

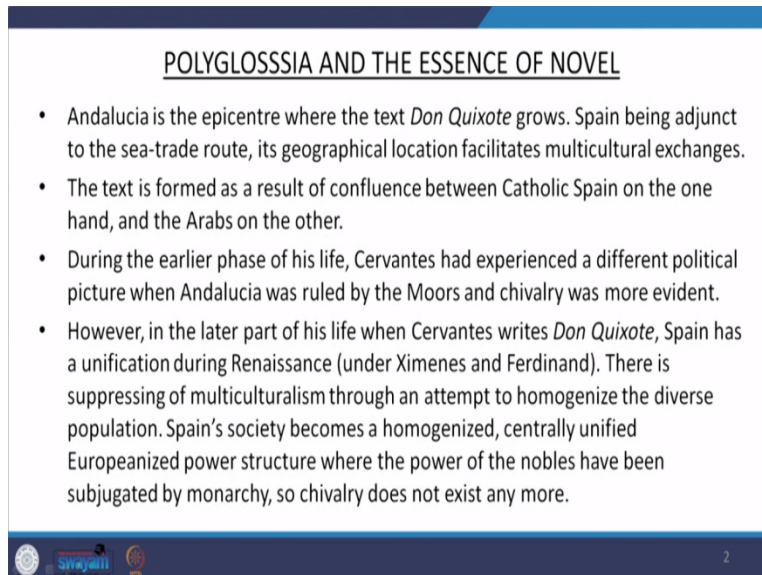
**Narrative Mode and Fiction**  
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**Lecture - 10**  
**Commentary on the Genre of Novel - I**

Good morning and welcome to the lecture series on narrative modern fiction. Today we are starting our module 3, a new module which is on the commentary of the genre of novel. We will mostly deal with the first attempt at writing the novel a work by Miguel Cervantes which is considered as a very important in our discussion of novel is the first novel per se. And it is also a commentary on how the novels should be written, how the novel harming us.

You know a new genre which is apart from older traditions of epic chivalric romance and so forth. So, when we start uh talking about uh Don Quixote seventh this is Don Quixote we need to understand how the essence of a novel flows into this work through it is through the historical setting in which the novel is located it is a very polyglossic society from sitting where you know Cervantes is a writing, so when this is composing Don Quixote.

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POLYGLOSSIA AND THE ESSENCE OF NOVEL

- Andalusia is the epicentre where the text *Don Quixote* grows. Spain being adjunct to the sea-trade route, its geographical location facilitates multicultural exchanges.
- The text is formed as a result of confluence between Catholic Spain on the one hand, and the Arabs on the other.
- During the earlier phase of his life, Cervantes had experienced a different political picture when Andalusia was ruled by the Moors and chivalry was more evident.
- However, in the later part of his life when Cervantes writes *Don Quixote*, Spain has a unification during Renaissance (under Ximenes and Ferdinand). There is suppressing of multiculturalism through an attempt to homogenize the diverse population. Spain's society becomes a homogenized, centrally unified Europeanized power structure where the power of the nobles have been subjugated by monarchy, so chivalry does not exist any more.

So, Andalusia is the epicentre where the text Don Quixote emerges and grows. Spain which is a chunked to the sea trade route, is geographically facilitated with multicultural exchanges in terms of its location. So, the text is being formed Don Quixote is being formed as a result of this

confluence between Catholic Spain on the one hand and the Arabic culture, the culture of the Moors on the other.

So, during the earlier phase of his life Cervantes had experienced a different political picture when Andalucía was ruled by the Moors and a chivalry at that time was more prevalent more evident. In the later part of his life however when Cervantes is starting to compose *Don Quixote*, Spain has a unification during renaissance under Ximenes and Ferdinand. And so there is a suppressing of a multicultural existence of multiculturalism as such through an attempt to homogenize the diverse population the diverse ethos.

And Spain's society becomes a more homogenized, more centrally unified Europeanised power structure where the power of the nobles have been submerged have been subjugated by monarchy. So, chivalry does not exist anymore, so the power structure becomes very vertical top bottom. Some amount of agency that used to exist with the nobles who had who would later go on to form the Bourgeois culture.

The Bourgeois class people that are interested in reading, people that are capable of reading writing the intelligence basically. All their powers go with the centralizing force with renaissance with homogenizing force, the noble's power is crushed.

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- Apart from the Moor's chivalric tradition and the Spanish pastoral tradition, Cervantes also draws on the Italian stylized tradition that seeped into Spain through multiculturalism.
- He himself was involved with the Battle of Lepanto with the Spanish alliance. So *Don Quixote* draws on his eventful life experiences, reflecting the tensions and amalgamations in the contemporary multilayered reality of Spain.
- Spain's chronotope (in literary theory and philosophy of language, the chronotope is how configurations of time and space are represented in language and discourse.) This term, first taken up by Russian literary scholar Mikhail Bakhtin, is very important in understanding the textual formation of narrative in *Don Quixote* – the work promulgates novel's characteristic of reflecting the world history, contemporary reality, a polyglossic and polyphonic society through a confluence of different cultural realities.

So, apart from the Moore's chivalric tradition and the Spanish pastoral tradition, servant is also draws on the Italian stylized tradition which seeped into Spain as a result of multiculturalism. So, we have so many different factors in forming this quintessential work. Cervantes himself was involved in the battle of Lepanto with the Spanish alliance. And so, Don Quixote draws on his individual feet's his own life experiences and reflects the tensions and amalgamations in the contemporary multi-layered reality of Spain.

So, we have to understand that Spain's chronotope is very much present in Don Quixote, by chronotope, chronotope is a term first being coined and used by Russian literary scholar uh Mikhail Bakhtin. By chronotope in literary theory and philosophy of language we refer to how configurations of time and space are represented in language and in literary and cultural discourse.

So, choronotope is the literary cultural expression emerging as at the crossroads at the intersections of a given temporal and special reality or existence. So, Cervantes this is chronotope is very important in understanding the textual formation of narrative in Don Quixote, the work promulgates novels characteristic it is a commentary on what a novel should be like, if it is not like the Antiquated ancient literary forms what should it be like.

So, novels characteristic of reflecting the world history the contemporary reality a polyglossic and polyphonic society through confluence of different cultural realities. This is very much being you know reflected being evidenced in Don Quixote.

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- Cervantes seldom uses parody in the body of his text. He prefers to call his book as an "historia," by which he means not a story, but a history. The readers have to deal with a story masquerading as history, with a work claiming to be historically true within its external framework of fiction.
- The problem of the spurious historicity of the work is usually stated in terms of the Aristotelian principles of the universality of poetry and the particularity of history. Cervantes himself has his characters in *Don Quixote* discuss literature from this Aristotelian point of view.
- Cervantes' prologue can be read as a short treatise on the origin of authority, where contestants are vying for the privilege of pronouncing with authority and claiming their authenticity.

Cervantes seldom uses parody in the body of his text. He prefers to call his book as an historia an historia by which he means not a story but history is a piece of fiction necessarily but which posits which hypotheses it is you know roots in history. So, the readers have to deal with a story that is masquerading as history with a work you know that is claiming to be historically true within the external framework of fiction.

So, the problem of this spurious historicity of the work is usually stated in terms of the Aristotelian principle of the universality of poetry and the particularity of history. Cervantes himself had his characters in *Don Quixote* who have meta-fictional qualities they come out of the book and start discussing literature, start discussing about the work *Don Quixote* itself and this in a way corroborates with Aristotle in point of view.

So, we see that Cervantes prologue can be read as a short treatise on the origin of authority where contestants are vying for the privilege of pronouncing the authority, authenticity, claiming for authenticity, claiming for copyright. This emerges with *Don Quixote*.

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- In terms of sixteenth-century aesthetics it might be said that history is natural, since it narrates events as they occurred, each one emerging by the logic of nature from those which preceded it, while a story is artistic- "artificiosa". In *Don Quixote*, Cervantes manipulates both fiction and history in limning the adventure episodes to achieve an artistic end, allowing each adventure to spring naturally from what has gone before.
- Cervantes (or his alter ego, the fictitious historian Cide Hamete Benengali) describes this history with a variety of adjectives: "sencilla," "grande," "curiosa," "pere-grina," "apacible," "sabrosa," "moderna," "nueva," "imaginada." But the one used over and over again is "verdadera." **Don Quixote is a true history.** We tend to discount these assertions as playful irony, or we disregard them altogether as a convention of the time, like one sees in the *comedias verdaderas*.

In terms of the 16th century aesthetics, it might be said that history is natural since it narrates events as they have occurred. And each event emerging by the logic of nature from those that preceded it on the other hand story is artistic it is artificiosa. In a *Don Quixote* Cervantes manipulates both the effective story and history the fact-based history towards limning or portraying the adventure episodes in order to achieve an artistic end.

And allows each adventure to spring naturally from what has preceded it what has gone before. Cervantes or his alter ego as many critics would like it the fictitious historians describes this history with a variety of adjectives such as sencilla, grande, curiosa, pere-grina, apacible, sabrosa, moderna, nueva, imaginada and so forth. But the one that is used over and over again is verdadera.

*Don Quixote* is a true history verdadera true history. We tend to discount these assertions as playful irony, and even disregard them all together as a convention of the time like one sees in comedies verdadera.

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- It is important to realize that the Alexandrian romance, which is the only considerable body of prose fiction in antiquity, emerged not from epic poetry but from historiography. Because the fictional history of the ancients abstained from irony, it never attained the dignity of the novel. Lucian found it necessary to parody this absurd type of romance in his ironically entitled *Vera historia*, just as in modern times Cervantes ironically parodies the medieval chivalric romance.
- By its nature, however, history abstains from organizing and rationalizing the chaos and unreason of the world of men; it reflects faithfully the reigning confusion. Cervantes - a "historian" and a novelist - was inevitably less dogmatic than his contemporary artists, less sure of the line separating truth and error.



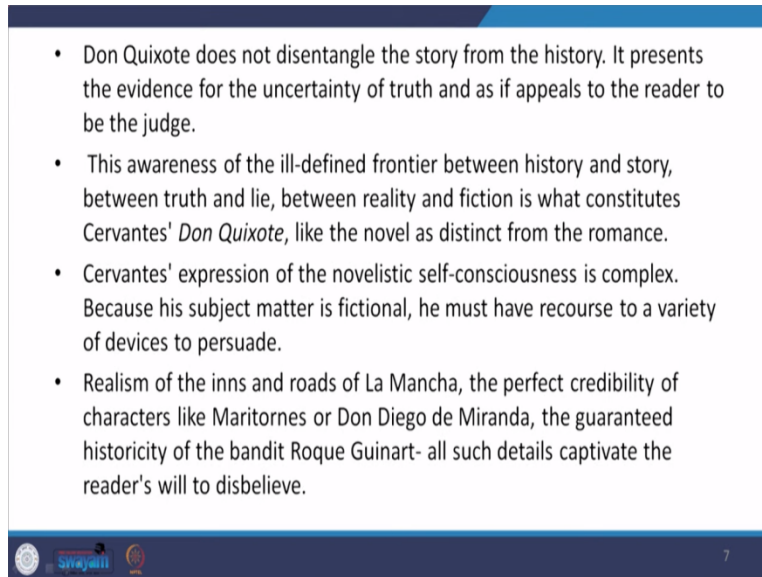
So, it is important to realize that the Alexandrian romance, which is the only considerable body of prose fiction in antiquity emerges not from epic poetry but from historiography. Because the fictional history of the ancients usually abstained from irony it never attained the dignity of the novel. Lucian found it necessary to parody this absurd type of romance in his ironically titled *Vera Historia* and very much like Lucian's *Vera Historia* in modern times Cervantes is ironically parodies the medieval chivalric romance.

So, Don Quixote the character happens as a result of this kind of crisscross this mishmash happening between the renaissance reality on the one hand and the chivalric romance that the remnants of chivalric romance that remains inside his head Don Quixote head as a result of reading a lot of romance. So, the outer reality and the inner fantasy a mishmash between the two leads to the formation of this character.

This ridiculous or we could say ludicrous character Don Quixote someone who is also very powerful in a way a very powerful presence in the first novel. So, by its very nature history of abstains from organizing and rationalizing the chaos and unreason of the world of men that is how history is at least traditionally perceived history is supposed to traditionally reflect and be faithful to facts and you know it gives us objective truth that is what history claims.

Now Cervantes is who posits the role of a historian and a novelist and a novelist was inevitably less dogmatic than his contemporary artists who are less sure of the lying that separates the truth from the untruth or error.

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- Don Quixote does not disentangle the story from the history. It presents the evidence for the uncertainty of truth and as if appeals to the reader to be the judge.
- This awareness of the ill-defined frontier between history and story, between truth and lie, between reality and fiction is what constitutes Cervantes' *Don Quixote*, like the novel as distinct from the romance.
- Cervantes' expression of the novelistic self-consciousness is complex. Because his subject matter is fictional, he must have recourse to a variety of devices to persuade.
- Realism of the inns and roads of La Mancha, the perfect credibility of characters like Maritornes or Don Diego de Miranda, the guaranteed historicity of the bandit Roque Guinart- all such details captivate the reader's will to disbelieve.

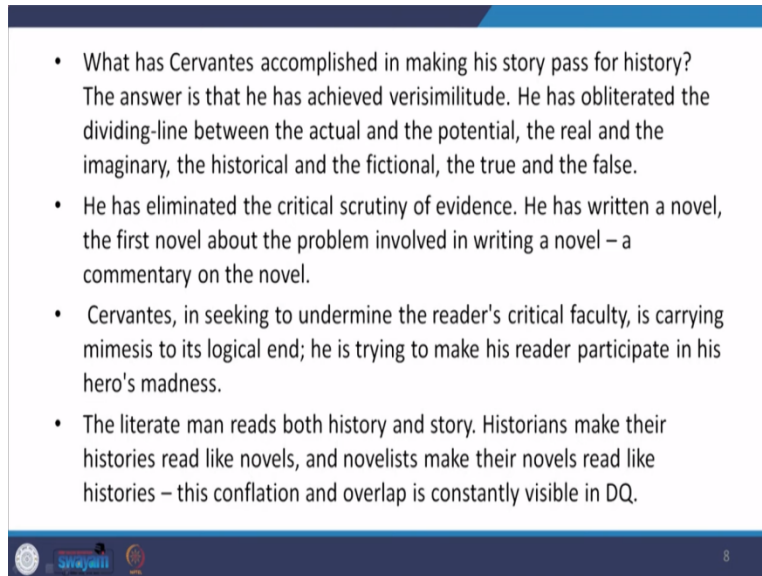
Don Quixote does not disentangle the story from the history, we do not know where the story stops and the history begins and vice versa. It presents the evidence for the uncertainty of truth and as if appeals to the reader to be the judge themselves. This awareness of the ill-defined frontier between history and story between truth and lie between reality and fiction is what constitutes Cervantes Don Quixote.

In the same way as the novel as a form becomes it breaks off from and becomes a distinct genre from that of the romance which preceded it. Cervantes's expression of the novelistic self-consciousness is a complex because his subject matter is fictional, he must have recourse to a variety of devices in order to persuade. So, in Don Quixote both the volumes we see reference to or we see appeal to realism in different episodes across both the volumes of Don Quixote.

So, realism of the inns the incidents happening in the inns and the roads of La Mancha, the perfect credibility of characters like Maritornes or Don Diego the Miranda the almost guaranteed

historicity of the bandit Roque Guinart. All such details that we find from time to time in Don Quixote, captivate the readers will to disbelief.

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- What has Cervantes accomplished in making his story pass for history? The answer is that he has achieved verisimilitude. He has obliterated the dividing-line between the actual and the potential, the real and the imaginary, the historical and the fictional, the true and the false.
- He has eliminated the critical scrutiny of evidence. He has written a novel, the first novel about the problem involved in writing a novel – a commentary on the novel.
- Cervantes, in seeking to undermine the reader's critical faculty, is carrying mimesis to its logical end; he is trying to make his reader participate in his hero's madness.
- The literate man reads both history and story. Historians make their histories read like novels, and novelists make their novels read like histories – this conflation and overlap is constantly visible in DQ.

What has Cervantes accomplished in making his story pass for history? So, it is a fiction that poses as fact best and the reader almost thinks that the author is narrating a history but calling it as a fiction although it is just the other way round. So, what does Cervantes accomplish out of it? The answer is that he has achieved verisimilitude. He has obliterated this dividing line between the actual and the potential, what is and what could be the real and the imaginary, the historical and the fictional, the true and the false.

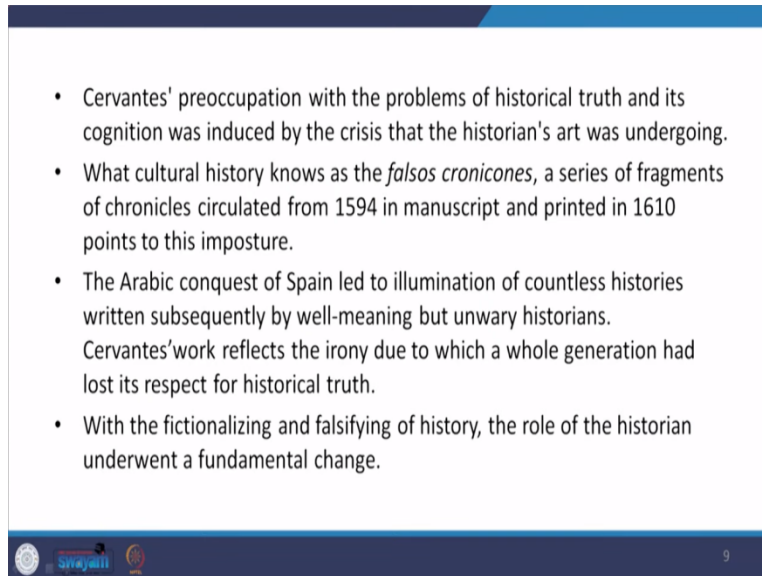
He has eliminated the critical scrutiny of evidence. He has written a novel a new form the first novel about the problem involved in writing a novel a commentary on the novel the novel looking into its own eye in other words. So, Cervantes is in seeking to undermine the reader's critical faculty is carrying minuses to its logical extreme he is trying to make his reader participate in his hero's madness.

We almost get involved in the different exploits you know the different journeys of Don Quixote and Sancho Panza. So, the literate man reads both history and story both are available to him historians make their histories read like novels and the novelist's aim is conversely to make the



novels appear as histories. So, this conflation and overlap and the hilarity emerging you know happening as a result of this mishmash is constantly visible in Don Quixote.

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- Cervantes' preoccupation with the problems of historical truth and its cognition was induced by the crisis that the historian's art was undergoing.
- What cultural history knows as the *falsos cronicones*, a series of fragments of chronicles circulated from 1594 in manuscript and printed in 1610 points to this imposture.
- The Arabic conquest of Spain led to illumination of countless histories written subsequently by well-meaning but unwary historians. Cervantes' work reflects the irony due to which a whole generation had lost its respect for historical truth.
- With the fictionalizing and falsifying of history, the role of the historian underwent a fundamental change.

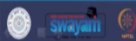
Cervantes is a preoccupation with the problems of historical truth and its cognition was induced by the crisis that the historian's art was undergoing. So, what cultural history knows as the *falso's cronicones*, so a series of chronicles that were circulated from 1594 in manuscript and which got printed in 1610 points to this very imposture. This kind of we could call it as a deviation or a disguise deception.

So, the Arabic conquest of Spain led to illumination of countless histories that are being simultaneously written by well-meaning but unwary historians. So, it becomes a very interesting when a countless histories are being produced that illuminate about the past that the through light to the past from different angles from different positions that the historians actually occupy or the historians are located in.

So, Cervantes's work reflects the irony due to which a whole generation had lost its respect for one singular definitive historical truth, multiple histories were being written. With the fictionalizing and falsifying of history the role of the historian had undergone a fundamental change. So, the question of fiction being too far away from history did not remain anymore.

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- In genuine histories the author retreats modestly behind his narrative, appearing, if at all, only in the prologue, where he customarily reviews his qualifications to write the book. Fiction, even the pre-novelesque romance, is more self-conscious than history; the author cannot conceal himself.
- Cervantes, in writing the first novel *Don Quixote*, enormously complicates the role played by the author. He intervenes in the events to tell the reader what to believe, to steer him away from total madness.
- He invents a pseudo-historian whose credibility is alternately impugned and defended. And this pseudo-historian plays a part in the novel second only to those of the protagonists, Don Quixote and Sancho Panza.



In genuine history the author retreats modestly behind his narrative appearing if at all only in the prologue where he customarily reviews his qualifications to write a history book. Now fiction even the pre novelesque romance is a more self-conscious the fiction writer is more self-conscious than a historian, the and the author cannot really conceal himself after a point Cervantes this in writing the first novel.

Don Quixote enormously complicates the role that is played by the author. He intervenes in the events to tell the reader watch to believe, what to steer away from and how to actually qualify become the reader of this new genre. He is teaching the reader how to become training reader, how to become the reader, how to accept a new genre per se. He invents a pseudo-historian whose credibility is alternately impugned as well as defended in Don Quixote.

And this pseudo-historian plays a part in the novel only second to those of the two protagonists Don Quixote and Sancho Panza. So, the historians role or presence is almost as important as that of the protagonists.

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- The novel emerging from false history, turns out to be far more self-conscious than the old-fashioned romance.
- *Don Quixote* is a tremendous protest against the moralistic assurance of Counter-Reformation Spain.
- Irony is the form that Cervantes' protest against Tridentine dogmatism had to take; it enabled disguising his serious sense of the complexity of the moral world.
- Cervantes took the risk of disseminating a madness that he deplored -- because in this common madness was the evidence for a truth about man's world which the Counter-Reformation was suppressing.

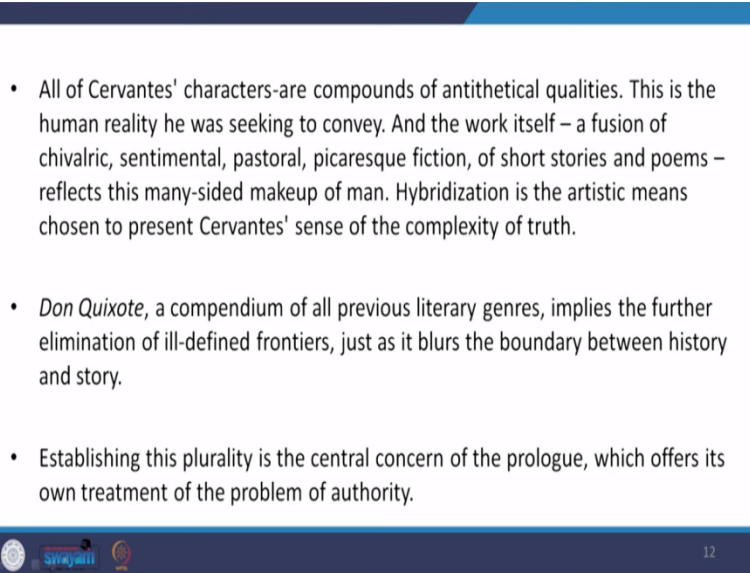


The novel which is emerging from false history, turns out to be far more self-conscious than the old the old-fashioned romance. *Don Quixote* is a tremendous protest or subversion of the moralistic assurance of counter reformations Spain. Irony is the form that servant this is protest against the Tridentine dogmatism had to assume it enabled the process of disguising his serious sense of the complexity of the moral world is in a way concealing his seriousness through deploying irony and laughter.

And the you know the Ludicrous feeling that we have throughout our experience of reading the two volumes of *Don Quixote*. Cervantes took the risk of disseminating infecting the leader with a madness that he himself deplored because in this common madness was the evidence for a truth about man's world with the counter reformations was suppressing. The badness, the possibility to be something else to understand the society differently to have to arrive at different significations.

So, the alterity the he was trying to locate and make visible the position of alterity, the alternative meaning, the alternative existence something that counter reformation was trying to bulldoze, trying to flatten.

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- All of Cervantes' characters are compounds of antithetical qualities. This is the human reality he was seeking to convey. And the work itself – a fusion of chivalric, sentimental, pastoral, picaresque fiction, of short stories and poems – reflects this many-sided makeup of man. Hybridization is the artistic means chosen to present Cervantes' sense of the complexity of truth.
- *Don Quixote*, a compendium of all previous literary genres, implies the further elimination of ill-defined frontiers, just as it blurs the boundary between history and story.
- Establishing this plurality is the central concern of the prologue, which offers its own treatment of the problem of authority.

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So, all of Cervantes's characters are therefore compounds of antithetical qualities. This is the human reality that he was seeking to convey and the work *Don Quixote* itself which is a fusion of chivalry sentimental pastoral, picaresque fiction, short stories poems too many elements thrown in there reflects actually the many-sided makeup many sided composition and possibilities of the renaissance man the thinking man.

So, hybridization is the artistic means chosen to present Cervante's sense of or understanding of the complexity of truth. *Don Quixote* which is a compendium of all previous literary genres implies the further elimination of ill-defined frontiers, just as it tends to blur the boundary line between history and story. Establishing this kind of plurality is a central concern of the prologue of this book which offers its own treatment of the problem of authority.

So, there is a vying for authority, a claim for authenticity as well as problematizing of these same questions.

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- The prologuist's words, "Many times I took up my pen to write it, and many I laid it down again, not knowing what to write," typify the prologue to *Don Quixote* and the novel as a whole as a *literary* project. In this sentence Cervantes captures what Maurice Blanchot has called as the "anomaly which is the essence of literary activity": The writer "has no talent until he has written, but he needs talent in order to write."
- The complexity of this anomaly was first raised by Hegel, and Blanchot summarizes Hegel's description of work (and of literary creativity) as found in *Phenomenology of Spirit*.
- Cervantes' prologue implies a multiplicity of its prior instances, which, having all failed, furnish a ghost of a historical tradition, an unreal number of beginnings that are all suspended in an ontological limbo.



The prologuist's words, many times I took off my pen to write it and many times I laid it down again, not knowing what to write, typify the prologue to *Don Quixote* and the novel as a whole. It is the problems associated with the literary project that the novel itself is. In this sentence Cervantes captures what Maurice Blanchot has called as **(0) (26:26)** Blanchot's anomaly which is the essence of literary activity.

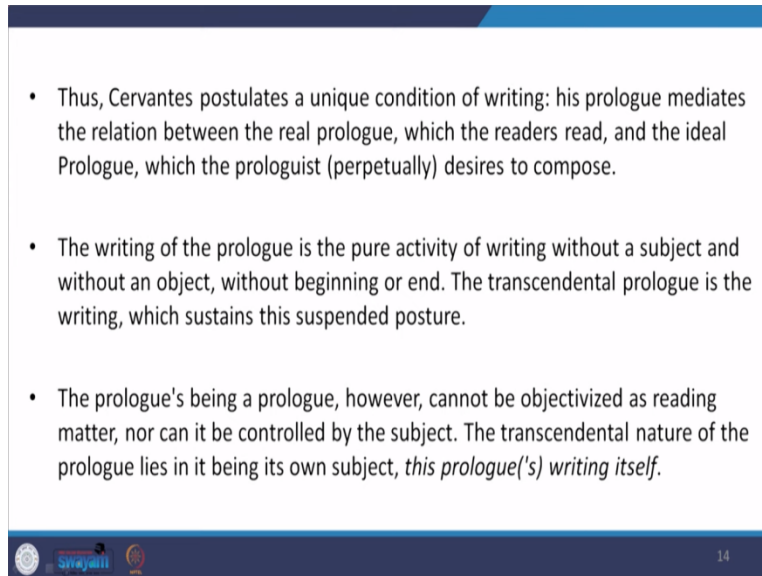
The writer I quote again has no talent until he has written but he needs talent in order to write, unquote. This is the kind of vicious circle in which the novel the new genre is entangled. The complexity of this anomaly was first raised by Hegel and Blanchot summarizes Hegel's description of you know work and creative of work and literary creativity as one finds in a *phenomenology of spirit*.

So, Cervantes's prologue implies a multiplicity of its prior instances several times there have been endeavours at writing this prologue. So, there are there might be several drafts which having all failed furnished a ghost of a historical tradition, so we are drafting, redrafting, revisiting an unreal number of beginnings both slightly different each slightly different from the other, unreal number of beginnings.

There are all suspended in an ontological limbo that never quite get completed. So, this is how we also rewrite, rewrite and rewrite the meaning of life we have expectations and we are met

with something else the flawed human condition is being highlighted here for the first time. The ontological perfectness you know the fixity the completedness is frustrated, it is foiled.

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- Thus, Cervantes postulates a unique condition of writing: his prologue mediates the relation between the real prologue, which the readers read, and the ideal Prologue, which the prologuist (perpetually) desires to compose.
- The writing of the prologue is the pure activity of writing without a subject and without an object, without beginning or end. The transcendental prologue is the writing, which sustains this suspended posture.
- The prologue's being a prologue, however, cannot be objectivized as reading matter, nor can it be controlled by the subject. The transcendental nature of the prologue lies in it being its own subject, *this prologue('s) writing itself*.

Thus, Cervantes is postulates a unique condition of writing his prologue mediates the relation between the real prologue, which the readers read and the ideal prologue which it can never be which it strives to be which the prologuist perpetually desires to compose. The life that we have and the life that we idealize we want to have the expectations and what we are, what we meet in reality.

So, at this you know crossroads at this kind of disjuncture between reality and ideal the real and the ideal or ideal lies the novel as a genre. This imperfectness about the modern existence is what novel is interested in novel wants to comment on the writing of the prologue is the pure activity of writing without any subject or without any object without a beginning, without an end. The transcendental prologue is the writing which sustains this suspended posture.

So, the prologues being a prologue cannot be objectivized as reading matter nor can it be controlled by the subject, be the author be the reader. The transcendental nature of the prologue from where it all starts from where it all started having several points of origin several rafting and redrafting of the provenance. In this transcendental nature of the prologue of the beginning

and it is indeterminacy inherent indeterminacy lies the process of the prologue writing itself the prologues writing itself.

We will discuss further on Don Quixote the for the rest of this module, I am going to stop our lecture here today and let us meet for another round of discussions in the next lecture, thank you.