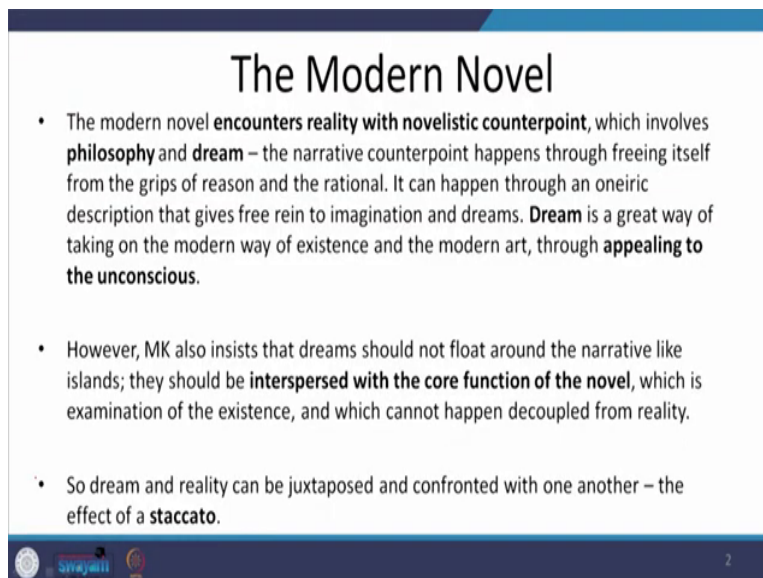


**Narrative Mode and Fiction**  
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**Indian Institute of Technology – Roorkee**

**Lecture – 35**  
**The Modern Novel-IV**

Good Morning and welcome back to the lecture series on Narrative Mode and Fiction. We are discussing the modern novel. The modern novel encounters a reality with novelistic counterpoint. So, we have to understand what novelistic counterpoint is. Novelistic counterpoint is, it involves philosophy and dream as a move away from the reality. The narrative counterpoint happens through freeing the narrative from the grips of too much of reason and the rational.

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**The Modern Novel**

- The modern novel **encounters reality with novelistic counterpoint**, which involves **philosophy and dream** – the narrative counterpoint happens through freeing itself from the grips of reason and the rational. It can happen through an oneiric description that gives free rein to imagination and dreams. **Dream** is a great way of taking on the modern way of existence and the modern art, through **appealing to the unconscious**.
- However, MK also insists that dreams should not float around the narrative like islands; they should be **interspersed with the core function of the novel**, which is examination of the existence, and which cannot happen decoupled from reality.
- So dream and reality can be juxtaposed and confronted with one another – the effect of a **staccato**.

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It can happen through an oneiric description that gives free rein to the both the novelist and the readers, imagination and recourse to dream. I was talking about the modern society of up to a point after a point becoming impossible becoming intolerable. So, the human is diminished the agency is nowhere. One has to recourse to dreams one has to recourse to fantasy. Unless, as in the Kafka's situation, one finds that the dream the private species are also being police they are also being (()) (01:40).

So, human freedom, human will is under threat of from different external determinants but it still tries to break the rein. It still tries to unleash itself drew is a great way of taking on the modern way of existence and the modern art through through appealing to the unconscious.

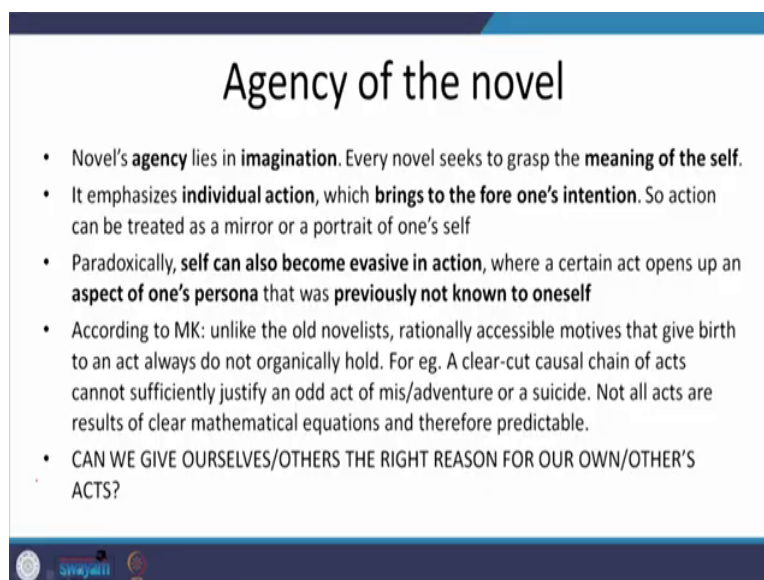
So, dream is a great way of taking on the modern way of existence and expressing the modern art through appealing to the unconscious.

However, Milan Kundera also insists that dreams should not float around the narrative like islands like isolated entities. They should be interspersed with the core function of the novel which is chasing the question of existence. The question of the fleeting ever fleeting question of the human self. So, and this self, this understanding of self-examination of self cannot be adequately done unless we root ourselves also to the reality.

It cannot happen decoupled from reality. So, we recourse to dreams only to intersperse these dreams with the core function of the novel which is discovery understanding unravelling of the question of existence in self. And this self also has its roots in the reality. So, dreams coupled with reality, enable us to understand the self. They can the dream and the reality can be juxtaposed and confronted with one another.

And that is where we have the the modernist novels effect of a staccato. A kind of very untraditional, unconventional juxtaposition, where at one moment we are here and at the next moment we are there. This also speaks to our earlier discussion on stream of consciousness. How we an individual psyche, can inhabit to two worlds simultaneously.

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**Agency of the novel**

- Novel's **agency** lies in **imagination**. Every novel seeks to grasp the **meaning of the self**.
- It emphasizes **individual action**, which **brings to the fore one's intention**. So action can be treated as a mirror or a portrait of one's self
- Paradoxically, **self can also become evasive in action**, where a certain act opens up an **aspect of one's persona** that was **previously not known to oneself**
- According to MK: unlike the old novelists, rationally accessible motives that give birth to an act always do not organically hold. For eg. A clear-cut causal chain of acts cannot sufficiently justify an odd act of mis/adventure or a suicide. Not all acts are results of clear mathematical equations and therefore predictable.
- CAN WE GIVE OURSELVES/OTHERS THE RIGHT REASON FOR OUR OWN/OTHER'S ACTS?

So, novel's agency lies in imagination. Every novel seeks to grasp the meaning of the self. It emphasizes individual action which brings to the fore one's intention. What is the intention of the characters? And thereby what is intention of the novelist who is creating these characters?

Who is chasing these characters to their destiny to their future? So, action can be treated as a mirror or a portrait of oneself. That is the psychological realist novel.

Now, the modern novel which is a step ahead which revisits this assumption that action can always be the mirror of, or a portrait of the self goes on to say that self can also become evasive in action. Action is not always and in fact it could reveal the self less and less. In action self can even become evasive, where a certain act opens up, for example, an aspect of one's Persona that was previously not known to one's own self.

That I am capable of that a shy person and that acts very boldly, for example, in a given situation. That is the kind of so the self is not a frozen category it is in a state of flux. According to Milan Kundera, unlike the old novelists, rationally accessible, motives that give birth to an act always do not organically hold. So, the traditional style of writing novel was greatly driven by and had it is owner's own reason and rationality.

What made the character commit such an act? There has to be a clear-cut, reason like a mathematical equation. A clear-cut causal chain of acts cannot, for example, sufficiently justify an odd act or a misadventure. It could be seen as an adventure or a misadventure such as suicide. How do we understand suicide or any other adventure or misadventure only through a clear-cut, a causal chain of acts?

Not all acts are results of mathematical equations and therefore they are not they do not give given to predictability. Can we give ourselves or others the reason for our own or others, acts always Milan Kundera, explains acting on impulse as an example, he brings in Anna Karenina suicide where how she comes to meet her lover Bronsky.

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## Agency

- MK explains acting on impulse through Anna Karenina's suicide, how she comes to meet her lover Vronsky but throws herself under the train. She acts on a sudden impulse.
- Rather than a senseless act, this can be seen as ACT THAT CANNOT BE COMPREHENDED THROUGH RATIONALLY APPREHENSIBLE CAUSALITY.
- There is always a hidden, subterranean order functioning beneath our logical self, which influences our decisions. In fact, MK claims that irrational drives our acts much more than structured, rational thoughts
- Novel's journey comprises acquiring a greater sophistication in its **quest for/understanding of this layered self**. E.g. epistolary novels from 18 century were simpler, primarily emphasizing confession of thoughts and feelings. But these thoughts, facets of self reflected in letter writing can be premeditated
- **Balzac models his works** (*Memoirs of the Two Young Wives*) on epistolary novels, such as **Samuel Richardson's *Clarissa***, the longest English novel, perhaps the first psychological novel, and its French offshoot, Jean-Jacques **Rousseau's *Julie, or the New Heloise*** (1761).

The last woman but throws herself under the train and she is acting on a sudden impulse here. So, a part of her unconscious is suddenly revealed to the reader her possibility what she is, capable of is suddenly revealed to the reader, something that the reader was not prepared, for. This is also how characters act. This is also how humans act. So, rather than a selfless act, the suicide can be seen as an act that cannot be really comprehended which does not give in to comprehension through rationally apprehensible causality.

So, this comes after this. How do we say what precedes suicide? What does a suicidal person do just before committing the act? There is no clear cut also, there is always a hidden subterranean, order. Functioning beneath our logical self which influences our decisions in fact Milan Kundera, would go on to claim that the irrational drives our act much more than the structured rational thoughts.

So, novel's journey comprises acquiring a greater sophistication in his quest for an understanding of this layered human self. So, going back to the 18th century, epistolary novels where confessions are happening through letters we are confessing. We are thinking aloud through our confessions in a in an epistle reform in the form of writing a letter. They are most certainly very, very simple.

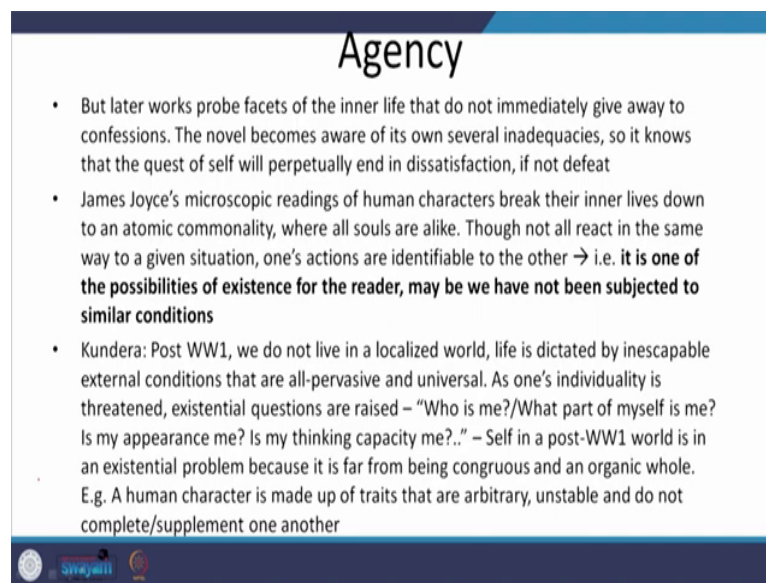
They primarily emphasize confession of thoughts and feelings, thoughts and feelings that are very premeditated, very structured and that are very conscious of the reader's gaze. How they present themselves? How the conversation presents itself to the reader? This entire writing is

very conscious of the reader's gaze it is very conscious of how it wants the reader to think it is very obsessed with controlling the reader's thought process.

So, these confessions thoughts and feelings that we find in 18th century. Novels are facets of self that are reflected in letter writing which can be very, very predetermined, very, very pre-given. So, the characters confession, the aspect of oneself that emerges through this confession is already frozen. It is ossified, it is decided from beforehand. There is no discovery as such Balzac models his works memos of the two young wives on this epistolary form the epistolary novels.

Such as Samuel Richardson's which is the longest English novel and perhaps the first psychological novel and it is French offshoot, J. J. Rousseau's Julie or the new heloise. So, these are all happening in mid-18th century.

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### Agency

- But later works probe facets of the inner life that do not immediately give away to confessions. The novel becomes aware of its own several inadequacies, so it knows that the quest of self will perpetually end in dissatisfaction, if not defeat
- James Joyce's microscopic readings of human characters break their inner lives down to an atomic commonality, where all souls are alike. Though not all react in the same way to a given situation, one's actions are identifiable to the other → i.e. **it is one of the possibilities of existence for the reader, may be we have not been subjected to similar conditions**
- Kundera: Post WW1, we do not live in a localized world, life is dictated by inescapable external conditions that are all-pervasive and universal. As one's individuality is threatened, existential questions are raised – "Who is me?/What part of myself is me? Is my appearance me? Is my thinking capacity me?.." – Self in a post-WW1 world is in an existential problem because it is far from being congruous and an organic whole. E.g. A human character is made up of traits that are arbitrary, unstable and do not complete/supplement one another

Later works probe facets of the inner life that do not immediately give way to confessions. Human beings are more difficult than that. The novel becomes aware of its own several inadequacies limitations. So, it knows that the quest, this quest of self will perpetually end in some way or the other lead to some sort of dissatisfaction, frustration if not outright defeat. So, Jim's choice is a microscopic readings of human characters.

Break the inner lives down to an atomic commonality where all the souls are alike. This is this once again takes us back to the greatest archetype in the in when we talk of the archetypal reading of any artwork. The greatest archetype, we know is the transcendental self.

We are reminded of this transcendental self-injurious talks of this atomic commonality to which all human self can be broken down, where all souls in the end deep down, are alike.

And to just extend this further all the souls are image of the god. Though, not all react in the same way to give to us. Though, all not react to the same way to a given situation. One can still identify with the others action once actions are identifiable to the other. So, one sees that in this situation I would have reacted in the same way or in a similar fashion. It is one of the possibilities of existence for the reader too.

Maybe we have not been subjected to a similar situation or we would have reacted like this character. It keeps happening to the readers. It is very common thinking when we are reading a novel so deep down. We are quite the same when a further unfurled and further unraveled the human self at the root is quite the same. So, Kundera says that post World War I we do not live in a localized world life is dictated by inescapable.

External conditions that are all pervasive and universal as once individuality is threatened existential questions are raised. Questions such as, who is me? What part of myself is me? Is my appearance me? Is my thinking, capacity me? And so, forth. So, the self in a Post-World War I world, is in an existential problem. There is a constant existential crisis because it is no longer a congress and an organic whole, a human character, could have.

So, many internal contradictions that do not get resolved. A human character could be made up of traits that are arbitrary. So, they sit side by side within the same human being. However, they do not a gel very well, they do not traditionally go together in a contiguous fashion. And hence these different aspects within the same human are unstable and they do not complete the human, they do not supplement one another and they do not complete their human.

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# Agency

- The roles of the novel and the novel's author is in trying to understand this fragmented, broken condition of being. The novelist is trying to fathom what is going on inside his character's head. The progression of the plot unfolds the characters and events in such a way as cannot be foretold even by their creator, who is moving along the plot
- Agency to the reader: Kundera - the convention of the psychological novel, i.e. to give away every details about events and characters, is not indispensable. Without furnishing too many details, a substantial part of the reading can be completed through the reader's imagination, where significations are not final but open to interpretation and deferred

The fragmentation remains the fragmented identity defines the modern itself. The roles of the novel and the novels author is in trying to understand this fragmented broken condition of being. The novelist is trying to fathom what is going on inside the character's head, rather than creating the character a priori. The progression of the plot unfolds the characters and events in such a way, as cannot be foretold even by their creator.

The novelist who is moving along the plot too. So, agency to the reader we see regarding the agency to the reader Kundera says that the convention of the psychological novel has been to give away every details about all the events and characters and this style this tendency on the part of the novelist is however, not indispensable. We can dispense or we can do away with the style without furnishing too many details.

A substantial part of the reading can be completed through the reader's imagination, where significations are not final. But they are left open to the interpretation and they are constantly deferred, meaning is constantly deferred. Kafka's Joseph K. does not even have a complete name. The readers could complete the name the way they want? Many names start with K it could be one of the characters from one of the early novels.

It could be Kafka, it could be Karoline. So, it is up to the reader to complete this incomplete information.

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## Irrationality

- The priest's robe is replaced with fading influence of church by the magistrate/military officer's uniform – they suggest absolute power. Absolute power and **unquestionable vice-grip** has a **stupidity** about it covered up by a **garb of mystery** to make it look intimidating → the world has two ways to acting on the face of such coercion –
- one possibility is **Kafka's Joseph K (*Trial*)**, who is condemned by the court to death for nothing, and he is too helpless to even plunge a dagger to his own chest. He becomes a victim of the system's joke made of him
- The other possibility is **Schweik's character (in Jaroslav Hasek's satirical dark comedy novel *The Good Soldier Schweik*)**, where Schweik with his extravagant sense of conformism turns the world into a joke. He perfectly adopts into the reigning world precisely because he sees no sense in it

Now, looking at the question of irrationality Milan Kundera's notes, the priest's robe or this for religiosity, in other words, is replaced in the modern society with the fading influence of church is replaced by the military officers uniform. So, addressing the question of irrationality Kundera notes that the priest's robe and the fading influence of church is replaced in the modern society by the magistrate or the military officers uniform.

And they suggest absolute power, just like the pope or the priest in the Easter decade. The military power, the magistrate, the political power suggests absolute control in the modern times. Absolute power and unquestionable wise grip has a stupidity about it. According to Kundera, there is an inanity and a hollowness about it. And this hollowness, this inanity is covered up by a garb of mystery to make it look all the more intimidating.

Because there is not much at the heart of the culture of peps, the culture of military rule. It is given that intimidating appearance. So, the common, the commoners, the people, ordinary people cannot question it. They do not question it and thereby they do not question why they believe in it. The world has therefore, in the modern times two ways of acting on the face of such coercion from without social coercion.

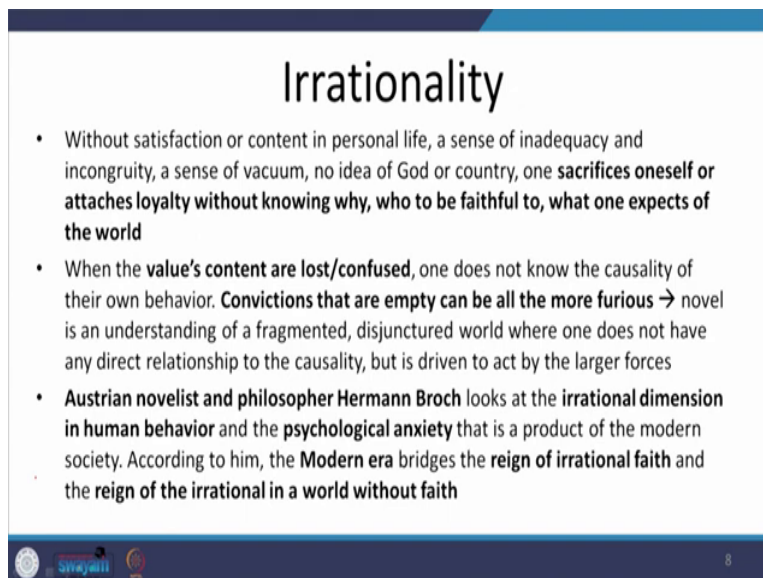
From without being in the form of religion weed in the form of the state. One possibility emerges as Kafka's Joseph K. in the trial, where Joseph K. is condemned by the court to death for doing nothing. He does not know what he has done, what fault he has committed? And he is too helpless, he is too divested of human agency to even plunge a dagger to his own chest. So, he becomes a victim of the system's juke made of him.



He is completely stripped of any form of human agency. The other possibility is Schweik's character in Jaroslav Hasek's satirical dark, comedy novel titled *The Good Soldier Schweik*. So, Schweik has this extravagant sense of conformity which turns the world into a joke. He perfectly adopts into the reigning world and all its dominant forces precisely because he sees no reason, no sense in them.

So, these are the two ways how this emptiness, this hollowness of overbearing powers make individuals react: either you are crushed under its force or you conform to it and make a joke out of it.

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**Irrationality**

- Without satisfaction or content in personal life, a sense of inadequacy and incongruity, a sense of vacuum, no idea of God or country, one **sacrifices oneself or attaches loyalty without knowing why, who to be faithful to, what one expects of the world**
- When the **value's content are lost/confused**, one does not know the causality of their own behavior. **Convictions that are empty can be all the more furious** → novel is an understanding of a fragmented, disjunctured world where one does not have any direct relationship to the causality, but is driven to act by the larger forces
- **Austrian novelist and philosopher Hermann Broch** looks at the **irrational dimension in human behavior** and the **psychological anxiety** that is a product of the modern society. According to him, the **Modern era** bridges the **reign of irrational faith** and the **reign of the irrational in a world without faith**

So, without satisfaction or content in personal life. A sense of inadequacy and incongruity, a sense of vacuum where there is no idea of a God or country pervades, what one is sacrificing oneself for, why one is attached to a certain loyalty? Without knowing in details about the ruling force, defines the modern condition why to be faithful? Who to be faithful to? What one expects of the world? What is expected of oneself by the world?

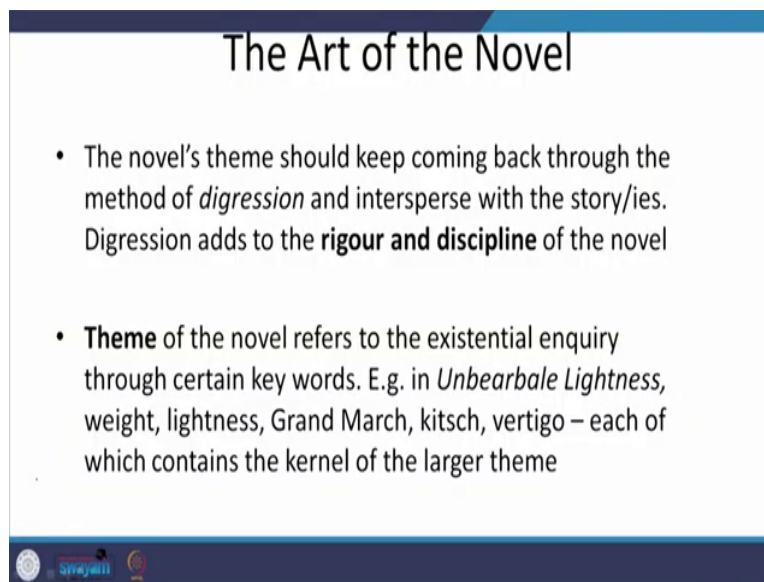
These are some of the questions that lead us to the realm of irrationality in the modern times. When the values that we cherish. We are not sure of these values when the values contents are lost or confused. One does not know the causality of their own behaviour and convictions, it could be convictions could be religious convictions, they could be a hyper nationalistic hyper nationalist convictions.

They can be very, very empty and vacuous and thereby all the more furious they are louder because they are empty within. So, novel is an understanding of this helplessness. This fragmented disjunctioned world, where one does not have any direct relationship to one's own causality, why one behaviour happens after the other, why I am behaving in a certain way. I am not sure of. So, because my acts are driven by the larger forces.

I am and in finite similarly diminished human. So, Austrian, novelist and philosopher Hermann Broch looks at this irrational dimension in human behaviour and the psychological anxiety and the psychological anxiety that is a product of the modern society. The modern times according to Hermann Broch, the modern era bridges to extreme aspects. Something that I have already mentioned in one of my previous lectures.

So, two possibilities one is the reign of the irrational faithful of conviction and entirely entirely empty vacuous inside. And the reign of the irrational in a world without faith, reign of the irrationals and the other one is the reign of the rational in a world without faith. So, because faith for God, for leaders are lost, one is driven by the irrational by the infinite possibilities of the unconscious mind.

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The slide is titled "The Art of the Novel" and contains two bullet points. The first bullet point discusses the method of digression and its contribution to the novel's rigour and discipline. The second bullet point discusses the theme of the novel as an existential enquiry through key words, with examples from the novel "Unbearable Lightness" such as weight, lightness, Grand March, kitsch, and vertigo.

### The Art of the Novel

- The novel's theme should keep coming back through the method of *digression* and intersperse with the story/ies. Digression adds to the **rigour and discipline** of the novel
- **Theme** of the novel refers to the existential enquiry through certain key words. E.g. in *Unbearable Lightness*, weight, lightness, Grand March, kitsch, vertigo – each of which contains the kernel of the larger theme

The knowledge theme should keep coming back through the method of digression and should intersperse with the stories. This is something I was also talking about in my earlier lecture. How the theme is overbearing and continuous? It is the common thread that runs through apparently different characters in different events, I mean the theme becomes a common mirror that reflects all these different personality cities and their different situations in life.

So, we are talking about the characters and events are digressions and we will go to one character's life. His plight, his difficulties way of digressing from the theme we look at his life which reinforces this theme better enables on us to understand what is at the core. What is the kernel? What is the Crux of this novel? So, digression adds to the rigor and discipline of the novel.

We go to different story subplots, we go to different subplots. We digress to different subplots, only to discipline ourselves and come back to the central idea, the central problem that the theme poses. The theme is holding on to all these different subplots and the theme is amplified through these different lives which are examples which are illustrations of the theme.

So, these characters and events are present in the novel to further illustrate the central theme. Theme of the novel refers to the existential inquiry through certain keywords. So, some in a modern novel keywords keep coming back. For example, in unbearable lightness of being weight, lightness, grand march, kitsch, vertigo are some of the key words, Each of which contain the kernel, the grain of the larger theme that the novel is trying to pose.

According to Herman Broch when a casual everyday act of love is raised to an astral plain and made incorruptible such as we see interest in an soul. The idelic love there is kitsch involved in it.

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## Kitsch

- According to Hermann Broch, when a casual everyday act of love is raised to an astral plane and made incorruptible such as the Tristan and Isolde idyllic love, there is **kitsch** involved in it. Similarly, empty ornamentalism/baroque is a reflection of kitsch
- Broch - To be able to escape kitsch requires an organic unity between the artist's personality, moral stature and the quality of the work of art. Extremist leaders and ideologues have a predilection for kitsch
- Yet, a certain amount of **kitsch in art** is inevitable and, in fact, facilitates audience's access to the work of art and in fact, forces the audience in a way to go with the artist by **subjecting itself to specific conventions** – for e.g. a melodramatic film such as *Gone With the Wind*, **which appeals to emotions and sentimentality, caters to the masses' needs, and progresses with continuity and minimal variation**

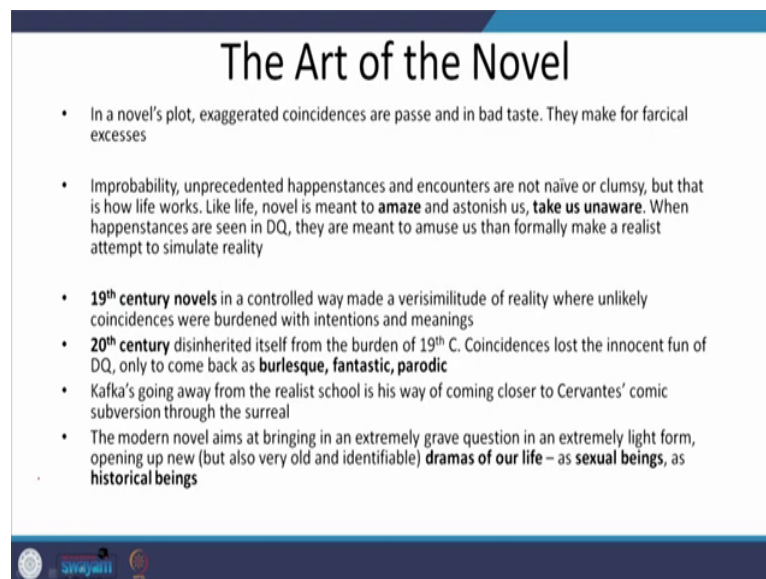
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Similarly, empty ornamentalism, empty baroque is a reflection of kits. We have to understand what kitsch? Kitsch has a halo around it. But there is a hollow at it is hurt to be able to escape cage according to broke. One requires an they ought to be an organic unity between the artist's personality, moral stature and the quality of the work of art. He notes that extremist leadership, any form of extremist government and any extreme form of ideology and the thoughts the ideologues propagate have a predilection for kitsch.

Kitsch that is once again, like, I said, surrounded by a hello or glamor around it. But it is eaten off, it is glad off, it is a warned off from within at the heart of it there is a kind of emptiness. Yet a certain amount of kitsch art is also inevitable and in fact it facilitates audiences access to the work of art. Otherwise, it becomes very, very hard to penetrate a work of art. It forces the audience in a way to go with the artist by subjecting itself to specific conditions.

So, when we think of melodramatic films which has gone with the wind, it appeals to the emotions and sentimentality of the audience at once and it does so through catering, the masses catering to the masses needs and pro. So, such a artwork informed by kitsch progresses with progresses very smoothly, very continuously, with a minimal variation.

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The Art of the Novel

- In a novel's plot, exaggerated coincidences are passe and in bad taste. They make for farcical excesses
- Improbability, unprecedented happenstances and encounters are not naive or clumsy, but that is how life works. Like life, novel is meant to **amaze** and astonish us, **take us unaware**. When happenstances are seen in DQ, they are meant to amuse us than formally make a realist attempt to simulate reality
- **19<sup>th</sup> century novels** in a controlled way made a verisimilitude of reality where unlikely coincidences were burdened with intentions and meanings
- **20<sup>th</sup> century** disinherited itself from the burden of 19<sup>th</sup> C. Coincidences lost the innocent fun of DQ, only to come back as **burlesque, fantastic, parodic**
- Kafka's going away from the realist school is his way of coming closer to Cervantes' comic subversion through the surreal
- The modern novel aims at bringing in an extremely grave question in an extremely light form, opening up new (but also very old and identifiable) **dramas of our life** – as **sexual beings**, as **historical beings**

So, in a novel's plot, exaggerated coincidences are passe and they are in bad taste according to Milan Kundera they make for farcical excesses. So, in probability, unprecedented, happenstances and encounters are not naive or clumsy but the reader, the skilled reader, the

modern reader, has to acquire the skill of accumulating them. Because that is how life works like life, the modern life novel is meant to amaze and astonish us.

And take us unaware so when happy senses are seen in Don Quixote, one of the earliest form of, in fact, the earliest novel. These happenstances in Don Quixote are meant to amuse us rather than formally make a realist attempt to simulate reality. It has I mean it has already taken off the plains of reality of it is immediate real renaissance society. So, it is through happenstances through coincidences.

It is not even commenting on reality in Don Quixote, no line from Don Quixote when we emerge when we arrive at the 19th century novels. We see if there is a controlled we used to make a very similitude of reality where unlikely coincidences are burdened with specific intentions and the meanings. So, they are no longer funny and comical. They are burdened with serious intentions and meanings coincidences they are premeditated devices in the plot.

Now 20th century this inherited itself from this tradition. This burden of 19th century coincidences lost the innocent fund of Don Quixote but then it is making a comeback after the 19th century realist tradition. We see the coincidence making a comeback if not through the innocence of Don Quixote. Then through burlesque, fantastic and parodic. So, Kafka is going away from the realist school tradition is a way of coming a bit closer in a way to Cervantes.

A comic subversion by recursing to the surreal the fantastic, the surreal the fantastic the modern novel. Aims at bringing in an extremely grave situation in an extremely light form. That is also symptomatic of the modern writing. It opens up there by new and yet very old and immediately identifiable dramas of human life. The possibilities of humans as sexual beings and as historical beings.

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So, Milan Kundera compares the novel with music, where each chapter is a tempo for. It has its own pulse rhythm and beat the cadence follows the logic of musical composition, where a chapter can act as a moderator at a moderate speed. A presto which is very fast or an attitude slowly and stately the chapter can unfurl.

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## The Art of the Novel

- MK compares novel with music, each chapter with a **tempo** (pulse, rhythm, beat). The cadence follows the logic of musical composition – a chapter can be **moderato**/at moderate speed, **presto**/very fast, and **adagio**/slow and stately
- The **topic** of a chapter determines whether it should be unfolded slowly or at once
- The tempo or pace of each chapter has relation with **the chapter's length** and the **time** it encompasses (one hour, one day, one year)
- Shift in tempo signifies **emotional contrast** and a shift in **emotional atmosphere**, and like in a musical composition, through varied pace of each chapter, different shades of emotions – sentimentality, graveness, satire, melancholy are depicted
- The **writer's** craft and originality, like that of a **skillful music composer**, lies in juxtaposing two emotions in a way that defy stereotypes, creating room for **experimentation** and **novelty**
- Rather than a synthetic assemblage, a successful composition or novel (here MK refers to Beethoven) refers to true or organic unity

So, the topic of a chapter determines whether it should be unfolded slowly or too fast. The temporal pace of each chapter has revisioned to the chapter's length and the time it encompasses whether it be one hour, one day or one year. So, shifting tempo signifies emotional contrast to and a shift in emotional atmosphere and like in any musical composition through variety pace of each chapter different shades of emotions.

It could be sentimentality, graveness, satire, melancholy. All these shades of emotions are depicted. The writers crossed soft and originality like that of a skillful music composer lies in juxtaposing two emotions in a way that defies stereotypes and this creates room for the novels, experimentation and novelty rather than a synthetic assemblage. A successful composition or novel refers to this true or organic unity. And here Kundera is talking about, he is comparing novel to Beethoven's music.

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## The Art of the Novel, and Broch

- MK's style of interspersing lyrical and essayistic materials to his traditional narrative harks back **Broch's** handling of modernism through using a **multilinear structure** and a **polyvalent** (several facets, multi-valued) **writing**.
- Broch uses the motif of the individual being caught in a tangle between conscious control by social institutions and countering them with irrational dreams/nightmares. *The Sleepwalkers* is an escape from the liminal (transitional) state of early 20th century existence.
- Broch notes that human existence cannot be grasped as a whole only through science and philosophy, and entails a recourse to literature. Only literature enables cognition or understanding of ethical behavior

So, Kundera style of interspersing lyrical and essayistic materials to his traditional narrative, harks back Broch's handling of the modernist situation through using a multi-linear structure and a polyvalent writing where there are several facets and multiple values emerging. So, Broch uses the motive of the individual being caught in a tangle between conscious control by social institutions and countering these external determinants with irrational dreams and even nightmares.

So, his novel the sleepwalkers, is, for example, an escape from the liminal transitional state of early 20th century existence. Broch notes that human experience cannot be grasped as a whole only through science and philosophy. And therefore one needs to recourse to literature and that is where literature comes as a saviour. Only literature enables recognition and understanding of the ethical dimension of one's behaviour.

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- In literature subjectivity being radically legitimate, a genre like novel aids investigation of larger ethical issues
- **Broch** approaches how WW1-resultant degradation of moral values and an unstable self in the face of vacuity of values. Such a self, as **Northrop Frye** looks at it, is fraught with **alienation, absurdity** and **anxiety**
- Broch – The world is a product of the intelligible self. Each Self has its own sets of values that leads to their own world-formations. So the world has no **immediacy** or **absolution**, but it is a **mediated product of any given Self** → world an empty sign? Going back to the question of DQ's individuation through his personal significations about the world

In literature, subjectivity being radically legitimate. A genre like novel aids investigation of larger ethical issues that that pervade human existence. So, Broch approaches The First World War result in degradation of moral values and an unstable self in the face of vacuity in emptiness of values. So, values after the two World Wars have really been eroded and that is what novel investigates.

Such as self as not so Frye looks at its fraught with alienation, absurdity and a constant sense of anxiety. So, Broch tells us that the world is a product of the intelligible self. Each self has it is own set of values that lead to their own world formation, thereby meaning that the world has no image you see or absolution and that the world is a mediated product of any given self, though. And this takes us back to Don Quixote really.

So, the world as an empty sign just like Don Quixote treated it Don Quixote, is individuation and his personal significations about the world and that is the point from where the novel as a genre had begun. It chose to break away from epic. So, this is where I would like to stop today and let us discuss more in our on-sewing lectures. Thank you.