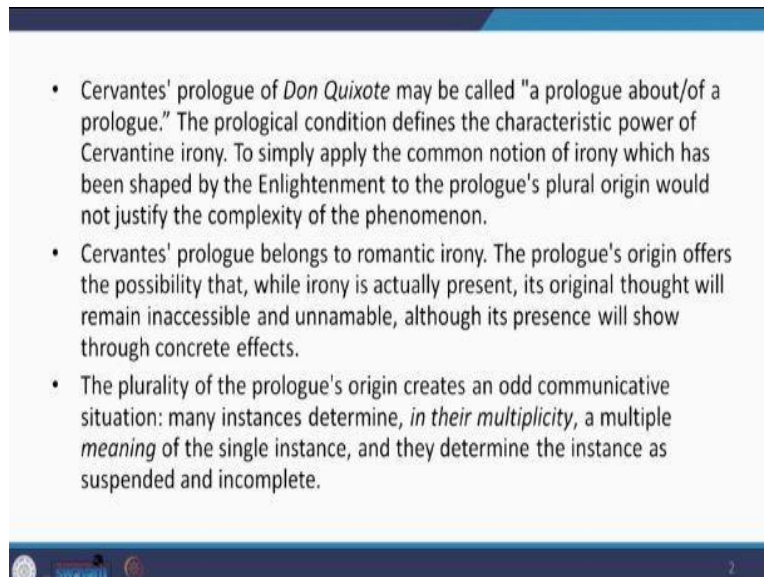


Narrative Mode and Fiction
Prof. Sarbani Banerjee
Department of Humanities and Social Sciences
Indian Institute of Technology-Roorkee

Lecture-11
Commentary on the Genre of Novel II

Good morning and welcome back to the lecture series on narrative mode and fiction. We are in our third module now; it is a titled commentary on the genre of novel. We are majorly discussing the quintessential work, which is understood as the first novel written by Miguel de Cervantes, is called Don Quixote. So, in continuation to our previous lecture, we were talking about prologue I remember.

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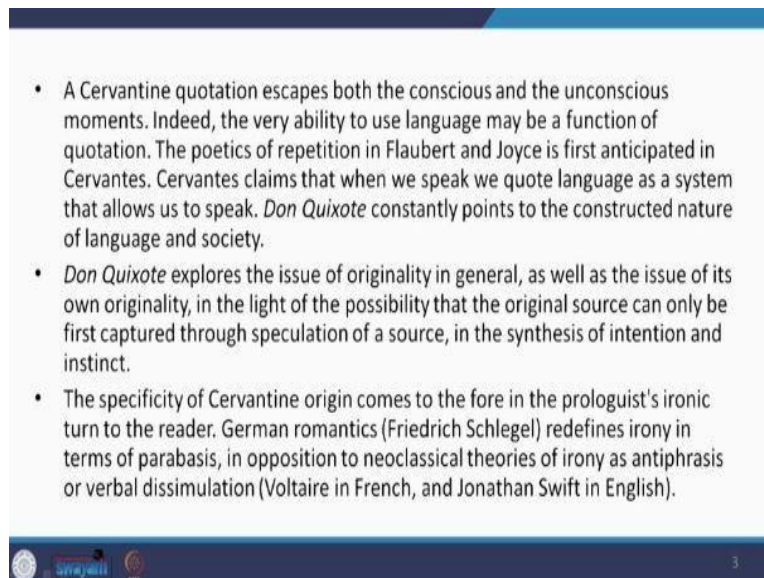
So, Cervantes, this is prologue of Don Quixote may be called a prologue about or of a prologue just like the rest of the novel is a commentary on how a new genre, which is a breakaway from epic, tragedy, chivalric romance should be written. He is also training the reader to read this new genre novel. So, the chronological condition defines the characteristic power of Cervantine irony.

Now, we have to understand that this irony cannot be paralleled with, cannot be analyzed with the irony that we understand in the enlightenment sense to simply apply the common notion of irony, which has been shaped by the enlightenment to inform or to understand Cervantes's prologue. And the plural origin of this prologue would be too simplistic. Actually, it would not justify the complexity of the literary phenomenon that Don Quixote is.

So, Cervantes prologue belongs to a romantic irony. The prologue's origin offers the possibility that while irony actually present is original thought will remain inaccessible and even unnamable; we cannot access or name the source of this irony. However, its presence will show from time to time through concrete effects that it has on the verb. So, the plurality of the prologue's origin creates an odd communicative situation, many instances actually go on to determine in their multiple presence, in their multiplicity and multiple meaning a plural meaning of a single instance.

And they determine this instance as suspended, incomplete and unfinished. There could be so many ways of looking at one instance. So, many meanings that could be rendered to this one instance, that is what Cervantes is trying to arrive at.

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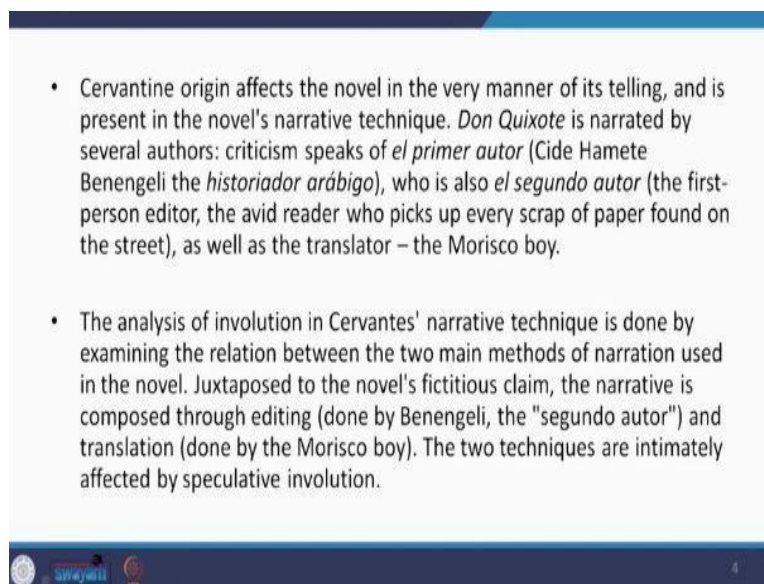


So, Cervantine quotation escapes both the conscious and the unconscious moments. In fact, the very ability to use language may be a function of a quotation. The poetics that we see in forming Flaubert and Joyce works later on is first anticipated, first detected, first visible in Cervantes. So, Cervantes claims that when we speak, we quote language as a system, which even allows us to speak.

Here, we see that *Don Quixote* is constantly pointing to the constructed nature of different institutions, which is path breaking in itself the constructed nature of language of society, social mores and so forth. So, *Don Quixote* explores the issue of originality in general as well as the issue of its own originality in the light of the possibility that the original source can only be first captured through speculation of this source.

The source purse is not there we speculate, we confabulate, we imagine. So, the source can be fathomed, can be contrived or conjured through this synthesis of intention and instinct of the author and the reader as well as the characters. So, the specificity of Cervantine origin comes to the fore in the prologists ironic turn to the reader. So, Frederick Schlegel redefines irony in terms of parabasis, in opposition to the neoclassical theories of irony as antiphrasis or verbal dissimulation something that we find in French in Voltaire's writing and in English in Jonathan Swift's works.

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- Cervantine origin affects the novel in the very manner of its telling, and is present in the novel's narrative technique. *Don Quixote* is narrated by several authors: criticism speaks of *el primer autor* (Cide Hamete Benengeli the *historiador árabe*), who is also *el segundo autor* (the first-person editor, the avid reader who picks up every scrap of paper found on the street), as well as the translator – the Morisco boy.
- The analysis of involution in Cervantes' narrative technique is done by examining the relation between the two main methods of narration used in the novel. Juxtaposed to the novel's fictitious claim, the narrative is composed through editing (done by Benengeli, the "segundo autor") and translation (done by the Morisco boy). The two techniques are intimately affected by speculative involution.

So, Cervantine origin affects the novel in the very manner of its telling and is present in the novel narrative technique it is intrinsic to the narrative technique. *Don Quixote* is narrated by several authors; we see that the criticism speaks of *el primer autor*, which is none other than the fictive or the factual historian Cide Hamete Beningeli, the *historiador arábigo* the arabic historian who is also *el segundo autor*, the first person editor.

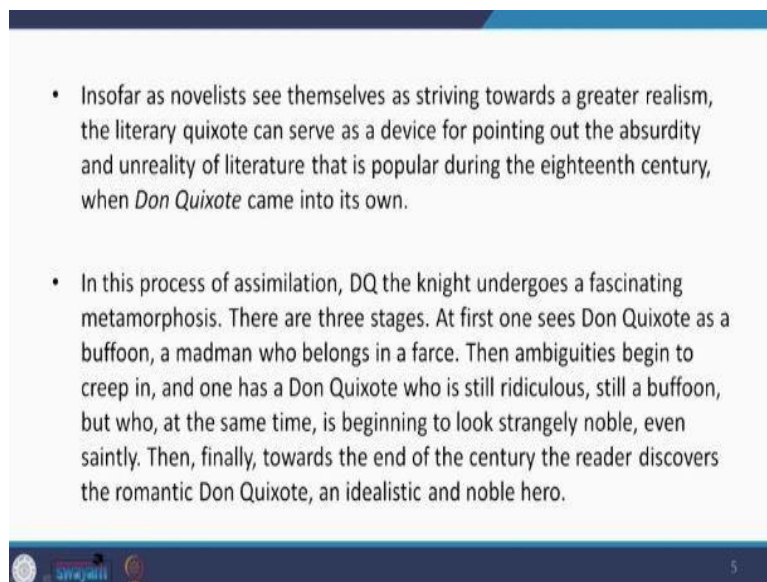
The avid reader who is first reading about *Don Quixote* and then purportedly starts writing about this character. A reader that Beningeli is constantly drawing from different sources picking up every scrap of paper that is found on the street and that is how he is bringing together the character of *Don Quixote*. So, the provenance is multiple. Cervantes is very cleverly historicizing the origin of *Don Quixote* the character, who is a figment of his imagination. We also see the role of the translator here the Morisco boy.

So, the analysis of involution in Cervantes's narrative technique is done through examining the relation between the two main methods of narration that is used in the novel. So, juxtaposed to the novels fictitious claim, as well as its claim to historical origin. The narrative is composed through editing, which is apparently done by Beningeli, the segundo autor and through translation, which is done by the Morisco boy.

The two techniques are intimately affected by speculative involution. So, it is very difficult to know the origin that is what we are coming to some Don Quixote that existed in some society at some point in time is being read about by a historian. So, we are so many times displaced from this origin and then the historian is a kind of discovered by Cervantes. The historian researches and writes about Don Quixote, which in turn is discovered by Cervantes.

And so the historian has his own baggage. He comes from another culture. He is an Arab. So, his perception comes between what Don Quixote is and probably what he understands about Don Quixote. Then the work is being further translated, which is being read by the author. So, we are so many times displaced from the origin, the question of one singular definitive origin, one singular definitive truth is being flouted here and this is the very essence of novel.

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- Insofar as novelists see themselves as striving towards a greater realism, the literary quixote can serve as a device for pointing out the absurdity and unreality of literature that is popular during the eighteenth century, when *Don Quixote* came into its own.
- In this process of assimilation, DQ the knight undergoes a fascinating metamorphosis. There are three stages. At first one sees Don Quixote as a buffoon, a madman who belongs in a farce. Then ambiguities begin to creep in, and one has a Don Quixote who is still ridiculous, still a buffoon, but who, at the same time, is beginning to look strangely noble, even saintly. Then, finally, towards the end of the century the reader discovers the romantic Don Quixote, an idealistic and noble hero.

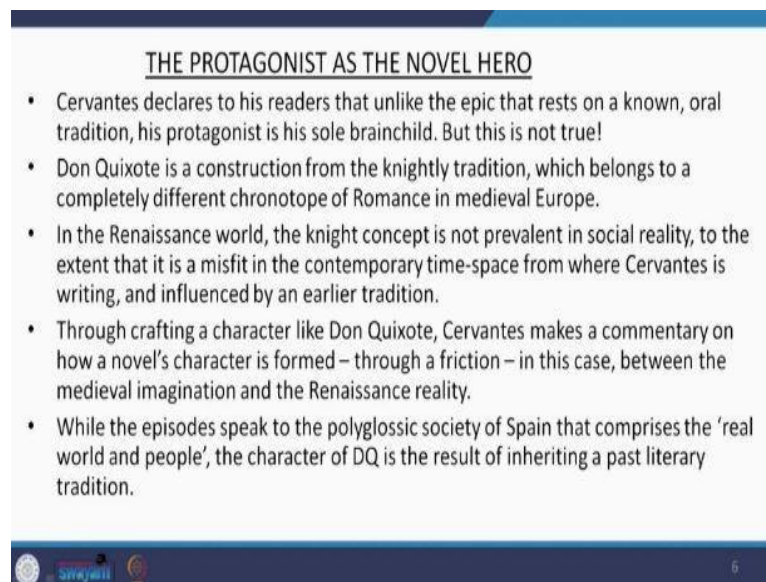
Insofar as novelists are themselves striving towards a greater realism, the literary Quixote can serve as a device for pointing out the absurdity and the unreality of literature in general. So, literary work and a piece of art cannot be real. And this meta-fictional quality constantly informs Cervantes writing, where characters are becoming so 3-dimensional, they are coming out of the book and starts commenting about the very work, where they are characters.

Thereby constantly reminding the reader, that this is a piece of fiction do not become such an avid reader as to enter into the book. Otherwise you will become a Don Quixote you will become mad. So, we see this question of absurdity and unreality of literature is populated in the 18th century when Don Quixote came to its own. So, in the process of assimilation, Don Quixote the knight undergoes a fascinating metamorphosis.

The work travels it is own journey the work realizes its own fate as if. So, the book if we could call it a book definitely it is a new work apart from the earlier genres and it has its own destiny to chase it has three stages through, which it goes. At first one sees Don Quixote as a buffoon, a madman who belongs in a farce. And then ambiguities begin to creep in and one has a Don Quixote still ridiculous, still a buffoon, but who at the same time is also beginning to look strangely noble, even saintly.

And then by the time we are in the third stage towards the end of the century the reader discovers the romantic Don Quixote the essence of the thinking man in him an idealistic a noble hero. So, this is the metamorphosis the journey that we see.

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THE PROTAGONIST AS THE NOVEL HERO

- Cervantes declares to his readers that unlike the epic that rests on a known, oral tradition, his protagonist is his sole brainchild. But this is not true!
- Don Quixote is a construction from the knightly tradition, which belongs to a completely different chronotope of Romance in medieval Europe.
- In the Renaissance world, the knight concept is not prevalent in social reality, to the extent that it is a misfit in the contemporary time-space from where Cervantes is writing, and influenced by an earlier tradition.
- Through crafting a character like Don Quixote, Cervantes makes a commentary on how a novel's character is formed – through a friction – in this case, between the medieval imagination and the Renaissance reality.
- While the episodes speak to the polyglossic society of Spain that comprises the 'real world and people', the character of DQ is the result of inheriting a past literary tradition.

Now protagonist as a novel hero, we see Cervantes declaring to his readers that unlike the epic that rests on a known, oral tradition, his protagonist is his sole brainchild. But, Cervantes is also contradicting himself. He has drawn Don Quixote from some historical origin. So, how could this character be his soul brainchild, shall we could treat this in some ways as the

forerunner, the harbinger of the historical novel, where a historical character, real character that existed in history enters into the imaginative space, the creative space.

And the author does new things experimental things to his character. So, and the protagonist the character that becomes a protagonist of a novel or a short story has a new life to live all together apart from his or her historical identity and the historical facts that are associated with this character. So, it would not be correct actually to say that Don Quixote is the sole brainchild of Cervantes.

Don Quixote is a construction from the knightly tradition, which belongs to a completely different chronotope from that of the renaissance period, where Cervantes is sitting in writing the character, is reminiscent of Romans in medieval Europe. So, in the Renaissance world, the knight concept is not prevalent in social reality, to the extent that it is a complete misfit in the contemporary time-space from where Cervantes is writing like I said.

And so it is deeply influenced by an earlier tradition, which is almost vanishing the current time. So, so crafting a character like Don Quixote Cervantes makes a commentary on how a novel's character is formed through a friction, through a conflict. In this case between the medieval imagination and the Renaissance reality and this is something that so many theorists, so many critics that try to theorize noble have also said Georg Lukacs and Bhaktin they all talk about the problem at the heart of the novel, which acts as it is propulent its incentive.

So, while the episodes speak to the plot to the polyglossic society of Spain that comprises the real world and the real people that Cervantes is tangibly adjacent with or the kind of society, where he is actually sitting and writing, physically sitting and writing the character that he creates Don Quixote is the result of inheriting a past literary tradition.

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- So the friction between the way the Renaissance society see DQ and DQ sees himself generates the literary reality.
- The literary reality unfurls the conflict between two different time-space realities, which lends dynamicity to the narrative.
- Don Quixote is portrayed as an upside- down hero.
- Don Quixote's first adventure is precisely the fact that he has no adventures. Very unlike the true knight's errant, Don Quixote manages to ride in full armor for an entire day encountering no one. This is well in the plan of writing a parody of the books of chivalry, but it also points to one aspect of the parody which is often disregarded: the fact that the parody is intrinsic to the figure of Don Quixote himself, without any need for referring to, opposing or juxtaposing with the "reality."

So, this friction between the way the Renaissance society see Don Quixote and Don Quixote sees himself as a result of reading a lot of medieval romance generates the literary reality. So, towards the beginning of the novel we might hear back how a priest is burning, he is destroying some books from the previous era. And so this goes on to throw a glimpse at what a Remnant tradition, what residual tradition actually means, what happens to artistic works that do not directly speak to the horizon of expectations of the current period.

They are destroyed, they are neglected, they go take a back seat in some library and Don Quixote is actually rescuing these books, bringing them home, they all belong to the genre of medieval Romans, starts reading them avidly till he becomes part of the textual reality, cut off from his contemporary Renaissance reality becomes a knight, while reading about the knights.

So, we see that the character of Don Quixote his name is something else, his real name is something else. He belongs to the he is a landed peasant. And so access to book is making him something besides himself. He is transforming his ordinary conditions into some kind of extraordinariness to which he would like to subscribe to with which he would like to identify and to which he would like to belong.

So, the literary reality unfolds the conflict between two different time spaces. The historical times space for Cervantes writing, where this man, this peasant actually belongs Alonso Quixano and the literary world, where he has thrown himself into the world of medieval

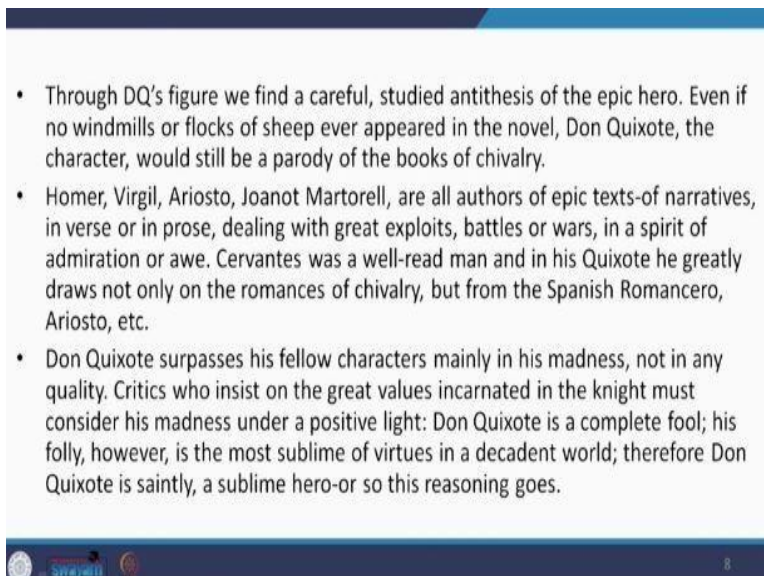
romance, which does not exist anymore in reality. And at this friction is leading to all the laughter, all the irony and confusion it lends dynamicity to the narrative.

So, Don Quixote is portrayed as an upside down hero. He is nothing that we associate with the classic understanding or classic figure of the hero. So, Don Quixote's first adventure is precisely the fact that he has no adventures. He wants to churn out, he wants to kind of censure, some adventure out of nowhere. So, very unlike the true knights errant that he is reading about Don Quixote manages to ride in full armor for an entire day of his life encountering no adventure, no one nothing.

He is riding on a horse he is physically also his appearance evokes laughter in a way, he is a lanky famished man riding on a weak horse considering imagining himself as a chivalric hero, but he meets no adventure. This is well in the plan of writing a parody of the books of chivalry, but it also points to one aspect of the parody, which is often neglected or disregarded.

The fact that the parody is intrinsic to the figure of the Don Quixote himself and Don Quixote character that emerges from Alonso Quixano could be parody personified without even needing to refer to oppose or even juxtapose with the reality. He is what parody, he is the concentrate of that.

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- Through DQ's figure we find a careful, studied antithesis of the epic hero. Even if no windmills or flocks of sheep ever appeared in the novel, Don Quixote, the character, would still be a parody of the books of chivalry.
- Homer, Virgil, Ariosto, Joanot Martorell, are all authors of epic texts-of narratives, in verse or in prose, dealing with great exploits, battles or wars, in a spirit of admiration or awe. Cervantes was a well-read man and in his Quixote he greatly draws not only on the romances of chivalry, but from the Spanish Romancero, Ariosto, etc.
- Don Quixote surpasses his fellow characters mainly in his madness, not in any quality. Critics who insist on the great values incarnated in the knight must consider his madness under a positive light: Don Quixote is a complete fool; his folly, however, is the most sublime of virtues in a decadent world; therefore Don Quixote is saintly, a sublime hero-or so this reasoning goes.

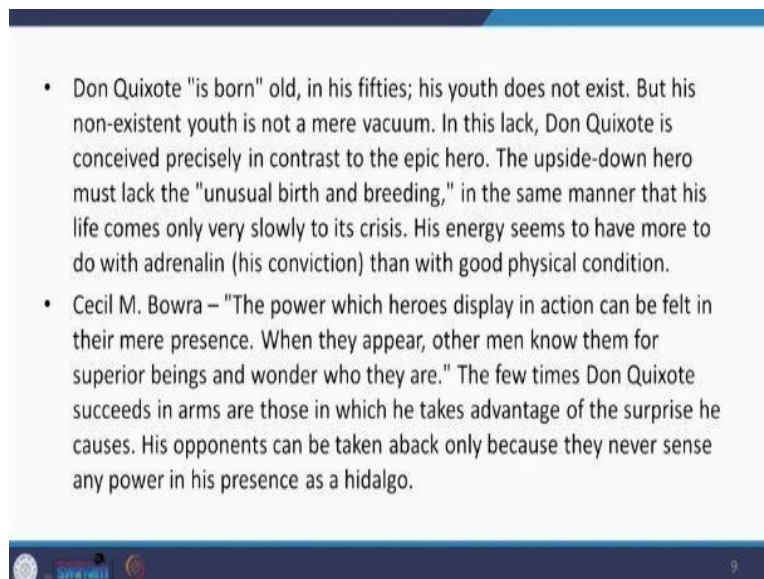
So, through Don Quixote's figure we find a careful, studied antithesis of the epic hero, he is anything, but the epic hero. Even if the no windmills or flocks of sheep ever appeared in this

work, Don Quixote is the character, would still be a parody of the books of chivalry. So, Homer, Virgil, Ariosto, Martorell, are all authors of epic texts be it narratives in verse or in prose and they deal with great exploits with battles with kings and kingship or wars in a spirit of admiration, it inspires like I have already discussed epic inspires all.

Now, Cervantes was a well-read man and in his Quixote he greatly invests not only the romances of chivalry, but also the Spanish Romancero, the essence of Ariosto and so on. So, Don Quixote surpasses his fellow characters however, mainly in his madness. He is a mad character, not in any other quality. So, critics who insist on the great values incarnated in the knight must consider Don Quixote's madness under a positive light.

So, his madness also comments on the decadent society that he inhabits the decadent world, where he lives Don Quixote is a complete fool. His folly is however the most sublime virtues that he possesses amid the kind of society, where he lives. Therefore Don Quixote is also saintly, he is a sublime hero and this is something that many critics would go on to say.

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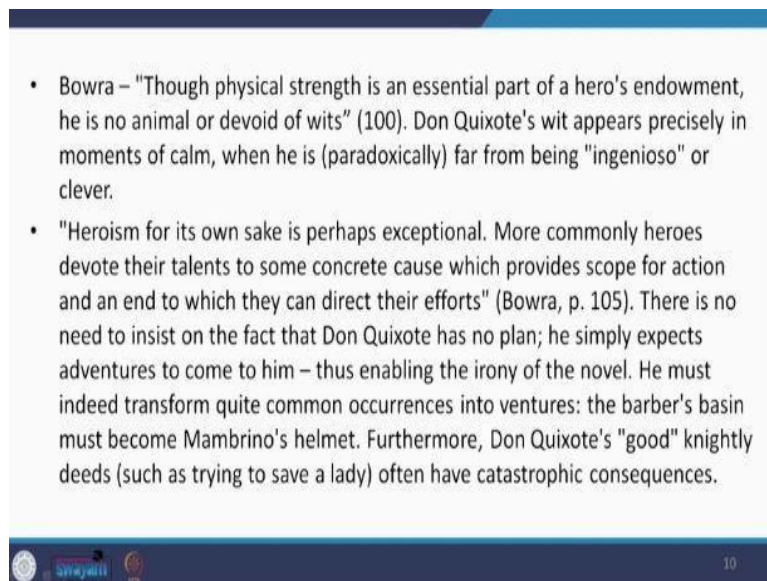
- Don Quixote "is born" old, in his fifties; his youth does not exist. But his non-existent youth is not a mere vacuum. In this lack, Don Quixote is conceived precisely in contrast to the epic hero. The upside-down hero must lack the "unusual birth and breeding," in the same manner that his life comes only very slowly to its crisis. His energy seems to have more to do with adrenalin (his conviction) than with good physical condition.
- Cecil M. Bowra – "The power which heroes display in action can be felt in their mere presence. When they appear, other men know them for superior beings and wonder who they are." The few times Don Quixote succeeds in arms are those in which he takes advantage of the surprise he causes. His opponents can be taken aback only because they never sense any power in his presence as a hidalgo.

So, Don Quixote we see is born old in his fifties. In Cervantes's book, we do not know anything about his youth, about his past. His youth does not exist in the book, but his non-existent youth is not a mere vacuum. In the lack, Don Quixote is conceived precisely in contrast with the epic hero that we are following right from or even before the time of birth in many cases.

So, the upside down hero must lack the unusual birth and breeding in the same manner that his life comes only very slowly to his crisis. So, there is a lack of extraordinariness of things happening in this man's life simply, because he does not belong to the era of Roman. His energy seems to have more to do with his conviction, his adrenaline than with good physical condition. He is not even physically fit given his age, given how wealthy he is.

He is not a very well preserved man well into his 50s. So, in no way does he qualify as a knight. Now, Cecil Bowra says the power which heroes display in action can be felt in their mere presence when they appear other men know them for superior beings and wonder who they are. The few times the Don Quixote succeeds in arms in terms of prowess or in terms of physical fight are only those in which he takes advantage of the surprise that he causes and his opponents are taken aback only, because they never sense any power in his presence as a hidalgo as a noble peasant.

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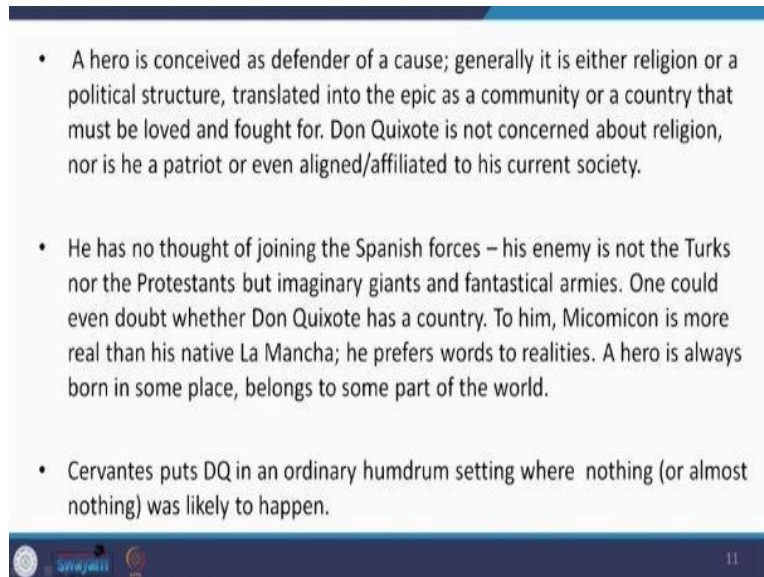
So, Bowra says though physical strength is an essential part of hero's endowment and he is no animal or devoid of wits. In contrast Don Quixote, wits appears precisely in those moments of calm, when he is paradoxically far away from being clever or ingenioso. So, further Bowra who talks extensively about heroism. Says that heroism for its own sake is perhaps exceptional.

More commonly heroes devote their talents to some concrete cause which provides scope for action and an end to which they can direct their reference. So, there is no need to insist on the fact that Don Quixote has plan, no already planned. He simply expects adventures to come to

him thus enabling the irony of the novel. And he indeed transforms and he must transform a common occurrences hamdram life around him interventures.

He is spinning the yarn in the air. So, to say so the Barber's Basin must become Mambrino's helmet. Furthermore, Don Quixote's good knightly deeds such as trying to save a lady often leads to catastrophic consequences.

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- A hero is conceived as defender of a cause; generally it is either religion or a political structure, translated into the epic as a community or a country that must be loved and fought for. Don Quixote is not concerned about religion, nor is he a patriot or even aligned/affiliated to his current society.
- He has no thought of joining the Spanish forces – his enemy is not the Turks nor the Protestants but imaginary giants and fantastical armies. One could even doubt whether Don Quixote has a country. To him, Micomicon is more real than his native La Mancha; he prefers words to realities. A hero is always born in some place, belongs to some part of the world.
- Cervantes puts DQ in an ordinary humdrum setting where nothing (or almost nothing) was likely to happen.

Now, a hero is conceived as defender of some cause; generally it is either religion or a political structure or a political body that is translated into the epic as a community or a country that must be loved and fought for that is exactly the sentiment from which the epic hero emerges. He is the savior of a community of a people, of a humanity and civilization. Why did not contrast Don Quixote is not concerned about religion, nor is he patriot in the strict sense of the term or even aligned or affiliated to his current society.

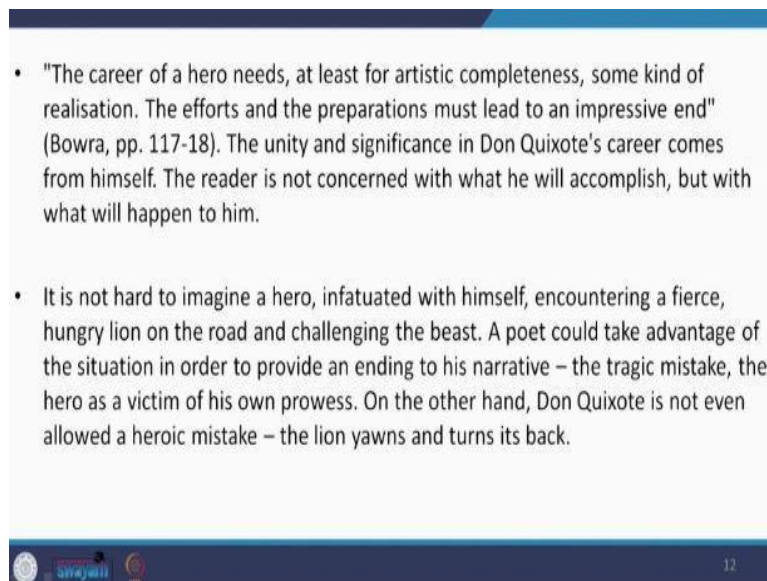
He has no thought of joining the Spanish forces, his enemy is not the Turks parse but so his enemy is not the Turks parse nor the Protestants but some imaginary giants and fantastical armies. One could even doubt whether Don Quixote has a country, because country talks about geographical limits. Don Quixote like Milan Kundera would see belongs to that era, where novel is just beginning.

And these historical determinants have not yet emerged, his horizon is still free, we do not see border lines that kind of cut across or intercept that horizon. He is traveling in free space

and time on his horse. To Don Quixote Micomicon is more real than his native La Mancha and he prefers words to realities. He is actually playing with words also we will come to that.

A hero is always born in some place, belongs to some part of the world to sometime. But Don Quixote contrarily is almost speechless and timeless. Cervantes puts Don Quixote in an ordinary humdrum setting where nothing or almost nothing adventurous, fantastic is likely to happen. So, he makes them happen.

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- "The career of a hero needs, at least for artistic completeness, some kind of realisation. The efforts and the preparations must lead to an impressive end" (Bowra, pp. 117-18). The unity and significance in Don Quixote's career comes from himself. The reader is not concerned with what he will accomplish, but with what will happen to him.
- It is not hard to imagine a hero, infatuated with himself, encountering a fierce, hungry lion on the road and challenging the beast. A poet could take advantage of the situation in order to provide an ending to his narrative – the tragic mistake, the hero as a victim of his own prowess. On the other hand, Don Quixote is not even allowed a heroic mistake – the lion yawns and turns its back.

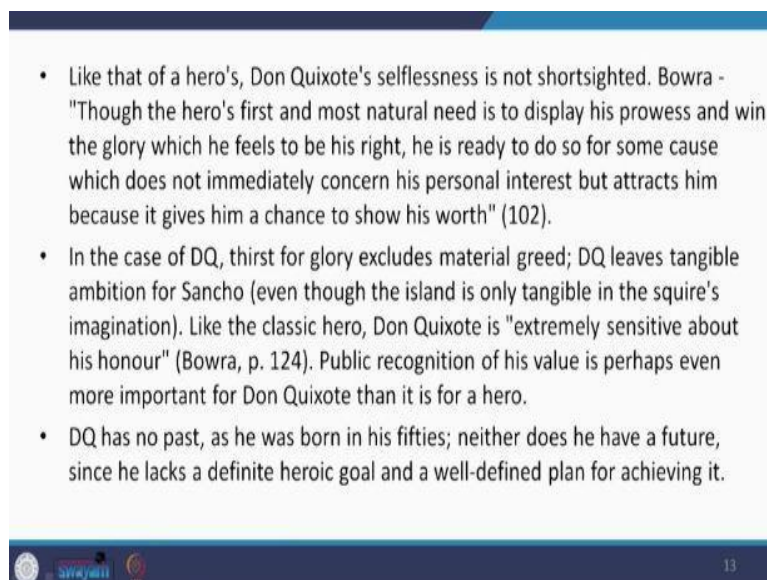
Bowra further says the career of hero needs, at least for artistic completeness, some kind of realization. Therefore the preparations must lead to an impressive end. Now, the unity and significance in Don Quixote's career comes from within himself. This career has no recognition outside of him, has no meaning outside of him not even any appreciation. So, the reader is not concerned with what he will accomplish, because everything is being spinned in the air out of his own imagination.

There are not real giants real opponents, but he is conjuring those. So, the reader is more concerned with what will happen to him, many times he gets battered, he gets beaten up, because of his madness in the narrative. So, it is not hard to imagine a hero that is infatuated with himself encountering a fierce, hungry lion for example and challenging the beast. And this is very common to the description of a heroes exploit meeting a wild beast and defeating it in the end.

A poet could take advantage of the situation such as this in order to provide an ending to his narrative, the tragic mistake, the hero as a victim of his own prowess. On the other hand, so what I am trying to get at is that there is a lot of politicality, there is a lot of inspiration in a the classic hero's exploits such as meeting a lion, either defeating the lion or getting defeated by it.

Both could lead to some intense tension, adrenaline, excitement and romance of course. Contrastively Don Quixote is not even allowed this kind of heroic mistake, neither does he defeat nor gets defeated by a lion. The lion yawns at him and turns his back to Don Quixote. So, even the thinnest possibility of adventure does not exist in a Renaissance society.

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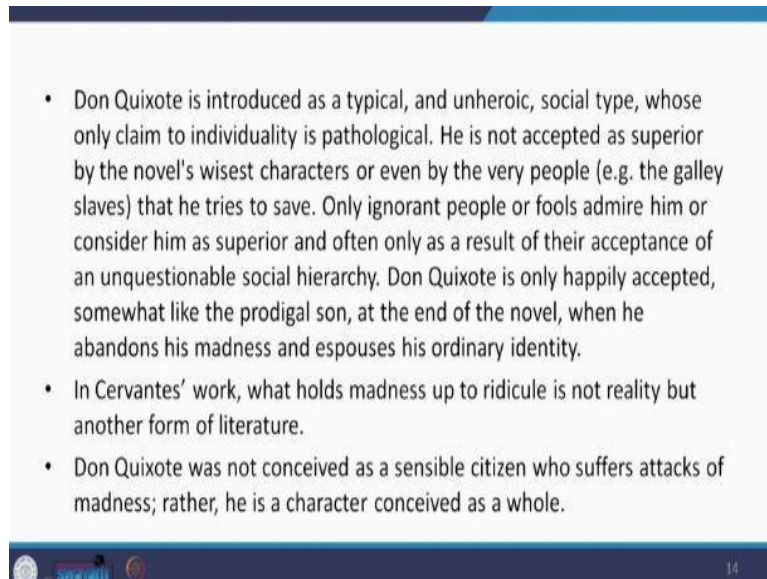
- Like that of a hero's, Don Quixote's selflessness is not shortsighted. Bowra - "Though the hero's first and most natural need is to display his prowess and win the glory which he feels to be his right, he is ready to do so for some cause which does not immediately concern his personal interest but attracts him because it gives him a chance to show his worth" (102).
- In the case of DQ, thirst for glory excludes material greed; DQ leaves tangible ambition for Sancho (even though the island is only tangible in the squire's imagination). Like the classic hero, Don Quixote is "extremely sensitive about his honour" (Bowra, p. 124). Public recognition of his value is perhaps even more important for Don Quixote than it is for a hero.
- DQ has no past, as he was born in his fifties; neither does he have a future, since he lacks a definite heroic goal and a well-defined plan for achieving it.

So, like that of a hero's, Don Quixote's selflessness is present. And there is no short-sightedness thereby. In the words of Bowra, though the hero's first and most natural need is to display the prowess and win the glory which he feels to be his right, he is ready to do so for some cause which does not immediately concern his personal interest but attracts him because it gives him a chance to show his worth.

Now, in the case of Don Quixote, thirst for glory very clearly excludes material greed. Don Quixote is looking to become famous; looking to all people he is not materially greedy. He leaves a tangible ambition, tangible positions for Sancho. So, he is gifting some Island an imaginary Island to his squires and this island is available to only to the squires imagination. So, like the classic hero Don Quixote is Bowra extremely sensitive about his honour.

Public recognition of his value is perhaps even more important for Don Quixote than it is for the classic hero. So, he is looking for fame recognition looking to inspire some awe among people looking to be loved and honoured than some material goods. So, Don Quixote like I have already mentioned has no past. He was born in Cervantes's book in his 50s. So, neither does he have a future since he lacks a definite heroic goal and a well-defined plan for achieving such a goal.

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- Don Quixote is introduced as a typical, and unheroic, social type, whose only claim to individuality is pathological. He is not accepted as superior by the novel's wisest characters or even by the very people (e.g. the galley slaves) that he tries to save. Only ignorant people or fools admire him or consider him as superior and often only as a result of their acceptance of an unquestionable social hierarchy. Don Quixote is only happily accepted, somewhat like the prodigal son, at the end of the novel, when he abandons his madness and espouses his ordinary identity.
- In Cervantes' work, what holds madness up to ridicule is not reality but another form of literature.
- Don Quixote was not conceived as a sensible citizen who suffers attacks of madness; rather, he is a character conceived as a whole.

So, Don Quixote is introduced as a typical and unheroic, social type, who can only claim individuality through his pathological condition, through his pathological urge, his individuality, his character that he wants to become is pathological. He is not accepted as superior by any of the novels wisest characters or even by the very people that he tries to save one has the galley sleeves in their mind that he is trying to save.

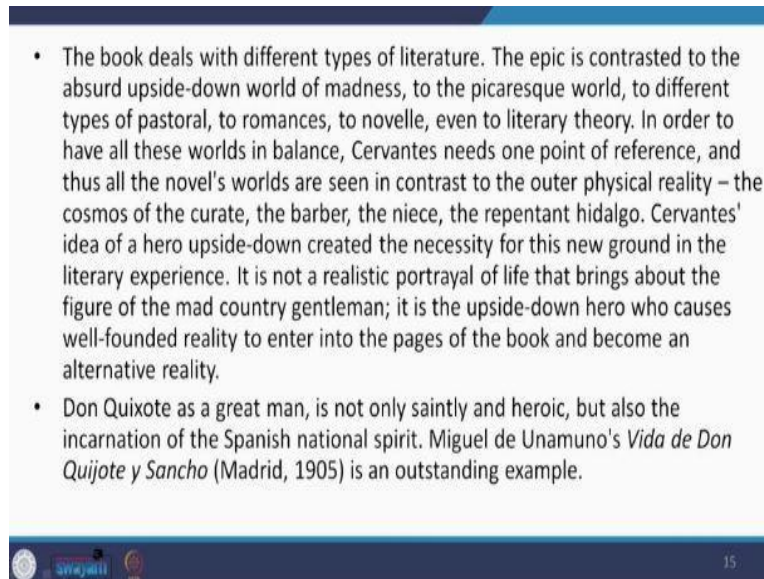
So, only ignorant people or fools admire him and consider him as a superior and often only as a result of their acceptance of an unquestionable social hierarchy. So, Don Quixote is only happily accepted when he retires to his ordinariness. Don Quixote is not accepted perse. When he goes back into the skin of the peasant that he is the noble peasant he is accepted. So, it is acceptance happens only when he abandons his madness and espouses his ordinary identity.

And the novel also ends with his death, because nothing novel can happen out of ordinariness. The exploits and so does the novel. The novel is anyway not about the ordinary peasant, it is about on Don Quixote. So, once this conflict, this friction is over the novel is

also over. In Cervantes's work, what holds madness up to ridicule is not reality but it constitutes another form of literature itself.

Don Quixote was not conceived as a sensible citizen that suffers attacks of madness. He is not clinically mad per se he is a character that is conceived as a whole that is an alternative reality to the ones available in a Renaissance society.

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- The book deals with different types of literature. The epic is contrasted to the absurd upside-down world of madness, to the picaresque world, to different types of pastoral, to romances, to novelle, even to literary theory. In order to have all these worlds in balance, Cervantes needs one point of reference, and thus all the novel's worlds are seen in contrast to the outer physical reality – the cosmos of the curate, the barber, the niece, the repentant hidalgo. Cervantes' idea of a hero upside-down created the necessity for this new ground in the literary experience. It is not a realistic portrayal of life that brings about the figure of the mad country gentleman; it is the upside-down hero who causes well-founded reality to enter into the pages of the book and become an alternative reality.
- Don Quixote as a great man, is not only saintly and heroic, but also the incarnation of the Spanish national spirit. Miguel de Unamuno's *Vida de Don Quijote y Sancho* (Madrid, 1905) is an outstanding example.

So, the book deals with different types of literature. The epic is contrasted to the absurd upside down world of madness, to the picaresque world, to different types of pastoral, to romances, to novel, even to literary theory. In order to have all these worlds in balance, Cervantes needs one point of reference and therefore all the novels worlds are seen in contrast to the outer physical reality be it the cosmos of the curate, the barber, the niece and so forth.

Cervantes's idea of an upside down hero creates the necessity for this new ground in the literary experience. It is not a realistic portrayal of life anything with that which brings about the figure of this mad country gentlemen; it is upside down hero that causes well founded reality to enter into the pages of a book which has both historical and effective dimensions. And so when this classical hero enters into the textual space or the textual actually becomes part of the ordinary man then there is a kind of alternative reality that is formed.

So, this when this upside down hero enters into the pages of the book of chivalric romance that he wants to posit and become he inhabits he epitomizes alternative reality. Don Quixote

is a man is not only saintly and heroic much differently from the lofty hero that the epic protagonist or the tragic protagonist is he is saintly and heroic in a different sense. And he is also incarnation of the Spanish National Spirit.

The figure of Don Quixote this imaginary character lays at the crossroads of so many different realities a multicultural reality, where experiences of trade experiences of Arabic chivalry, the chivalry culture of the moors, the Renaissance reality, the Christianization. All of these kinds of meet at a junction leading to the formation of Don Quixote. So, mean while they Unamuno's *Vida de Don Quijote y Sancho Madrid* is an outstanding example seen in that way. I would like to stop our lecture here today. And let us meet for another round of discussions in our on-swing lectures. Thank you.