

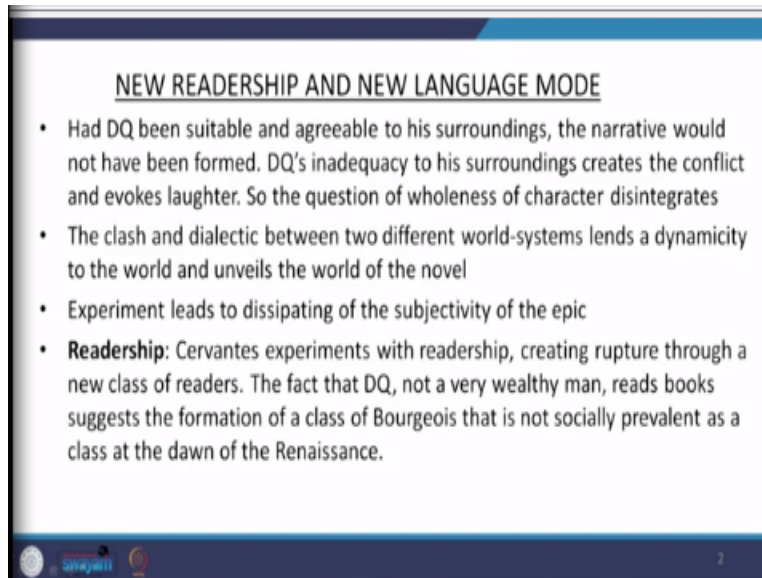
Narrative Mode and Fiction
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Lecture-15
Commentary on the Genre of Novel-VI

Good morning and welcome back to the editory mode and fiction. So, we are discussing commentary on the genre of novel based on our reading of Cervantes's Don Quixote. This is our last lecture on this topic. So, we have discussed about the various aspects of an important work such as Don Quixote. Further we need to understand how Don Quixote is creating a new language mode.

We have already mentioned in our earlier lectures how Don Quixote is in has a very important role in creating a new readership for this new genre called novel which is a breakaway from earlier genres such as epic or medieval romance or drama.

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NEW READERSHIP AND NEW LANGUAGE MODE

- Had DQ been suitable and agreeable to his surroundings, the narrative would not have been formed. DQ's inadequacy to his surroundings creates the conflict and evokes laughter. So the question of wholeness of character disintegrates
- The clash and dialectic between two different world-systems lends a dynamicity to the world and unveils the world of the novel
- Experiment leads to dissipating of the subjectivity of the epic
- **Readership:** Cervantes experiments with readership, creating rupture through a new class of readers. The fact that DQ, not a very wealthy man, reads books suggests the formation of a class of Bourgeois that is not socially prevalent as a class at the dawn of the Renaissance.

So, had Don Quixote being suitable and agreeable to his surroundings, the narrative would not have been formed. So, the very fact that a novel engenders from a conflict, a point of conflict, a point of clash, there is a central problem around which the novel revolves is something that is originating in Cervantes's Don Quixote. The conflict between the literary world of romance that

invades Don Quixote's mind and the physical world of renaissance where he is inhabiting, a clash between these 2 actually propels novel, propels work forward.

And once this clash this conflict is over the epitome of this conflict the Don Quixote himself is Don Quixote alias Alonso Quixano he dies. And with his death the narrative has no further propellant, it the narrative also comes to an end. So, Don Quixote's inadequacy to his surroundings basically creates a conflict and evokes laughter, evokes the parody, a sense of parody and a top-sitter weed world.

So, the question of wholeness of character disintegrates, the character that Don Quixote is that Alex that Alonso Quixano wants to become Don Quixote the Knight is happening as a as a result of a gap between the bookish world and the world of reality. So, through this gap, through this kind of fissure or disjuncture emerges the novel's hero, Don Quixote is a symptom of the novel's hello.

The Clash in dialectic between 2 different world systems, 2 different world views different ways of being lens dynamicity to the world and unveils the world of the novel. So, experiment leads to dissipating of the subjectivity of the epic. The epic as we have already discussed talks about the whole the ontological whole where everything is always already completed, there is no room for experimentation on the part of the epic hero.

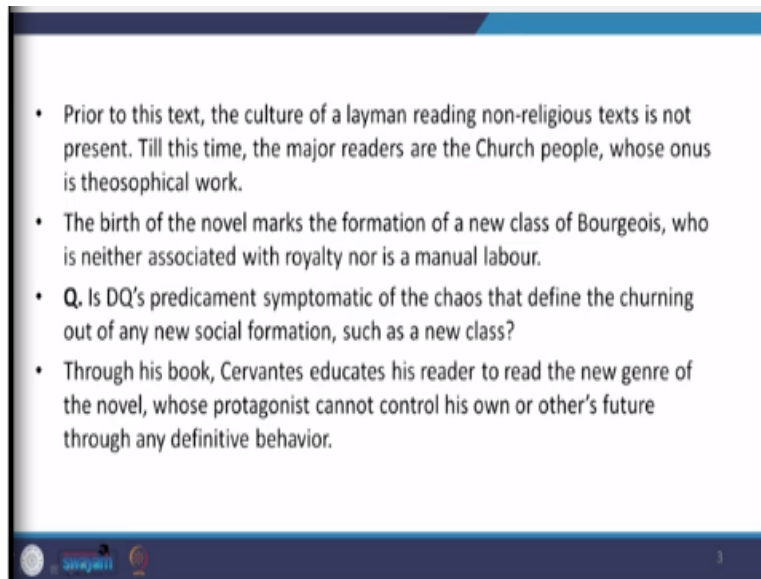
But here we have a different hero who is constantly experimenting with the life, with the world, there is a sense of unpredictability coming in, nothing ossifies, nothing holds for too long. Leadership regarding leadership we see that Cervantes experiments with what is expected of his readers, he is training the leader to acquire certain qualities and so with readership he is creating a rupture through a new class through the making of a new class.

Cervantes's work would be read by a class of people that ought to acquire certain qualities in order to understand. And in order to develop in a way a RAPO with the world that Cervantes's is creating. So, the fact that Don Quixote who is not a very wealthy man is doing the act of reading,

reading books, this very act of reading, collecting books from library and reading them avidly suggests the formation of the class of Bourgeois.

So, Don Quixote is almost the first sign the precursor of the Bourgeois class that is not socially available and prevalent as a class at the dawn of the renaissance. So, the thinking of Bourgeois class, a class that can read, that can think, that can interpret and have it is own voice. This is path breaking and this is happening with the character Don Quixote a peasant who is doing the act of reading, collecting books and learning almost acquiring the essence of the book and becoming a part of the book.

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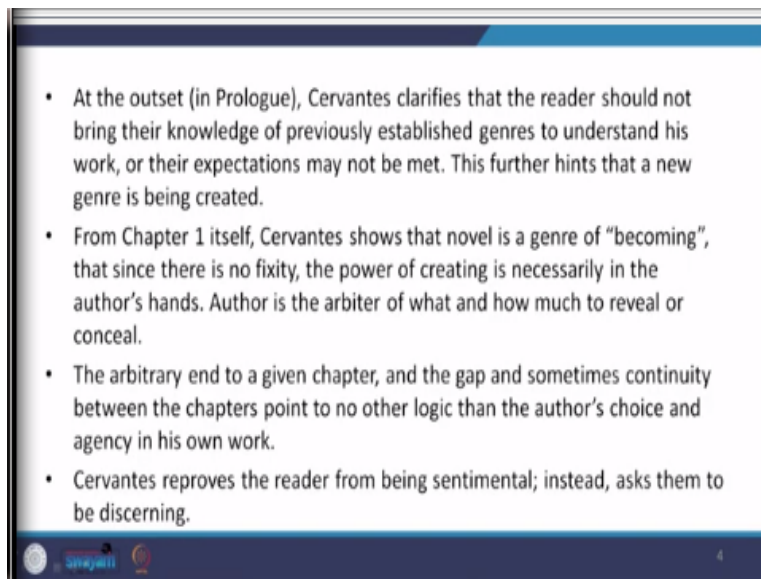
So, prior to this work, prior to Cervantes's Don Quixote the culture of a layman such as Alonso Quixano is reading non-religious texts is not available, is not present. Till his time the major readers are mainly the Church people, the clergy, the clergyman whose onus is theosophical works. So, the birth of the novel marks the formation of a new class of Bourgeois like I said. So, novel is a genre whose target audience is the Bourgeois class people who are neither associated with royalty nor with manual labour.

So, this is the beginning of what we know as the middle class, the intelligencia. Now one could ask, one would not be wrong to ask is Don Quixote's predicament the kind of rough experience that Alonso Quixano goes through because of adopting this character of Don Quixote is his

predicament is are the conflicts that do not give the faces and encounters with the world. Symptomatic of the chaos that defines the emergence of a new social formation such as the formation of a new class altogether.

Through his book Cervantes's educates his readers how to read this new genre of novel whose protagonist is not able to control either his own or others future through any definitive behaviour.

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So, at the very outset in the prologue a Cervantes clarifies that the reader should not bring their knowledge of previously established genres in order to understand his work. Otherwise their expectations might be frustrated, those expectations will not be met this further hints that a new genre is being created. From chapter 1 itself Cervantes shows the novel is a genre of becoming and since there is no fixity the power of creating is necessarily in the hands of the author.

Author is essentially the arbiter of what and how much to reveal or conceal, this is a typical of the novels created, novel's author the novelist. The arbitrary end to a given chapter and the gap and sometimes continuity between different chapters all of these point to no other logic than the fact that the author chooses to do so. And herein comes the agency of the author the looming presence of the novelist in his own work.

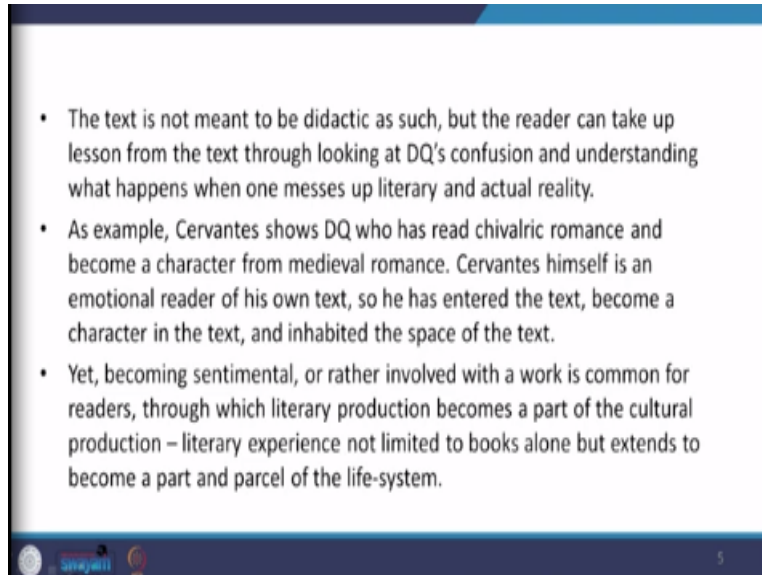
We see that at very arbitrary points the chapters in Don Quixote end, there could as well have been 2 more paragraphs or 2 more pages after the point where the chapter actually stops and one goes on to ask the reader wonders why it stopped almost midway. This is where comes in the authorial intention because the author chooses it that way. Sometimes there is a break between 1 chapter and it is preceding chapter or the chapter that follows, there is no continuity, sometimes there is.

So, this arbitrariness in a way shows the figure of the novelist looming large in his own work. Cervantes reproves the reader from being sentimental, now that is another quality expected of the novels reader, the new genres reader. The novelist's reader should expect to work that ought to be discerned that ought to be read as a piece of artwork with through maintaining certain distance and without being sentimental once.

A reader becomes sentimental, the reader forgets the gap between literary reality and physical reality, the world in which the reader is living this difference is almost lost and the reader becomes Don Quixote. Acquires the Don Quixote syndrome becomes part of the literary world, becomes a character within the frame of the book, his mind is kind of arrested from which he cannot come out.

So, the text is not meant to be didactic either the novel the modern genre is not preachy, so that the reader can take up lesson from the text through looking at a Don Quixote's confusion however so. The text is not directly preaching but through looking at Don Quixote's case, his predicament the readers ought to learn take it as an example. And not become or not internalized Don Quixote's confusion themselves and the better understand as Cervantes implies, the readers better understand what happens exactly when one messes up one when one confuses between literary and actual reality.

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So, as an example Cervantes shows Don Quixote who has read too much of chivalric romance and has become a character from medieval romance himself. Cervantes is himself an emotional reader too; he is reading his own work with a lot of emotion. So, here is this paradox where Cervantes reproves the act of reading emotionally or bringing in too much of sentimentality but he is also an emotional recipient of his own artwork of his own art, he is reading it emotionally what he has created.

So, he has also now entered into the frame of the text, what he has created has also engulfed him in a way he has become a character in the text and now he inhabits this piece of the text, is it right? So, yet one understands like all having said and done becoming sentimental or rather involved with the work is but common with for most if not all readers through which literary production becomes a part of the cultural production.

So, the literary and the cultural productions are not really mutually exclusive and face of the overlap they speak to each other. The literary experience is not limited only to books alone but the extent they flow out of books to become a part and parcel of our life system. They flow into one another; they cannot be isolated for too long and permanently.

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- According to Cervantes, the way to maintain objective distance is by being conscious of and observing the way in which a text is formed.
- The text reveals the consciousness of the author and the reader. It is only through such consciousness/awareness that the third reality – a literary reality can exist, which is distinct from the reality of the author as well as the reader.
- Through DQ, one also notes how a **genre contradicts itself through its process of evolution**, and in this journey, it goes on to become something else. E.g. DQ, the pioneer of the novel genre does not emulate contemporary life but forges his own reality, makes no classic claim, in fact presents a **burlesque of reality to the readers**.
- However, later on Cervantes' work becomes the **generic marker of Western classic novels** that emphasize **establishment of reality**. For the novel, **verisimilitude with reality** is very important.

So, according to Cervantes, the way of maintaining objective distance is through being conscious of and observing the way in which a text is formed. So, how can we be unsentimental readers? Through observing how bit by bit a new genre is happening and this is what he is precisely doing in Don Quixote, it is a commentary on the genre of the novel as well as the first novel in all his write.

So, when we follow the structure, the formation of a work, what goes into the making of work, we do not so much relate with the incidents and the characters, we are outside of the frame of the text. So, the text reveals the consciousness of the author and the reader, it is only through such consciousness such awareness that the third reality which is a literary reality can exist. And this literary reality is however distinct both from the reality of the author as well as that of the reader.

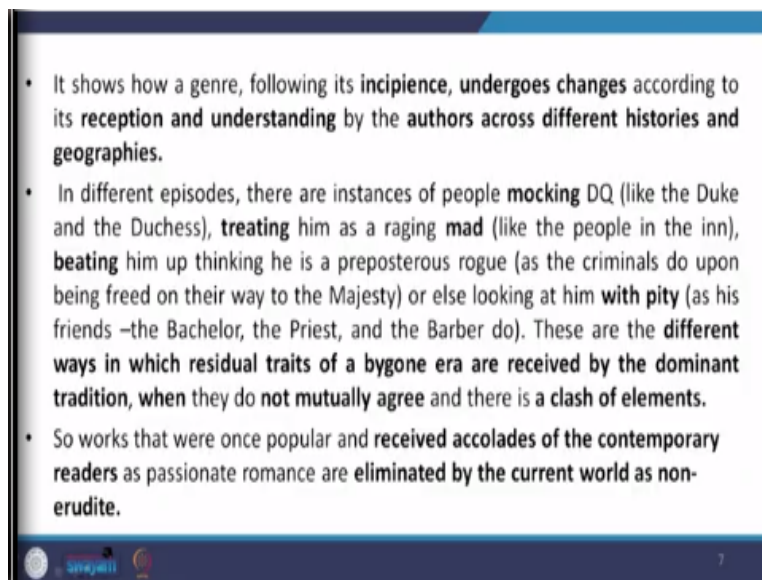
Through Don Quixote one also notes how a genre contradicts itself through it is process of evolution during our introductory lectures on genre study or genealogy we were seeing how genres cannot be put into water tight compartments, they flow into each other they exist necessarily in a hybridized forms. And so during his journey it picks up a lot of new features while shedding old features it goes on to become sometimes, it goes on to become something quite besides what it was at it is provenance.

For example Don Quixote the pioneer of the novel genre does not really imitate the contemporary life but forges his own reality, he lives in a make-believe world of medieval romance and makes a new classic claim in fact he presents a burlesque of reality to his readers. However, later on Cervantes' work becomes the generic marker of western classic novels and the classic novel as a genre emphasizes establishment of reality.

Here we are thinking of the realistic and naturalistic tradition, the tradition that the realist and naturalist writers followed where very similitude with reality becomes very important, all the details, all the descriptions where word is equal to world. Word replicates world is at the heart of this entire movement, we see this a lot in 18th and even 19th century writings. But Don Quixote being the beginning point of the novel is showing us only a reality that stands on its head.

A completely subverted form of reality at least that is what Don Quixote the protagonist the hero posits. He is anything but imitation or very similitude with the renaissance society where he lives; he is a complete break off from that.

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So, this shows how the novel as a genre itself has traveled. A genre following its incipience undergoes changes, a world of changes according to its reception how it has been received in a particular society, how it has been understood and interpreted and reproduced the question of

adaptation, reception, influence, local influences all of these matter and that is how we have different avatars of novel emerging across, different histories and different geographies.

So, they pick up from the image, it is surroundings immediate phenomena the immediate movements around them. So, in different episodes there are instances of people that are mocking Don Quixote such as we see in the episode of the Duke and the Duchess, they are treating him as a raging mad like one sees in the episode of the inn, the people in the inn treat him like a mad person.

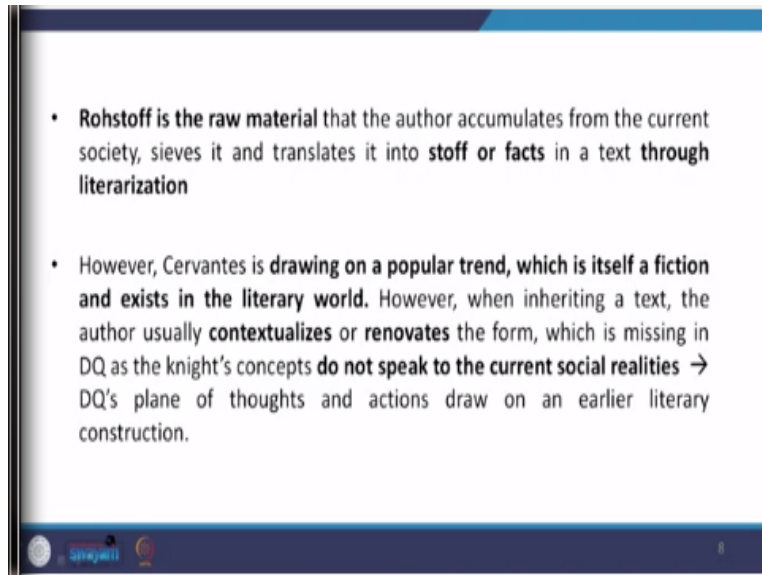
They even beat him up thinking he is a preposterous rogue as the criminals do once they are freed on their way to the majesty. And sometimes they also look at him with pity as is the case with his friends the Bachelor, the Priest and the Barber. So, these are the different ways actually in which any residual tradition or any residual artistic trait from a bygone era is received, is encountered by the dominant tradition.

So, Don Quixote is the figuration, he is the embodiment of the world gone by a bygone era, a past tradition that does not fit well into the renaissance society. And this is how the dominant tradition treats something that is a remnant that is just the vestiges of an earlier literary culture they are the pity, they think it is mad, sometimes beat it up have very extreme reactions towards it.

And this is what happens when the dominant and the residual traditions or cultures do not mutually agree and there is a clash of elements or values. So, works that were once popular ones avidly read and accepted, widely received accolades of the contemporary readers as passionate romance are eliminated by the current world. And in fact the renaissance world which is a current world where Cervantes's writing considers these passionate.

Once upon a time passionate romance as non-erudite, they are not really appealing to the scholarly expectations, the erudite expectations of the readers, they do not match the reader's Horizon of expectations.

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So, I was also talking about Rohstoff or the raw material and this stoff. How does literalization happen? Rohstoff is the raw material that the author accumulates from the current society and then sieves it and translates it into stoff or the selected facts that contribute towards an artistic work or a literary text. This is the process of literalization; we are streamlining whatever random arbitrary ingredients that we find from society.

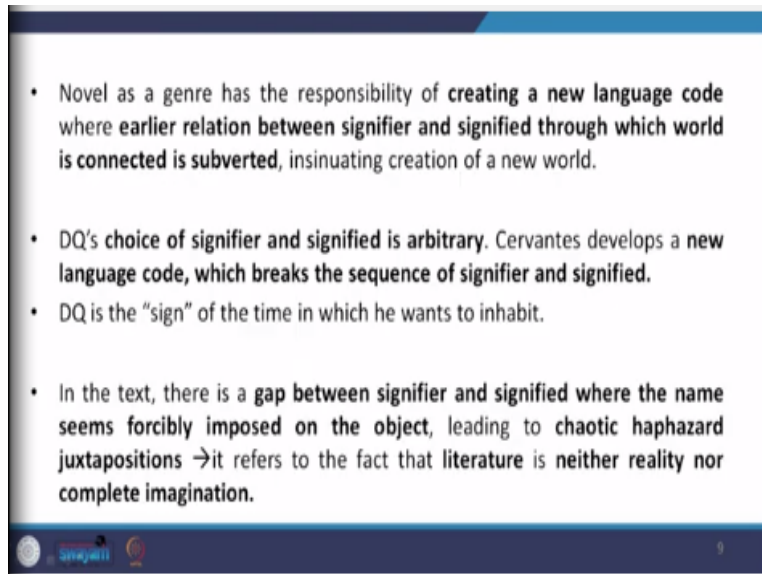
The artist streamlines and strains it further, sieves it further. However Cervantes is very intentionally drawing on the popular trend of chivalry romance which is itself a fiction, it is not a social reality and it exists in the literary world. However when inheriting such a tradition the author does not contextualize or renovate the form in a way which could perhaps fit well with the expectation of the current renaissance society.

And like I said he is doing it very consciously in order to have that comic element, that is why it evokes laughter when we have medieval romance in a different society, in a renaissance society and not in a modified or more agreeable or more polished form but in all its crudeness it evokes laughter. It appears as ridiculous, the language is so anachronistic, people talking, using balance, the language of balance and verses while walking and doing ordinary acts is hilarious.

This renovation of the medieval romance is consciously not there, Cervantes wants to make it look like a misfit that is why. And so Don Quixote as a nice concept do not speak to the current

social realities at any point whatsoever. He is a complete cut-off from the contemporary social realities Don Quixote's plane of thoughts and actions draw on an earlier literary construction.

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Now novel as a genre has the responsibility of creating a new language code where earlier relation between signifier and signified through which the world is connected is revisited and kind of subverted and problematized. And this problematic relation or this problematized relation between signifier and signified insinuates creation of a new world, the world of novel. Don Quixote's choice of signifier and signified is arbitrary, so calling a windmill as a giant, he sees a giant in something that everyone else in a society marks as the windmill.

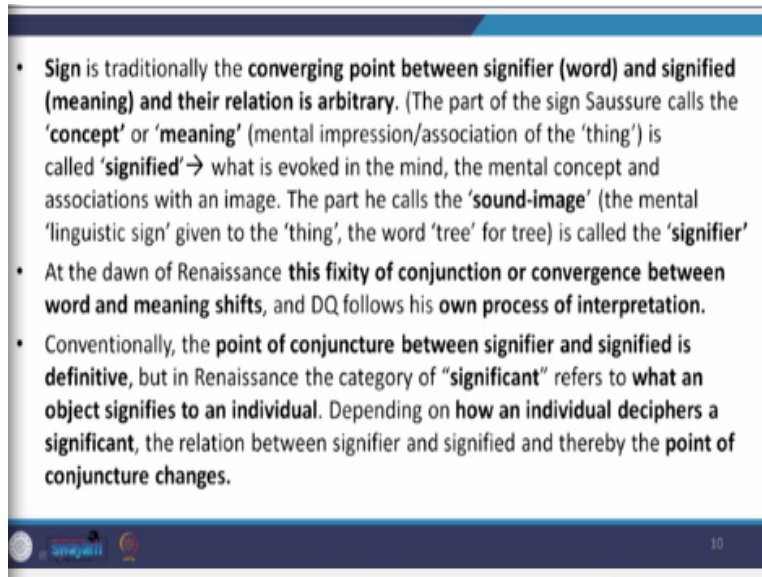
He sees a helmet in something that the rest of the society would call as a basin. So, Cervantes develops a new language code through seeing ordinary things around us through the eyes of Don Quixote seeing them afresh, seeing them alternatively, seeing them differently through a character like Don Quixote. It is a break, I mean it causes a break in the sequence of signify and signified and so Don Quixote is a sign of the time in which he wants to inhabit.

In the text there is a very clear gap between signifier and signified where the name seems forcibly imposed on the object and it leads to a chaotic half-hazard juxtapositions. And it refers to the fact that literature is neither reality nor complete imagination. From this confusion also emerges the agency of the thinking man, a man that can create a world through his words, Don

Quixote how they has most certainly created the world. So, it is quite paradoxical and interesting that while Don Quixote is never, he is anything but a part of the renaissance society he is also the essence of the very renaissance man, the thinking man who is the god of inventions, very many inventions.

He is thinking, he is doing the act of imagination and that is why he is different, he is creating the world in his own terms. That adds a lot of owners to the human as an agent moving away from the godly world of epic to the human that is in charge that can make his own decisions. Don Quixote is a symptom of that he bears that entire concept in his character.

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So, now sign, (()) (27:45) this is in terms if we think of (()) (27:49) linguistics, we know that sign is traditionally the converging point between signifier and signified. And we all know that the relation is arbitrary to hearken back what Ferdinand this is yours says, the part of the sign that refers to concept or meaning is the signified whereas the sound image, the mental linguistic sign is the signifier.

So, at the dawn of renaissance, this fixity of conjunction or convergence between word and meaning shifts, at the dawn of renaissance fixity of conjunction or convergence between word and meaning shifts. And Don Quixote are the follows is own process of interpretation, here is a

symptom of the novel's hero who like I said can do the act of thinking, who is creating a world as a thinking agent.

The world has not created him as a finalized completed individual or a continuation of his community. He is not his community; he is a being who is constantly becoming in his own right. So, conventionally the point of conjuncture between signifier and signified is definitive and final, that is how metal language works, that is how institutions also work. When we all agree to a fix convergence between a word and its corresponding meaning and it goes on to explain how family works, a school works, different social codes work, how a classroom works.

So, they all have the same rules that explain the functioning of metal language, the different institutions also work in a similar fashion. We know how to behave in a library, in a classroom, in a bus and so forth, so there are certain unsaid rules that we follow as a part of a collective. However, in renaissance society the category of significant is there, which refers to what an object signifies to an individual.

So, the individual in other words becomes visible, becomes important, it is not about what something is supposed to mean traditionally or conventionally or because one has been tutored to understand that this is the meaning but what it signifies to the individual? The question of interpreting, the question of decoding something in individual capacity comes in and hence comes in the essence of the thinking man, who is the God in the modern world basically?

So, depending on how an individual deciphers the significant, the relation between signifier and signified and thereby the point of conjuncture changes. So, for one it could be windmill because that is how the person has been tutored and trained to understand, what someone else who wants to imagine, fantasize or dream differently. It could be a giant, a figure from Iliad or Odyssey. So, we see a great poet I mean a lot of poeey, a lot of poetic quality in Don Quixote almost a saintly figure, we have discussed about this earlier.

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- An **entire system of convergences** flow from this conception of “significant”, where the **world is not tied to the same relation between object and meaning**
- Through this, Cervantes does the following –
 - (a) Makes reader aware of the **power of language that can make the world look different (the way one wants to look at it)**
 - (b) Manifesting that language cannot **represent** reality, novel **deploys language to interpret and construct** a reality
 - (c) DQ represents the **post-Renaissance world of a self-conscious man, a model for his readers.**

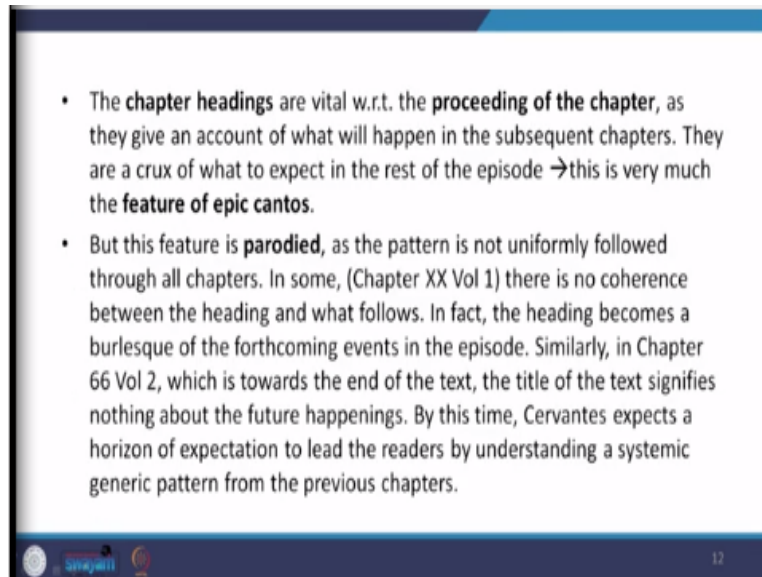
So, an entire system of convergences flows from this concept of significant, significant meaning how the word and meaning converge for me in particular, not what meta language has to give. As sign, so sign is not the same as significant, sign is the traditional point of convergence between signify and signified. Whereas significant is happens through individual interpretation. It is a conjunction that happens to individual choice and interpretation with the world is not tied basically to the same relation between object and meaning.

So, through this Cervantes’ is doing something fundamental. A, he is making the reader aware of the power of language which can make a world, remake a world, renovate a world and make it look different and the way one wants to look at it. B, it is manifesting that language cannot represent reality and novel deploys language as a way of only interpreting and constructing one version of reality.

Reality in it is entirely cannot be captured in and through language as a way of digressing from this, I would quickly like to mention how this very idea that Cervantes’s using here has been later on used so vividly in trauma literature. I mean trauma literature can happen only through the failure of language through cognizance of this failure where not everything that traumatized person encounters can be transmitted and poured out and contained in language there.

There is a lot of this experience that still remains unsaid and will always remain that way. So, language is inadequate in capturing whole of human experience, the cognizance of that is coming with this new genre of the novel. Then Don Quixote also represents the post-renaissance world of a self-conscious man, who is also a modern for his readers.

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So, we see that the chapter headings Don Quixote are vital with respect to the proceeding of the chapter. So, for example they give an account of what will happen in the subsequent chapters. And this is where we find in the title of the chapter we find the crux of what to expect in the rest of the episode. The titles are rather long most of the times and they give us the crux of what to expect in the rest of the chapter.

And this is also a feature of the epic cantus, in epic we find something exactly like this, the chapter's title or the first initial few lines will give you energies what to expect in the rest of the chapter. So, once again it is carrying some of the remnant traditions of epic but in a parodied fashion. This feature is parodied in Don Quixote thereby implying that this is not quite an epic, this is a different genre that Cervantes is trying to paint.

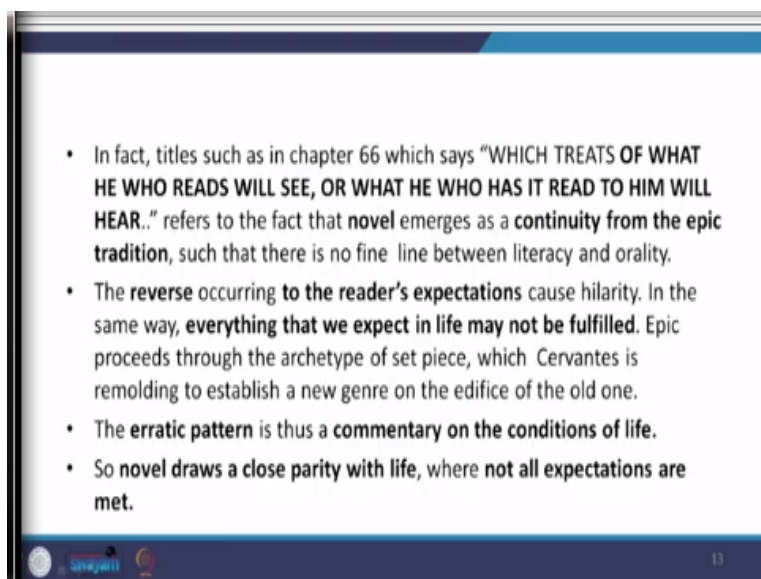
So, this feature is parodied because the pattern is not uniformly followed through all the chapters, not in all chapters do we find that the heading gives away what is going to happen in the chapter itself. Sometimes it is delusive, it deludes, it confuses the reader. Such as one sees in

volume once a chapter 20, there is no coherence between the heading or the title and what follows in fact the heading becomes a burlesque of the forthcoming events in the episode.

In a similar way in chapter 66 of volume 2 which is towards the end of the text, the title of the text signifies nothing about the future happenings. And by this time Cervantes has created a horizon of expectation for his readers which lead the readers through understanding a systematic generic pattern from how the previous chapters have worked. By the time one reaches chapter 66 of the second volume they know that sometimes the headings might give away the incidence in the chapters, sometimes it could be a complete parody, a burlesque.

So, it is just the opposite happening in the chapter, the heading dilutes, sometimes the heading says nothing, it has no relation with the rest of the chapter. So, it is also commenting on the conditions of life. The title is the expectation that we have from life at the beginning, at the outset and that expectation may sometimes be met but in many situations in most instances in a modern world expectations in life are not met, that is how life is human existences flawed, it is a commentary on that.

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So, titles as one finds in chapter 66 which says I read out the title of the chapter which is rather long which treats of what he who reads will see or what he who has it read to him will hear. Such a title refers to the fact that the novelist genre emerges as continuity in a continuation with the

epic tradition. Such that there is no fine line between literacy and orality, we are talking about someone reading and seeing almost envisioning what is being read and there is also the act of hearing.

We have a reader and a listener or someone who is reading it and are those who are listening to it, a collective kind of act, not the modern form of novel that one reads individually sitting in an issue where the society is not involved. It is still not there, Cervantes's novel the first attempt at writing novel still bears vestiges of the epic tradition. So, someone who reads it to others and others who hear it that kind of oral quality, orality is still present as one can understand from the title.

And like I already said the reverse sometimes occurring to the reader's expectations lead to laughter. It evokes laughter, it causes hilarity, so you read something in the title an expectation is created the chapter is a complete converse, completely frustrates and foils that expectation. So, we start understanding how life works, how life functions and literature is trying to capture the essence of life in that way.

Similarly everything I mean like I said what we expect in life everything that we expect in life may not be fulfilled. Epic proceeds through the archetype of set piece, which Cervantes is remolding, revisiting in order to establish a new genre which is still standing on the edifice of the old. So, novel is standing on the edifice of epic, speaks to epic in certain sense but it makes it very clear that it is a breakaway from the older genre, the entire human expectations in the world of novel is very different, so is the hero of the novel very different from the epic hero.

The erratic pattern that one finds in the first attempt at writing a novel in the commentary or novel that Don Quixote is. It is also a commentary on the conditions of human life, so novel draws a close parody with how life works, where not all expectations are met.

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- In a way, **Cervantes makes a construction of life, of what life looks like**, through his **act of writing and creating a new genre**.
- DQ is a **breakaway from the homogenized, structured Europeanized society**. However, how he reacts to a given circumstance may be **speculated**, but cannot be **criticized**.
- DQ's disjuncture from real life is symptomatic of how the **Renaissance society** go on to **question the Church**, leading to **deconstruction in existing beliefs and ethics**.

In a way, Cervantes makes a construction of life, of what life looks like through his construction of this new genre through his act of writing and creating the first novel. So, Don Quixote one has to remember is a break away from the homogenized structured Europeanized society. However, we see that the hero reacts in an erratic fashion in a ridiculous fashion, 2 different circumstances. And as readers we could speculate, we could try to guess what he is going to do, what is his next move, what he is going to do next in the future?

And such an odd eccentric figure like Don Quixote could be speculated, could be persuaded, could be even beaten up but not criticized. That is also the unpredictability of the modern novel, he is the beginning point of it, he almost carries the germ the essence of the novel. One could speculate, one could even dislike but there is no point in criticizing the way Don Quixote is we take him for what he is, the whole of him.

Otherwise it becomes a mediocre version of Avellaneda's Don Quixote who is constantly trying to justify himself with respect to the one in surroundings and the reality constantly trying to dialogize with reality and in a way demeaning his own madness. So, do not give this disjuncture from real life is symptomatic of how the renaissance society goes on to question the Church. These theosophical ideas which leads to deconstruction in the pre-existing beliefs and ethics.

I would like to stop our lecture here today, this topic ends with this lecture and we are going to meet again with another round of discussions with a new module and a new topic. Thank you so much.