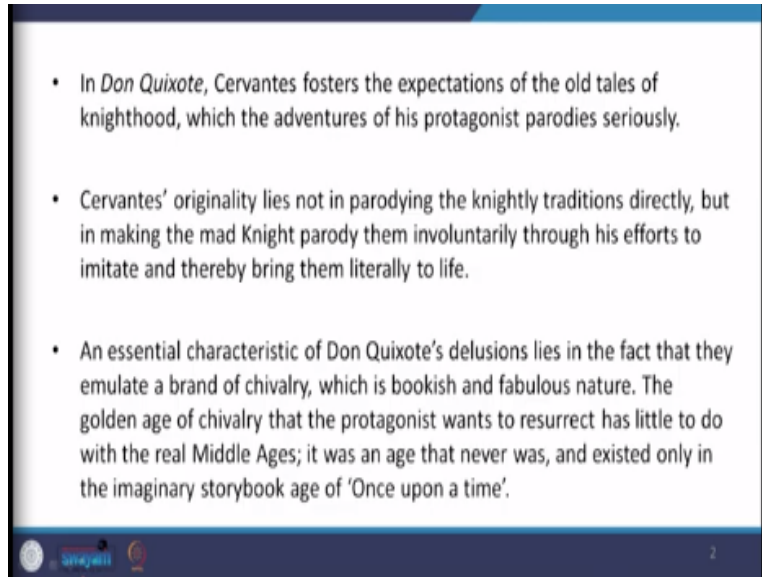


Narrative Mode and Fiction
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Lecture-13
Commentary on the Genre of Novel-IV

Good morning and welcome back to the lecture series on narrative mode and fiction. So, module 3 is about the commentary on the genre of novel and here we are mainly focusing on Don Quixote by Miguel Cervantes.

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So, in Don Quixote, Cervantes fosters the expectations of the old tales of knighthood which the adventures of his protagonist by the same name Don Quixote parodies seriously the renaissance period celebrates reason and rationality, scientific advancement in such a time space bringing in medieval romance and chivalric values lead to a kind of mismatch, a kind of a confusion that evokes laughter, it becomes ridiculous.

So, Cervantes's originality in this work lies not in parodying the knightly traditions directly but in making the mad Knight his protagonist Don Quixote parody that entire tradition, the chivalry values through his very efforts of wanting to imitate them or even imitating them. And

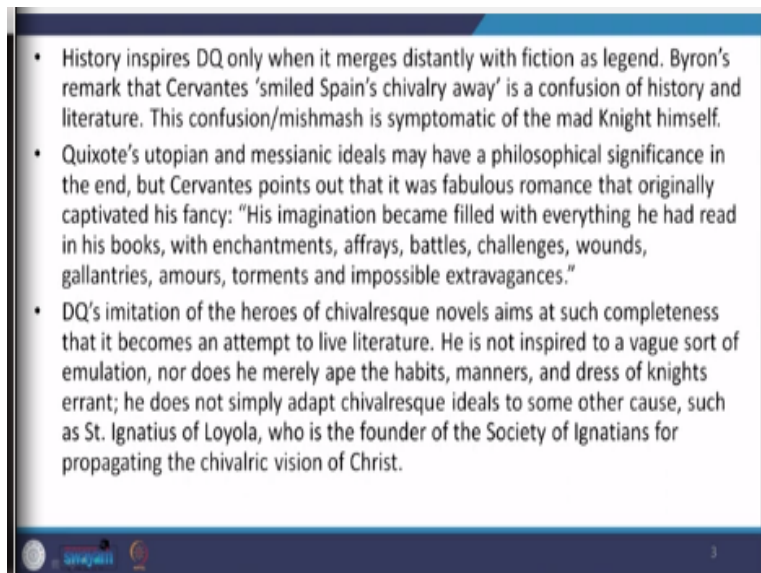
thereby trying to bring them literally to life he is trying to bring all the bookish characters, the characters of knightly romance characters of knightly adventures and medieval romance to life.

Now an essential characteristic of Don Quixote is delusions lies in the fact that they try to imitate a brand of chivalry which is necessarily bookish and a fabulous in nature. The golden age of a chivalry that Don Quixote wants to evoke that Don Quixote wants to live and bring back and thereby want to resurrect has a little to do with the real middle ages. It is a kind of ideal that can be found only in books, it was an age that never was.

So, whenever we are talking about some kind of golden era we are looking at some mythical unicorn in it and that unicorn actually never lived. So, therefore such an ideal such a utopian chivalric Europe, thriving with chivalric values with exploits with adventures existed only in the imaginary world, only in artworks, in story books and all these telltales, these fairy tales, these legends generally would begin with once upon a time.

That is not how real life works. So, we need to understand that rather than the real medieval European culture what Don Quixote is trying to emulate is the bookish version of the same, a more idealized version of the same.

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- History inspires DQ only when it merges distantly with fiction as legend. Byron's remark that Cervantes 'smiled Spain's chivalry away' is a confusion of history and literature. This confusion/mishmash is symptomatic of the mad Knight himself.
 - Quixote's utopian and messianic ideals may have a philosophical significance in the end, but Cervantes points out that it was fabulous romance that originally captivated his fancy: "His imagination became filled with everything he had read in his books, with enchantments, affrays, battles, challenges, wounds, gallantries, amours, torments and impossible extravagances."
 - DQ's imitation of the heroes of chivalresque novels aims at such completeness that it becomes an attempt to live literature. He is not inspired to a vague sort of emulation, nor does he merely ape the habits, manners, and dress of knights errant; he does not simply adapt chivalresque ideals to some other cause, such as St. Ignatius of Loyola, who is the founder of the Society of Ignatians for propagating the chivalric vision of Christ.

So, history inspires Don Quixote only when it merges distantly in a very tangential fashion with fiction as legend, so that is how legend is formed when myth and history, fiction and history interface. So, Byron's remark that Cervantes smiles Spain's chivalry is a confusion of history and literature. So, by saying that a Cervantes's smile Spain's chivalry away, Byron is referring actually to the kind of bookish chivalry culture being remembered which never existed in real society.

And this confusion is actually symptomatic of the mad Knight himself, he himself goes on to become a legend. We need to understand that Don Quixote by the time this character is thriving and performing and traveling into well into the second volume, he has created or rather Cervantes has created a historical provenance for him. So, either way the confusion lives, either we are historicizing fiction or we are fictionalizing history.

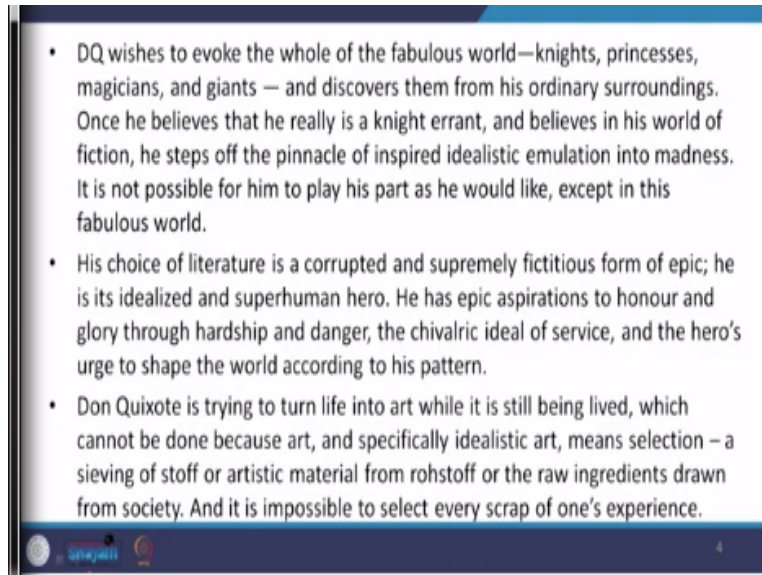
And that is by the time Don Quixote reaches second volume, he has become a legend. So, Quixote's utopian and messianic ideals may have philosophical significance by the time we reach the second volume. However, Cervantes points out that it was a fabulous romance that originally captivated Don Quixote or this fancy. To quote Cervantes, his imagination became filled with everything he had read in his books with enchantments, affrays, battles, challenges, wounds, gallantries, amours, torments and impossible extravagances.

Don Quixote's imitation of the heroes of a chivalresque novels. So, Don Quixote's imitation of the heroes of chivalresque novels aims at such completeness, that it goes on to become an attempt to live literature. So, in other words the protagonist wants to live what he is reading, he wants to transcribe bookish reality into life. He is not inspired to vague sort of emulation and nor does he merely ape the habits of the chivalric heroes.

The knights, he does not just copy the manners and the dress of the Knight's errands, he does not simply adapt chivalresque ideals to some other cause. Such as we find, so he does not simply adapt chivalresque ideals to some other cause as we find in the case of saint Ignatius of Loyola, saint Ignatius is the founder of the society of Ignatians for propagating the chivalric vision of Christ.

Don Quixote does not have any such lofty purpose in his mind, Don Quixote wishes to evoke the whole of the fabulous world constituting the knights, princesses, magicians, chants and discovers them from his own ordinary surroundings.

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Once he believes that he really is a Knight errand and believes in his own world of fiction, he steps out of the height or pinnacle of inspired idealistic emulation and he verges into madness. So, it is not impossible, so it is not possible for him to play his own part as he would like to accept in this fabulous world. So, Don Quixote's choice of literature is a corrupted and supremely fictitious form of epic, he is the idealized and superhuman hero doing all kinds of supranatural supra human acts within that conceived corrupted epic world.

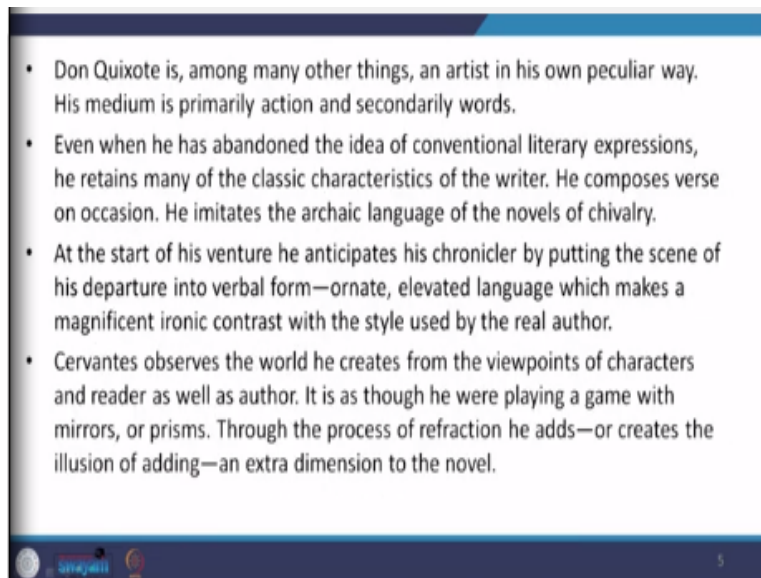
And he has epic aspirations of honour and glory that he wants to achieve through hardship and through dangerous exploits. And so he has imbibed the chivalric ideal of service and the heroes urge is to shape the world according to his own pattern, according to his own understandings. Don Quixote is trying to turn life into art while it is still being lived and this is an impossibility, this cannot be done.

Because art and specifically idealistic art means a selection, it is art is not equal to society, art happens any form of artwork happens through a sieving mechanism where we strain, we kind of

streamline, the artistic material from the raw ingredients that are available around us, the ordinary experiences around us. So, we are sieving the stuff or artistic material from raw stuff or raw ingredients drawn from society.

That is why it is impossible to select every scrap of one's experience and make it a part of art. Art is a more streamlined version of our more discursive and more random and more multifarious forms of experience.

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So, Don Quixote is among many other things an artist in his own peculiar way, he is writing his own story, he is writing his own identity and his own exploits out of his ordinariness, his medium is primarily his own action and secondarily his own words and also the words of Sancho Panza. Here we would also like to see the contrast between this Knight and his choir in terms of physical appearance, in terms of their aspirations.

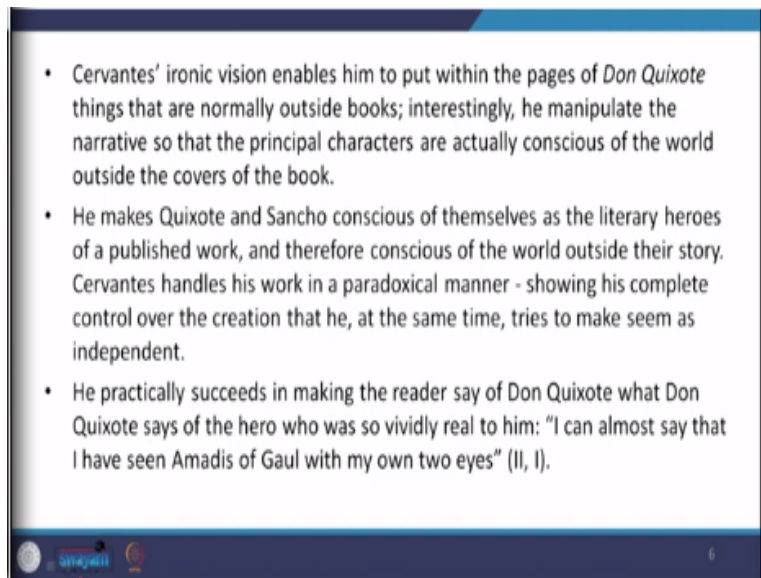
Don Quixote is an undernourished, lanky, starving kind of a man, his demeanor looks, his appearance looks like he is hungry and starving and not a very sturdy disposition as one would imagine in the case of a classic Knight. On the other hand the squired Sancho Panza is stout, is short, not only in terms of physical appearance but also in terms of their goals in life. Sancho is very much quite akin to his physical appearance.

Sancho is very much drawn towards sensory pleasures, so Sancho is interested in eating, in merry making and he is very happy with the island, the imaginary island that is gifted to him. Don Quixote ones not really interested in the immediate sensory pleasures, he is seeking some kind of timeless historical status, he wants to become a legend, he wants to become someone honorable and acquire some kind of timeless legendary value, a kind of hallow around him.

So, people will remember and respect him as a brave Knight, he is not that much interested in material pleasures. So, at the start of his venture Don Quixote anticipates his chronicler himself, he is putting the scene of his departure into verbal form which is an ornate elevated language that makes a magnificent ironic contrast with the style that is used by the real author Cervantes. So, Cervantes observes the world that he creates from the viewpoints of the different characters and the different readers as well as that of the author.

It is as though Cervantes were playing a game with mirrors and prisms and through the process of refraction he tends to add or create the illusion of adding an extra dimension to the novel.

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Cervantes's ironic vision enables him to put within the pages of Don Quixote, certain things that are normally not found within the frame of a book. Interestingly, the author manipulates the narrative, so that the principal characters are actually conscious of the world outside the covers

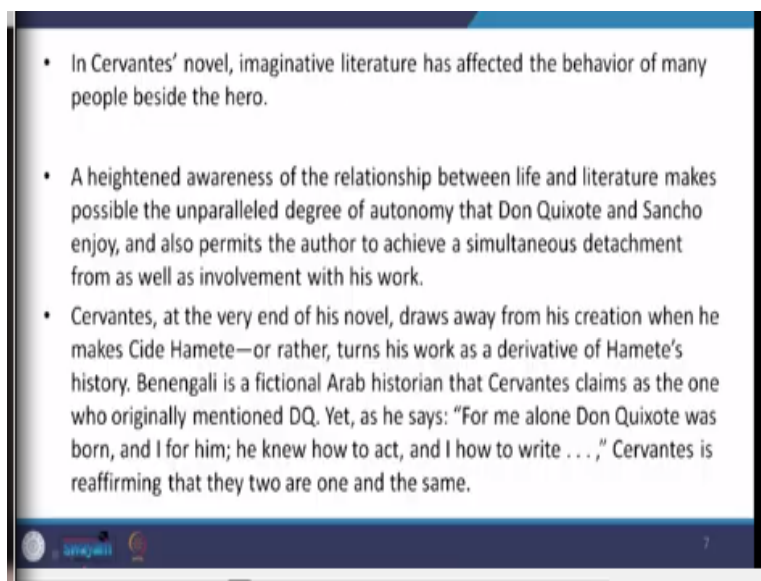
of the book. So, Cervantes makes a Quixote and Sancho conscious of themselves as the literary heroes of a published work.

And therefore they are conscious of the world which lies which exists outside of the frame of the book, outside the frame of this story. So, Cervantes handles his work in a paradoxical manner, he is showing his complete control over his creation, his novel and at the same time he tries to make it seem as functioning and happening independent of his authorial intervention. So, he practically succeeds in making the reader say about Don Quixote, what Don Quixote himself sees of a hero who was so vividly real to him.

So, at one point Don Quixote in the book in volume 2 book 1 says I can almost see that I have seen Amadis of Gaul with my own two eyes and this is exactly what the reader feels about Don Quixote, he becomes so alive, so three dimensional almost acquiring a historical origin, he is almost a historical figure to his by the time we are in second volume, we feel like saying that we have seen this character with our own 2 eyes.

In Cervantes's novel imaginative literature has affected the behaviour of many people beside the hero. So, we see that Don Quixote syndrome starts with the protagonist but it is available, it is present and observable among other characters too.

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So, a heightened awareness, relationship between life and literature makes possible, the unparalleled degree of autonomy which Don Quixote and Sancho in which Don Quixote and Sancho enjoy. And it permits the author to achieve a simultaneous detachment as well as involvement with his work. There are 2 things when Cervantes's creating a historical origin for Don Quixote one feels that Don Quixote existed before Cervantes's work, so he is not a figment of imagination.

And yet we see that the work is acquiring a novelistic form as a Cervantes' trace reader for example what to expect of a new genre that is not an epic that is not a romance. And we see that the very many exploits of Don Quixote and Sancho do not lead to any destination, does not make the story move from one point to another, they are arbitrary and they could go on and on, so an external form is being given through killing the protagonist.

In the end Don Quixote dies and why does Cervantes kill Don Quixote? Why does the Don Quixote die towards the end of volume 2? And that is where the book is coming to an end. This is also going back to the question of copyright, he did not want any other author to pick up, adapt from his or be too much inspired by his protagonist and come to close to writing another Don Quixote.

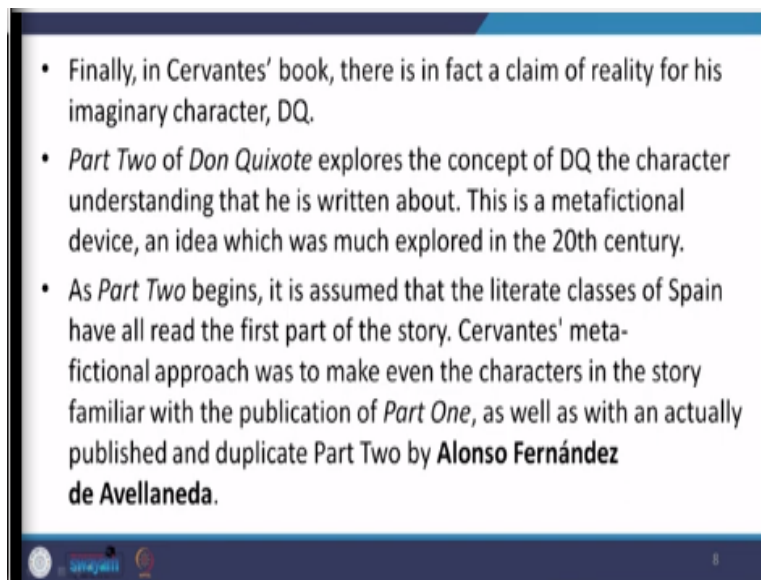
He just wanted his work to magnum opus which would not be possible had he left the book with Don Quixote alive in the end. So, after the hero has died, no one else could claim that Don Quixote has been resurrected and he has again resumed his exploits. He has recuperated from his sickness and he has once again started his journey with Sancho. This is not a possibility that or not an option that Cervantes wants to leave open for other authors to pick up.

So, we see that the vice script, the authorial grip, the authorial control does work, it is only because of the authorial control that the volumes are coming to an end. Volumes that are very seamless otherwise there is no story, it is a non-story, arbitrary exploits, arbitrary adventures which is not leading to anywhere really. So, only because the author wants do the two books come to an end.

So, and yet the characters become so three dimensional, so a real life they emulate the way real life works, real life functions we see that we become very unpredictable, almost they have acquired a fate of their own or they have their own call and their own calling and the author is pursuing them through their journey, the author is just following them through their journey. So, Cervantes at the very end of his novel draws away from his creation when he makes this character of Cide Hamete Benengali a historian or rather he turns his work as a derivative of Hamete's historical research.

So, Benengali is a fictional Arab historian which Cervantes claims as the one who originally mentioned Don Quixote. So, Don Quixote was first found in the pages of a history book written by Benengali. And yet even as Cervantes claims such a historical origin of or for Don Quixote. He says, for me alone Don Quixote was born and I for him, he knew how to act and I knew how to write. And as he sees the Cervantes is reaffirming that he and Don Quixote are nothing but one and the same they are almost each other's alter ego.

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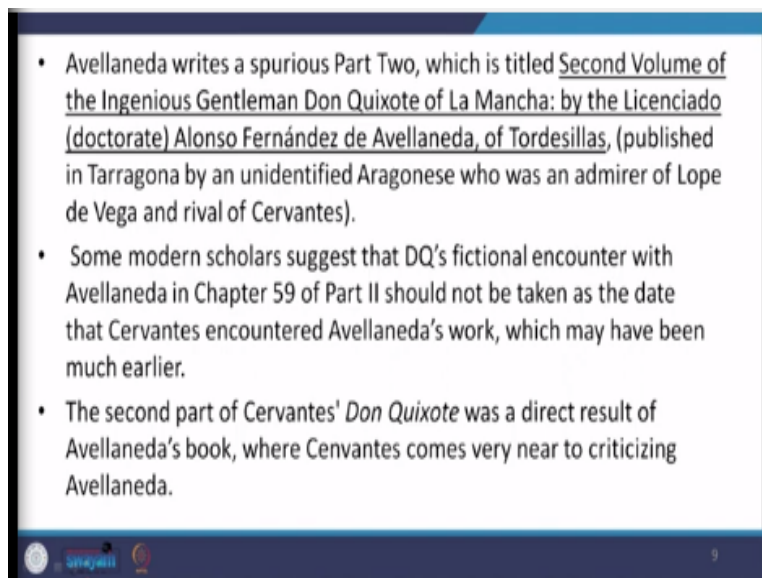


Finally in a Cervantes's book there is in fact a claim of reality for his imaginary character Don Quixote; this is something I was discussing. So, part 2 of Don Quixote explores the concept of Don Quixote the character coming to understand, getting to understand that he is being written about, he is being talked about, he is already famous. So, this is a meta-fictional device and an idea which was much explored in the 20th century.

As the part 2 begins it is assumed that the literate classes of Spain have all read the first part of Don Quixote. And so Cervantes's meta-fictional approach was to make even the characters in the story familiar with the publication of a part 1 or volume 1 as well as with an actually published and duplicate part 2 written by someone called Alonso Fernandez de Avellaneda.

So, and we see that volume 2 is being written precisely in response to Avellaneda's spurious version. So, we see this meta-fictional device or strategy coming back in modern and post-modern novels. So, it would not be wrong to say the Cervantes is the harbinger of this the post-modern novel, he is the first author to envision what a post-modern novel is going to look like.

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- Avellaneda writes a spurious Part Two, which is titled Second Volume of the Ingenious Gentleman Don Quixote of La Mancha: by the Licenciado (doctorate) Alonso Fernández de Avellaneda, of Tordesillas, (published in Tarragona by an unidentified Aragonese who was an admirer of Lope de Vega and rival of Cervantes).
 - Some modern scholars suggest that DQ's fictional encounter with Avellaneda in Chapter 59 of Part II should not be taken as the date that Cervantes encountered Avellaneda's work, which may have been much earlier.
 - The second part of Cervantes' *Don Quixote* was a direct result of Avellaneda's book, where Cervantes comes very near to criticizing Avellaneda.

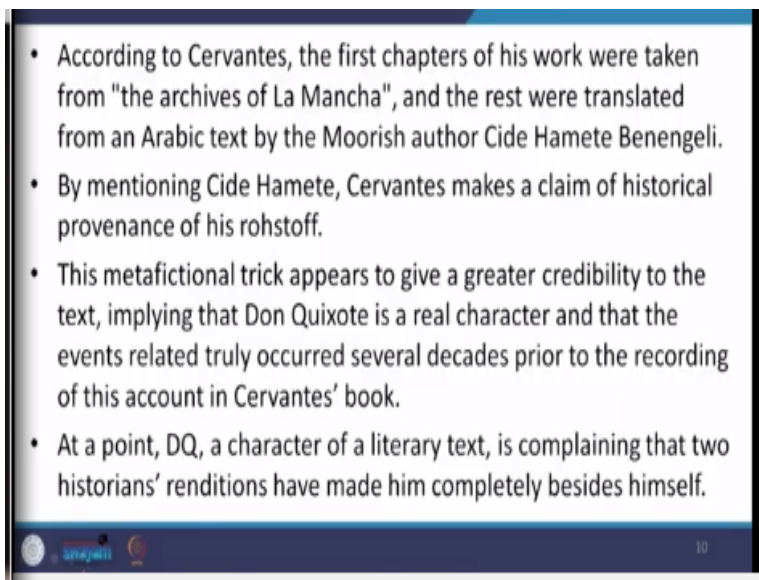
And Avellaneda the writer of duplicate Don Quixote writes his work because it has a continuation of Cervantes' volume 1 and he titles it as second volume of the Ingenious gentleman Don Quixote of La Mancha; by the Licenciado doctorate Alonso Fernandez de Avellaneda of Tordesillas, published in Tarragona by an unidentified Aragonese. So, this is we see that, this work with a rather long title is published in Tarragona by an unidentified Aragonese.

And he was an admirer of Lope de Vega and a rival of Cervantes, so he wants to steal some of the fame and glory as an author that Cervantes's enjoying in his current society. And he wants to as a way of stealing some of that Glory he wants to write a second volume of Don Quixote. And this is precisely the incentive; this is precisely the reason why Cervantes has to create his own second volume.

So, people can understand the real second volume of Don Quixote apart from the fake one. So, some modern scholars actually suggest like I said the Don Quixote's fictional encounter with Avellaneda. So, some modern scholars suggest that Don Quixote's fictional encounter with Avellaneda in chapter 59 of part 2 should not be taken as the precise date that Cervantes had himself encountered Avellaneda's work.

Because Cervantes' might have encountered it much earlier. The second part of Cervantes this is John Quixote was a direct result of Avellaneda's book, this is something I have been trying to say. This book has a major part of it coming very close to criticizing Avellaneda.

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So, according to Cervantes the first chapters of his work were taken from the archives of La Mancha and the rest were translated from an Arabic text by the Moorish author and historian Cide Hamete Benengeli. And by mentioning Cide Hamete Cervantes makes a claim of historical provenance for his rohstoff, his raw material. So, the raw material unlike it happens in the case of

a fictional work unlike it happens in the case of an imaginary work is not a completely made up, it has a some fact to back it the Don Quixote the person actually existed at some point in the Spanish society or so Cervantes's claims.

So, this meta-fictional trick appears to give a greater credibility to his work and it implies that Don Quixote is a real character and that the events related truly occurred, they truly happened several decades even before these events were recorded in Cervantes's book. And I mean this is just a small diversion or digression from what we are, this is just a small digression from what we are discussing.

We see that this may not be very close to the western epic but this is also this is something very close to the Indian Mahakavya where the protagonist already existed in the society, some historical facts about the protagonist where available from which Valmiki or Vyas pickup from which Valmiki and Vyas closely draw on while writing their masterpieces. So, coming back to Cervantes at a point on Quixote a character of a literary text just comes out of the book almost steps out of the frame of the book and is complaining that 2 historian's renditions have made him quite besides himself.

So, think of a fictional character who a Cervantes or who he himself claims to have existed at some point in time in the real Spanish society and complains how his real character has been distorted through the renditions of 2 different historians, how they have made him different from what he is? So, a character who is talking about the writers who write about him.

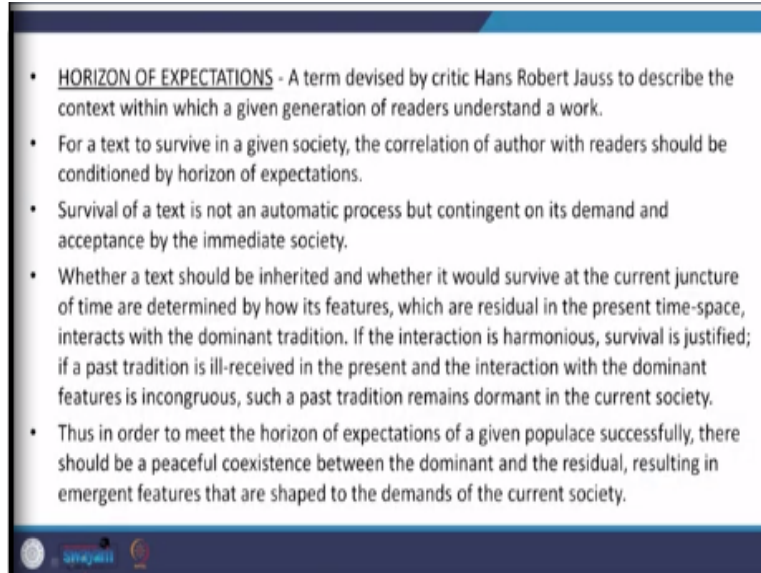
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- In Part I, Quixote imposes himself on his environment. By Part II, people know about him through "having read his adventures", and so, he needs to do less to maintain his image. So Part II gets more serious and philosophical.
- Cervantes deploys **metadiagetic** elements, where the character of the text moves out of the textual frame to talk about the text.
- So in DQ I, texts of romance were the central theme, whereas in DQ II, DQ I becomes the central theme. Just as romance foregrounded the reality in DQ1, DQ1 foregrounds the reality of the world in which DQ2 is made.
- In both parts, an earlier literature/literary trend becomes a part of the chronotope and structure of feeling of the text.

In part 1, Quixote imposes himself on his environment and by part 2 people know about him widely in the Spanish society, they have already read about his adventures and so he needs to do less in order to maintain his image. And by the part 2 or the volume 2, he becomes more serious and philosophical. So, Cervantes is also deploying metadiagetic elements where the character of the text is moving out of the textual frame and commenting on the text itself, commenting on the process of the making of the text, the writing of the text.

So, in Don Quixote part 1 texts are of medieval romance where the central theme whereas in Don Quixote part 2 volume 1 becomes the central theme. Just as romance foreground is the reality in Don Quixote 1, Don Quixote 1 foregrounds the reality of the world in which Don Quixote 2 is made. And in both parts, in both volumes and earlier literature or literary trend becomes a part of the chronotope and the structural feeling of the given text.

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- HORIZON OF EXPECTATIONS - A term devised by critic Hans Robert Jauss to describe the context within which a given generation of readers understand a work.
- For a text to survive in a given society, the correlation of author with readers should be conditioned by horizon of expectations.
- Survival of a text is not an automatic process but contingent on its demand and acceptance by the immediate society.
- Whether a text should be inherited and whether it would survive at the current juncture of time are determined by how its features, which are residual in the present time-space, interacts with the dominant tradition. If the interaction is harmonious, survival is justified; if a past tradition is ill-received in the present and the interaction with the dominant features is incongruous, such a past tradition remains dormant in the current society.
- Thus in order to meet the horizon of expectations of a given populace successfully, there should be a peaceful coexistence between the dominant and the residual, resulting in emergent features that are shaped to the demands of the current society.

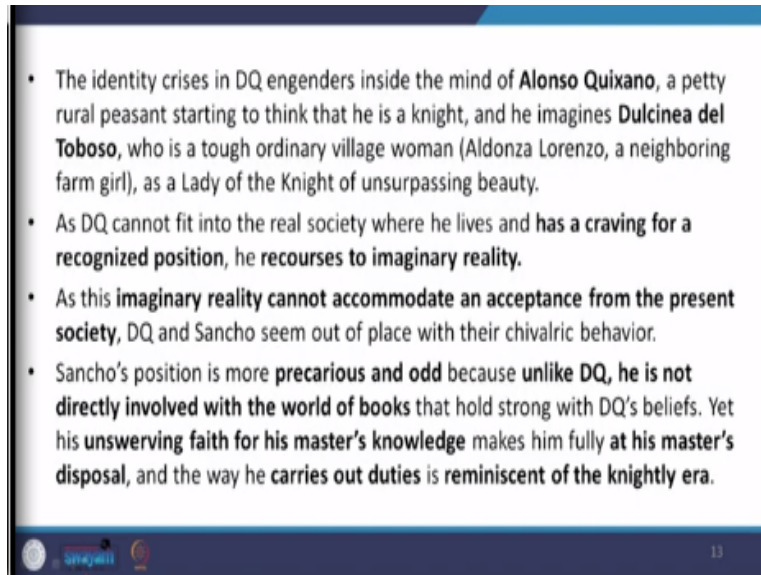
So, I would quickly like to harken back something that I have discussed in our previous lecture the term horizon of expectations which is the term devised by critic Hans Robert Jauss to describe the context within which a given generation of readers understand an artwork. So, for an artwork to survive in a given society the correlation of author with readers should be conditioned by horizon of expectations.

Survival of any text is not an automatic process but contingent on it is demand and acceptance by the immediate society. So, in other words whether a text should be inherited and whether or not it would survive at the current juncture of time are determined by how it is features which are residual in the present time-space interacts with the dominant tradition. If this interaction between the residual and the dominant traditions is harmonious then survival some of the residual traits is justified.

On the other hand a past tradition is ill received, it is not received very well according to the values of the present time and space and the interaction is thereby incongruous, interaction between the dominant features and the residual features is not concordant. Then such a past tradition remains dormant in the current society, it may re-emerge in some other era when it resonates with the current time-spaces, values or general Geist, the spirit of society.

So, in order to meet the horizon of expectations of a given populist, successfully there should be a peaceful coexistence between the dominant and the residual traditions which results in emergent features that are shaped according to the demands of the current society.

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The identity crises that we see in Don Quixote the engenders inside the mind of a petty rural peasant called Alonso Quixano, that is the original name of Don Quixote. And he has read too many chivalric romance books to start thinking that he is a Knight and he imagines at the same time another woman whose name is Aldonza Lorenzo, she is a neighboring farm girl as ordinary as Alonso Quicxano himself.

He starts imagining her as the lady of the Knight of unsurpassing beauty, in fact he starts calling this farm girl, this peasant woman by the name of Dulcinea del Toboso. So, she is the lady of the Knight and he is none other than the Knight himself. As Don Quixote cannot fit into the real society where he lives and he has a craving for a recognized position, he recourses to imaginary reality to bookish fabulous version of existence.

So, as this imaginary reality cannot sit well, cannot accommodate and acceptance from his present society. Don Quixote and Sancho seem out of place with their chivalry behaviour, with their chivalry values. Sancho's position is in fact far more precarious and odd because unlike

Don Quixote he is not directly involved with the world of books, that hold Don Quixote's belief together, that Don Quixote strongly believes in.

He does not have the same conviction as Don Quixote and yet not being directly involved with the world of books. He still has an unswerving faith for his master's knowledge and this makes Sancho fully at his master's disposal. And the way he carries out duties is very much reminiscent of the knightly era. He is the true squire of a Knight, although he does not really see the world the way Don Quixote how they sees and he can sense the danger that Don Quixote involves.

He is going to involve both himself and Sancho in, and he keeps very mildly warning Don Quixote but still has a lot of faith and also supports Don Quixote in all his misadventures. I will stop our lecture here today and let us meet again for another round of discussions in another lecture. Thank you.