

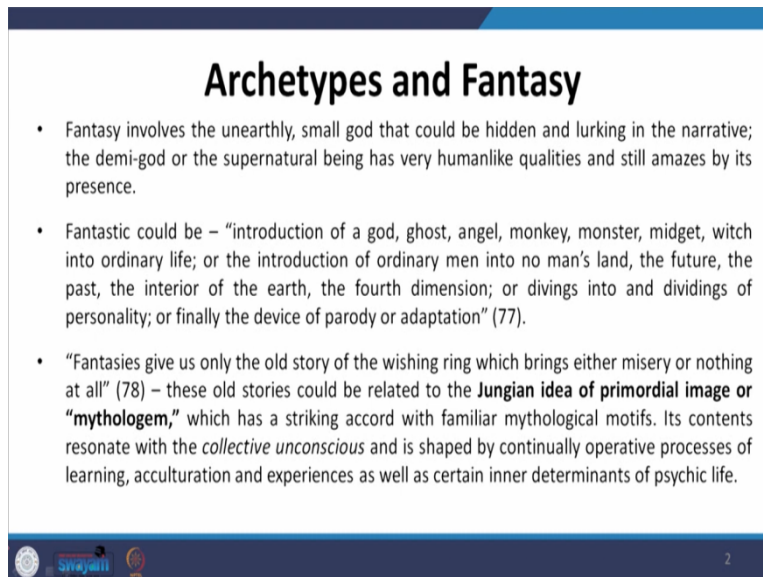
Narrative Mode and Fiction
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Lecture – 27
Features of the Novel - VI

Good morning and welcome back to the lecture series on narrative mode and fiction. We are discussing features of the novel in the light of E.M. Forster work aspects of the novel. So in the last lecture we were talking about fantasy and prophecy, the fantastic and the prophetic elements that we find in the novel. As a continuation of the discussion, we need to understand that fantasy involves the unearthly we were talking about the small gods that do not make large claims that do not come to transform us in a very big way.

But that, nonetheless Illumed in the narrative, both fantasy and prophecy are like bars of light, which cannot show in the narrative, but which transform everything around it. So this small God of fantasy could be hidden and lurking in the narrative.

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Archetypes and Fantasy

- Fantasy involves the unearthly, small god that could be hidden and lurking in the narrative; the demi-god or the supernatural being has very humanlike qualities and still amazes by its presence.
- Fantastic could be – “introduction of a god, ghost, angel, monkey, monster, midget, witch into ordinary life; or the introduction of ordinary men into no man’s land, the future, the past, the interior of the earth, the fourth dimension; or divings into and dividings of personality; or finally the device of parody or adaptation” (77).
- “Fantasies give us only the old story of the wishing ring which brings either misery or nothing at all” (78) – these old stories could be related to the **Jungian idea of primordial image or “mythologem,”** which has a striking accord with familiar mythological motifs. Its contents resonate with the *collective unconscious* and is shaped by continually operative processes of learning, acculturation and experiences as well as certain inner determinants of psychic life.

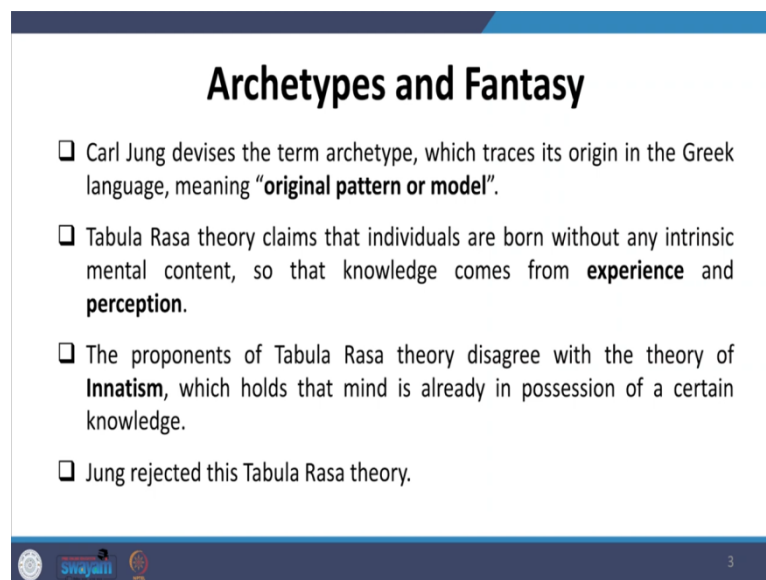
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The demigod or the supernatural being has very, you know, human like qualities and it still never ceases to amazes by its presence. So fantastic, could be in the words of E.M. Forster, I quote from the book, introduction of a god, ghost, angel, monkey, monster, midget, witch into ordinary life, or the introduction of ordinary men into no mans land, the future, the past, the interior of the earth, the fourth dimension, or diving’s into and dividing of personality or finally the device of parody or adaptation, unquote.

Once again, he says in another part of the work, fantasies give us only the old story of the wishing ring, which brings either misery or nothing at all, unquote. So, these old stories could be related to the Jungian idea of primordial image or mythologem and the idea of primordial image that Carl Jung conceives for the first time which has a striking accord with familiar mythological motives.

So, the contents of the primordial image resonate with our collective unconscious and it is shaped by continually operative processes, such as learning acculturation and experiences as well as certain inner determinants of psychic life.

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Archetypes and Fantasy

- ❑ Carl Jung devises the term archetype, which traces its origin in the Greek language, meaning “**original pattern or model**”.
- ❑ Tabula Rasa theory claims that individuals are born without any intrinsic mental content, so that knowledge comes from **experience** and **perception**.
- ❑ The proponents of Tabula Rasa theory disagree with the theory of **Innatism**, which holds that mind is already in possession of a certain knowledge.
- ❑ Jung rejected this Tabula Rasa theory.

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Carl Jung devises the term archetype, which traces its origin in the Greek language, meaning original pattern or model, and now the tabula rasa theory claims that individuals are born without any intrinsic mental content, such that knowledge comes only from experience and perception. The processes the experiences that we undergo after birth, the proponents of tabula rasa theory however disagree with the theory of Innatism.

So, Innatism is another school which holds that mind is already in a position of a certain knowledge. Carl Jung rejected the tabula rasa theory he actually favoured the theory of Innatism.

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Archetypes and Fantasy

- ❑ For him, while archetype lacks a solid content and hence belongs to the unconscious, it is, nevertheless, an **a priori substratum of our mind**.
- ❑ Archetype is the basic state common to all human minds, upon which individuals build their own experience of life, coloring them with unique culture, personality, and events.
- ❑ Forster – Fantasy could be about the last of the witches that wishes decentralization from a scientific world, wishes to smash the world as it is, and urges the magic-ring holder to seek happiness, a wish that has not been made in the history of the ring.
- ❑ The true fantasist makes the **kingdom of magic merge with the commonplace world** – author Norman Matson uses “happy” with “forever”, to which the character says ‘No’. While “happy” is the ordinary aspect of human desire and achievable, “forever” is the fantastic side which evades human conditions of existence.

According to Jung, while archetypes do lack a solid content we are not born with some solid knowledge. However, we our conscious is in a way blank innocence blank. We do have some, you know a priori understanding or ideal or pictures or images that we are born with and they belong to the unconscious. So this unconscious forms an a priori substratum of our mind. So, archetype is the basic state common to all human minds upon.

Which individuals build their own experience of life which ultimately comprises the conscious layer of our cycle and so the unconscious is further coloured with unique culture, personality events, and so on. Forster notes a fantasy could be about the last of the witches that that wishes decentralization from a scientific world that witches to smash the world as it is, and urges the magic ring holder to seek happiness, which is a wish that has not been made in the history of the ring.

So the true fantasist makes the kingdom of magic merge with the commonplace world. Author Norman Matson uses happy with forever this is an impossibility and so his character says no, to happy forever. While Happy is the ordinary aspect of human desire, and therefore achievable in a limited way, happiness is achievable in a limited way, forever is the fantastic side, which evades human conditions of existence, nothing is forever everything is in a state of flux.

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Archetypes and Fantasy

- The archetype of the magic ring that constantly seeks happiness but is imperilled to slip into misery at any moment could also be close to the Lacanian concept of *jouissance* or neonatal bliss that is subsequently lost through being introduced to the world of symbols and conventions.
- Fantasy could be seen as the Lacanian “real stage.” Jacques Lacan notes that “**the real is impossible**” because the needs of the real stage cannot be expressed in language, and the very entrance into language marks our irrevocable separation from the real.
- As our adult conditions constantly pushes away the “real”, recognizing the unachievable premises of the real causes trauma, and fixation with it leads to abjection and melancholia (Julia Kristeva). The fantasy is also a chimera like the real.

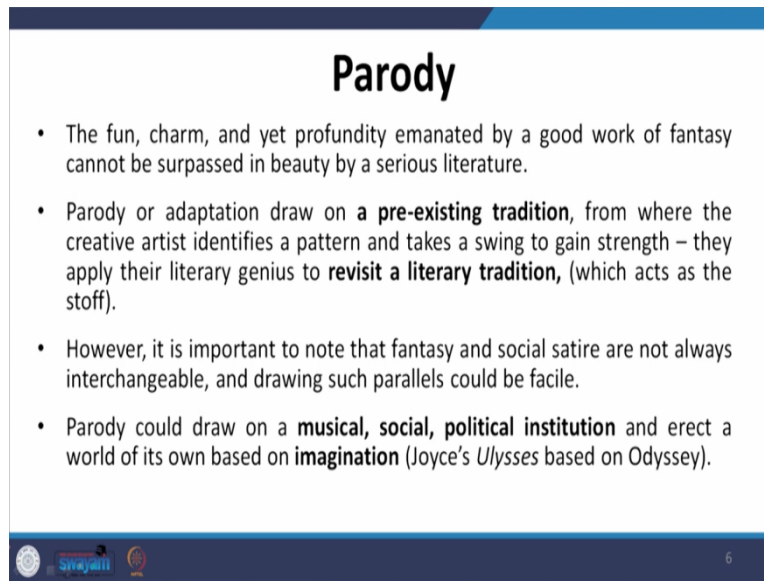
So, the archetype of the magic ring that constantly seeks happiness but is imperilled to slip into misery at any moment could also be close to the Lacanian concept of *jouissance* or neonatal bliss, which we subsequently tend to lose once we are introduced into the world of symbols and conventions, once we become too you know too much part of the social self, the conventional self, we tend to give up on *jouissance*.

So fantasy could be seen as the Lacanian real stage where *jouissance* can be perceived in its best sense. So Jack Lacan, notes that the real is as such impossible this is because the needs of the real stage cannot be expressed in language and once we make an entry into the world of language into the world of conventions and symbols they mark our in revocable separation from the real we are in a state of choices when we cannot you know we are constantly needing and demanding.

But we do not have the equipment of the language to kind of put in words what we want and what we demand, what we desire, once we have language the *jouissance* is gone. So we do not demand anymore we become a subject it our subject formation has already begun. So, as our adult conditions constantly pushes away the real recognizing the unachievable premises of the real stage the *jouissance* causes us trauma and in fact obsession or fixation with *jouissance* leads to what Julia Kristeva.

Would call as the state of abject and melancholia the fantasy is similarly a chimura like the real stage or the state of *jouissance*, since the fantasy tends to slip away constantly, it is there, but not quite, it is like a chimura.

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Parody

- The fun, charm, and yet profundity emanated by a good work of fantasy cannot be surpassed in beauty by a serious literature.
- Parody or adaptation draw on a **pre-existing tradition**, from where the creative artist identifies a pattern and takes a swing to gain strength – they apply their literary genius to **revisit a literary tradition**, (which acts as the stuff).
- However, it is important to note that fantasy and social satire are not always interchangeable, and drawing such parallels could be facile.
- Parody could draw on a **musical, social, political institution** and erect a world of its own based on **imagination** (Joyce's *Ulysses* based on *Odyssey*).

So the fun, charm, and yet profundity that are emanated by a good work of fantasy cannot be surpassed in beauty by a serious literature the message that we can convey through you know, deploying fantastic elements cannot be quite can be through a serious piece of literature, parody or adaptation draw on a pre-existing tradition from where the creative artist identifies a pattern and takes a swing to gain strength.

They apply the literary genius to revisit a literary tradition, which acts as the stuff. However, it is important to note that fantasy and social satire are not always interchangeable. They are similar but not quite the same. And so drawing any parallels between the 2 could be a facile job. Parody could draw on a musical social political institution and erect a world of its own. Based on imagination here we have in our mind, James Joyces *Ulysses*, which is based on *Ulysses*.

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Parody and James Joyce

- Through *Ulysses*, Joyce is inverting/subverting the Victorian values, and **draws on an epic tradition to achieve it.**
- Joyce deploys mythology for **crafting a stage** and characters that address his thoughts.
- Forster – [*Ulysses* aims] **“to make crossness and dirt succeed where sweetness and light failed,** a simplification of the human character in the interests of Hell.”
- Joyce’s novel transposes from Ulysses’ sea voyage in Greece to the journey of an **ordinary man in Dublin** from morning to midnight, defined by **chaotic mediocre tasks.**



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So through *Ulysses* Joyce is inverting or rather subverting the Victorian values and drawing on an epic tradition in order to achieve it. He is drawing on like I said, Homers *Odyssey*, Joyce deploys mythology for crafting a stage and characters that address his own thoughts. In E.M. Forster words, I quote, *Ulysses* aims to quote Forster to make crossness and dirt succeed, where sweetness and light field a simplification of the human character in the interests of health unquote.

So Joyces novel transposes from Ulysses sea voyage in Greece to the journey of an ordinary man in Dublin from morning to midnight, we trace the duration of an entire day in the life of this man which is defined by chaotic mediocre tasks.

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Parody and James Joyce

- Joyce’s protagonist **Mr. Leopold Bloom**—a converted Jew—greedy, lascivious, timid, undignified, desultory, superficial, always at his lowest when he pretends to aspire.
- He tries to explore life through the body.
- Penelope is **Mrs. Marion Bloom**, an extravagant soprano, by no means harsh to her suitors.
- Stephen Dedalus, from *The Portrait of the Artist as a Young Man*, is worked into Joyce’s epic of disillusion.



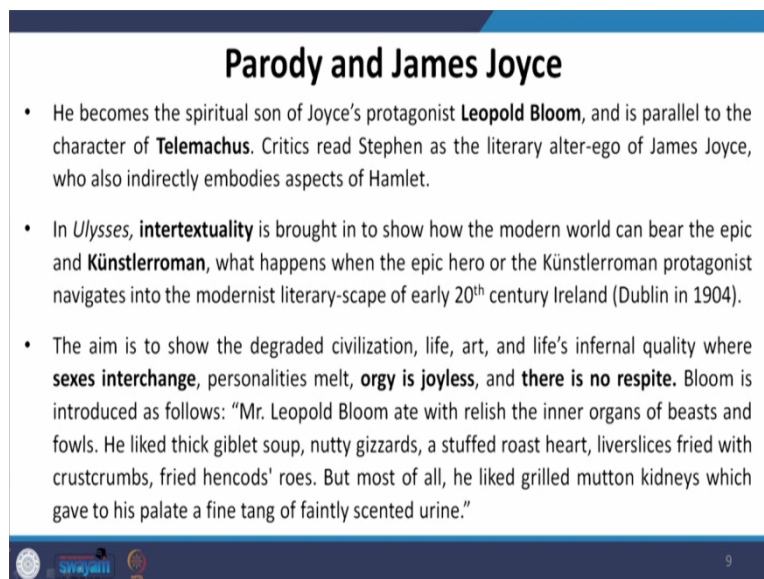
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So Joyce's protagonist, Mr. Leopold Bloom is a converted Jew he is greedy, his lascivious, timid, undignified desultory, superficial, and he is always at its lowest when he pretends to aspire. He is anything but you listens. He tries to explore life through the body and Penny loopy is Mrs. Marion bloom, who is an extra weekend soprano by and by no means she is harsh, to her suitors.

So, in Homers Odyssey we see pent up having a very at the strength of character which is Homers Hooters she is waiting for her husband to come back after the journey and here Marian bloom, a soprano, nevers burns her suitors she is never heard harsh to them, not by any means. Then Stephen Dedalus from the Portrait of the Artist, a young man is worked into Ulysses which is an epic of disillusion.

So Stephen Dedalus, who is a protagonist in his earlier work, portrait of the artist has been, you know kind of transplanted and foisted in his Ulysses.

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Parody and James Joyce

- He becomes the spiritual son of Joyce's protagonist **Leopold Bloom**, and is parallel to the character of **Telemachus**. Critics read Stephen as the literary alter-ego of James Joyce, who also indirectly embodies aspects of Hamlet.
- In *Ulysses*, **intertextuality** is brought in to show how the modern world can bear the epic and **Künstlerroman**, what happens when the epic hero or the Künstlerroman protagonist navigates into the modernist literary-scape of early 20th century Ireland (Dublin in 1904).
- The aim is to show the degraded civilization, life, art, and life's infernal quality where **sexes interchange**, personalities melt, **orgy is joyless**, and **there is no respite**. Bloom is introduced as follows: "Mr. Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liverslices fried with crustcrumbs, fried hencods' roes. But most of all, he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine."

So, Stephen Dedalus here becomes the spiritual son of Joyce's protagonist earlier Paul Bloom, and he can be seen as parallel to the character of Telemachus. Critics often read Stephen as the literary alter-ego of James Joyce himself, and he also indirectly embodies aspects of Hamlet. So in Ulysses in Joyce's Ulysses intertextuality is brought in to show how the modern world brings in qualities or features of epic.

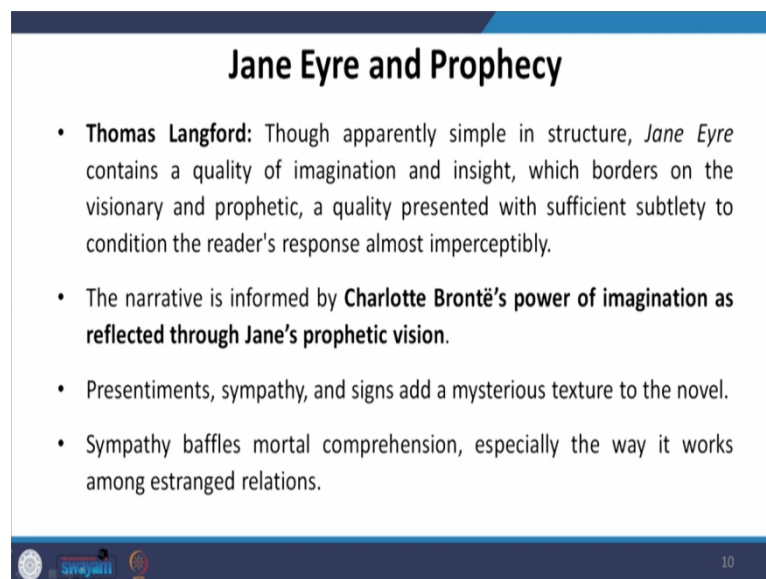
How can we have an epic in the modern times in the debased world in the world with you know, debased values diminished values, how can we rework epic how can we work, you

know coastal Roman for example in the modern world what happens when the epic hero or the constant Roman protagonist navigates into the modernist literary scape of early 20th century Ireland. So here we are talking about Dublin in 1904.

So the aim is to show the degraded civilization the debased form of art, life and the informal quality of life where sexes could interchange personalities melt orgy is joyless and there is simply put there is no respite we have a introduction of Leopold bloom in the story as follows I quote, Mr. Leopold bloom ate with relish the inner organs of beasts and fowls he liked thick giblet soup, nutty gizzards, a stuffed roast heart, liver slices fried with crustcrumbs, fried hencods roes.

But most of all he liked grilled mutton kidneys which give to his palate a fine tank of faintly scented urine, unquote, a nauseating you know feeling that the reader is so it is very fulsome, it is very nauseating for the reader who is reading a description such as this it appeals to the senses in a very vulgar manner and in a very negative fashion, it talks about sensory excesses you know that are not at all pleasant for the reader to envision or fathom.

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Jane Eyre and Prophecy

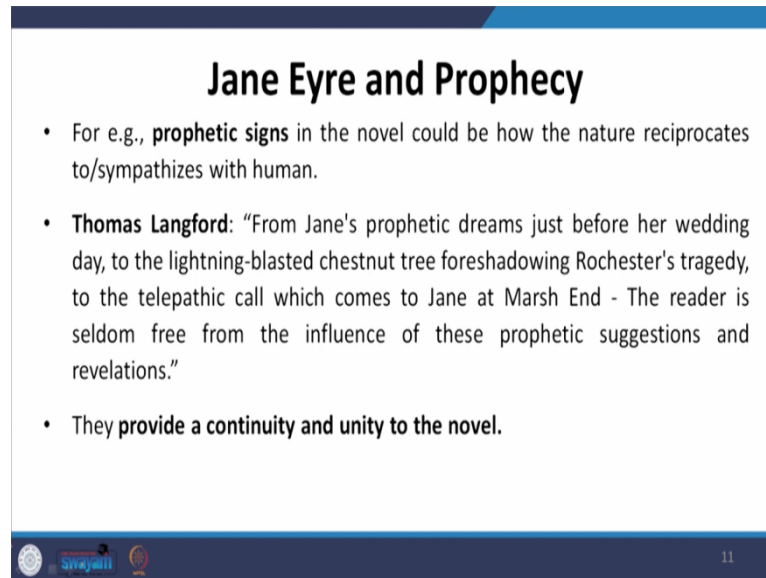
- **Thomas Langford:** Though apparently simple in structure, *Jane Eyre* contains a quality of imagination and insight, which borders on the visionary and prophetic, a quality presented with sufficient subtlety to condition the reader's response almost imperceptibly.
- The narrative is informed by **Charlotte Brontë's power of imagination as reflected through Jane's prophetic vision.**
- Presentiments, sympathy, and signs add a mysterious texture to the novel.
- Sympathy baffles mortal comprehension, especially the way it works among estranged relations.

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So from here we are going to talk about another word in the light of prophecy. Jane Eyre can be read as a prophetic piece. Thomas Langford notes that although apparently simple in structure, Jane Eyre by Charlotte Bronte contains a quality of imagination and insight, which borders on the visionary and prophetic, a quality that is presented with sufficient subtlety to condition the readers response almost imperceptibly.

So the narrative of Jane Eyre is informed by Charlotte Brontes power of imagination, which is reflected through the protagonist Janes prophetic vision presentiments, sympathy and science add a mysterious texture to the novel, sympathy, baffles mortal comprehension especially the way it works among estranged relations.

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Jane Eyre and Prophecy

- For e.g., **prophetic signs** in the novel could be how the nature reciprocates to/sympathizes with human.
- **Thomas Langford:** "From Jane's prophetic dreams just before her wedding day, to the lightning-blasted chestnut tree foreshadowing Rochester's tragedy, to the telepathic call which comes to Jane at Marsh End - The reader is seldom free from the influence of these prophetic suggestions and revelations."
- They **provide a continuity and unity to the novel.**

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For example, prophetic signs in the novel could be how the nature reciprocates and you know sympathizes with human emotions. Thomas Langford once again, I quote him, he states from Janes prophetic dreams just before her wedding day to the lightning blasted chestnut tree foreshadowing Rochester's tragedy to the telepathic call which comes to Jane at Marsh end the reader is seldom free from the influence of these prophetic suggestions and revelations unquote.

So these prophetic suggestions these you know reciprocation between human and outside nature human emotion and natural happenings provide continuity and a unity to the novel.

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Prophecy

- The difference between **preaching** and **prophecy** is – preaching discusses God, sin, morality, pardon within the limited **ambit of the mundane**, without raising to another plane, whereas prophecy **links characters and situations to the infinite**, and this **infinite reciprocates to the ordinary**.
- So ordinary individual has the wing to take him to the extraordinary plane.
- The greatness present in the message of a dream/prophecy cannot be arrested to the mundane alone.
- While a **preacher** is adequate and homogeneously located in the moral and mythological world; the **prophetic** character's mind dwindles between the frame of the ordinary and something larger – which shows in the **character's state of ecstasy and rapture**.



The difference between prophecy and preaching is as follows. So, preaching involves traditionally understood higher discussions it involves God, question of sin, morality, pardon within the limited ambit of the mundane and preaching does not really raise to another plane. On the other hand prophecy links characters and situations to the infinite and this infinite reciprocates comes back to talk to the, or speak to the ordinary.

So, ordinary individual has the wings to take him to the extraordinary plane in the case of prophecy. The greatness of present in the message of a dream of prophecy cannot be simply delimited or arrested to the mundane alone. So, while the preacher is adequate and homogeneously constructed and located in the moral and mythological world the prophetic characters mind somewhere dwindles between the frame of the ordinary and something that expands that outgrows the ordinary into something larger.

So, which shows in the characters state of ecstasy and rapture so, ecstasy and rapture are, you know, some of the features of the prophetic character.

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Prophecy

- Even as the prophetic character connects to the extraordinary plane, it is also immediately relatable and identifiable.
- A preacher's dreams do not take off from the centre of reality. Such a dream tries to find a logical connection to the reality, and can never become a **song** or a **resonating sound** (e.g. it does not talk of poetry or philosophy, but produces a singular meaning through song/ sound) – **the prophetic writing has a bardic quality and sound becomes more important than words and thoughts.**
- E.g. George Eliot in the capacity of a preacher says sympathetic things about dreams, not something that is bizarre and defiant of the commonsense.



Even as the prophetic character connects to the extraordinary plane, it is also immediately relatable and identifiable. Contrastively a preacher's dream does not take off from the centre of reality; it is constantly making reality as his original point of reference. Such a dream tries to find a logical connection to the reality and therefore can never be a song or a resonating sound. For example, a preachy voice or a preacher does not talk of poetry or philosophy.

But it produces or tends to produce aims to produce a singular meaning even through songs or something magical. So the aim is to produce something singular and definitive. The prophetic writing has a body quality, the quality of a bard and sound becomes more important than words and thoughts. The musicality, the sound of the speech becomes more prominent than what is being spoken, what is being thought.

So, for example George Eliot, as E.M. Forster notes in the capacity of a preacher sees sympathetic things about dreams, and not something that is desired and defined of the common sense. So, George Eliot talks about dreams but he never defines or he never goes anti to common sense. That is where he remains only a preacher and cannot become a prophetic. He is not desire; he does not define the common sensical plane.

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Prophecy

- Fyodor Dostoevsky can weave in reality through description of little things but as a prophet, he offers a **'rough' and rich narrative surface to readers.**
- As D. H. Lawrence observes, lacking the tone of sermons, denunciation or advice, the **sweet tone of bullying** of the prophetic writer leads the reader to a sense of **futility.**
- In order to enter and inhabit the world of prophecy, Forster asks the reader to **shed her presumptuous notions of im/possible** and **give up the sense of humour**, so as not to laugh off/scoff at the author's prophetic vision.
- It requires of the reader an **innocent participation/travelling along.**
- Unlike fantasy, prophetic writing has an **eye for unity.**

Fyodor Dostoevsky can weave in reality through description of little things and as a prophet, Dostoevsky offers a rough and yet a rich narrative surface to readers something that one cannot you know take down in one go something that is difficult to crack, but which is richer, nonetheless to which offers friction between you know, what we are accustomed to read and what we are comfortable to read.

So, innovate challenges our comfort zone as a reader that is the prophetic writing. It pushes us to move beyond move outside of our, you know, plane of our zone of comfort. So as these Lawrence observes, lacking the tone of sermons, denunciation or advice, the sweet tone of bullying, on the part of the prophetic writer leads the reader to a sense of futility that just the opposite in the case of preaching.

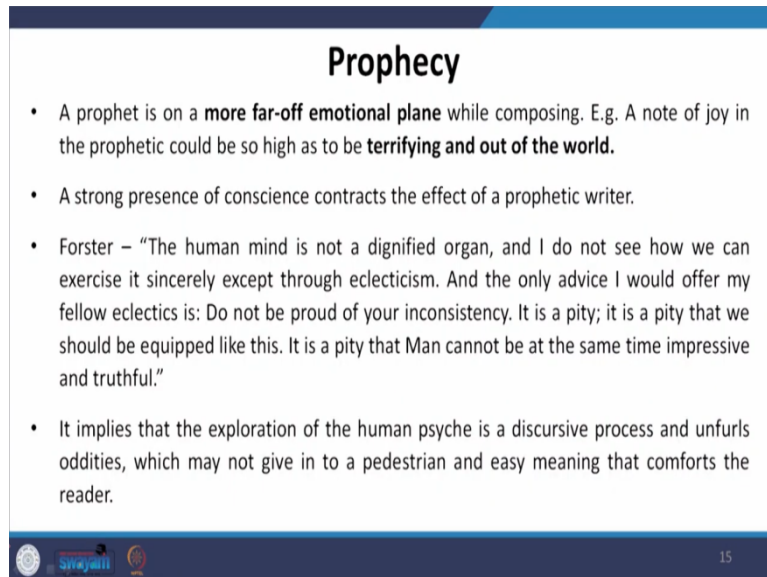
Preaching is more sincere preaching is more limited and preaching leads to something you know almost definitely utilitarian something one could apply in life and lead a very happy life in the most ordinary and mediocre sense. But the sweet tone of bullying where you know, prophecy is not giving away any immediate meaning always makes the reader land up on a sense of futility.

So in order to enter and inhabit the world of prophecy Forster asks the reader to shed her presumptions, notions of possible, impossible, plausible, implausible and also give up to an extent the sense of humour so that we do not laugh off or scoff at the authors prophetic vision. The prophetic vision is desire like I said, we need we ought not you know to laugh at

such a vision it requires of the reader much like in the case of the reader of fantasy a must like in the case of the reader of fantasy.

And innocent participation or travelling alone, so it requires of the reader much like in the case of the reader of fantasy and innocent participation or travelling along the path of reading, unlike fantasy prophetic writing has an eye for unity however.

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Prophecy

- A prophet is on a **more far-off emotional plane** while composing. E.g. A note of joy in the prophetic could be so high as to be **terrifying and out of the world**.
- A strong presence of conscience contracts the effect of a prophetic writer.
- Forster – “The human mind is not a dignified organ, and I do not see how we can exercise it sincerely except through eclecticism. And the only advice I would offer my fellow eclectics is: Do not be proud of your inconsistency. It is a pity; it is a pity that we should be equipped like this. It is a pity that Man cannot be at the same time impressive and truthful.”
- It implies that the exploration of the human psyche is a discursive process and unfurls oddities, which may not give in to a pedestrian and easy meaning that comforts the reader.

So prophet is on a more far-off emotional plane while composing for example a note of joy in the prophetic could be so high as to be terrifying and out of the world so the joy is so large, the joy is so great, it is so emancipatory that it could be terrifying and ultimately kill one. So a strong presence of conscience contracts the effect of a prophetic writer. So a prophetic writer is not really led forward by the strong presence of conscience or any moral yardsticks,

I quote, E.M Forster to draw close to our lecture today and draw close to this discussion on prophecy Forster notes the human mind is not a dignified organ and I do not see how we can exercise it sincerely except through eclecticism and the only advice I would offer my fellow eclectics is do not be proud of your inconsistency. It is a pity; it is a pity that we should be equipped like this. It is a pity that man cannot be at the same time impressive and truthful unquote.

This implies that the exploration of the human psyche is in fact a difficult, discursive, futile process and it unfurls so many different kinds of oddities which may not give in which were not, which may not give away very immediately or do not succumb to easy pedestrian

meanings that comforts the reader the prophetic presents a fantastic presents could add the most be a game of resilience for the reader not offer any immediate.

You know comfort or a reading Nishi in the traditional sense and it might demand of the reader to rework their basic reading skills, the kinds of qualities they bring to the table while reading the novel, with this I would like to stop our lecture here today and let us meet with a new module and new discussions. Thank you.