

consciousness cannot be analyzed into fragments. It is nothing jointed it flows the stream of thought consciousness or of subjective life. Number 3: the idea of the intuitive self focuses on the role of memory in human experience. Memory activated by concrete sensation can help recapture past time, allowing the self to reenter the fluid world of endurance and rediscover a partially lost concrete past.

(Refer Slide Time: 06:16)

Choose the correct answer:

- a. I-William James
- b. II-Proust
- c. III-Henri Bergson

You are choices, William James; second Proust; or Henri Bergson's. So, how do you what should be the correct order.

(Refer Slide Time: 06:28)

8. Read the following passage:

- You are about to begin reading Italo Calvino's new novel, *If on a winter's night a traveler*. Relax. Concentrate Best to close the door, the TV is always on in the next room. Tell the others right away, "No, I don't want to watch TV!" . . . Or if you prefer, don't say anything; just hope they'll leave you alone.

Next one: read the following passage. You are about to begin reading Italo Calvino's new novel *If on a winter's night a traveler*. Relax, concentrate best close the door the tv is always on in the next room tell the others right away, no I do not want to watch tv or if you prefer do not say anything just hope they leave you alone.

(Refer Slide Time: 06:51)

This passage is an example of:

- a. Self-reflexive novel
- b. Focalisation
- c. Magic realism
- d. unreliable narrator

This passage is an example of; this is your question Self reflexive novel, Focalisation, Magic realism, unreliable narrator.

(Refer Slide Time: 07:03)

9. Identify the critic:

- “Directly or indirectly and whether the writer himself is conscious of it or not, every novel must necessarily present a certain view of life and of some of the problems of life; that is, it must so exhibit incidents, characters, passions, motives, as to reveal more or less distinctly the way in which the author looks out upon the world and his general attitude towards it.”

Next identify the critic. Directly or indirectly and whether the writer himself is conscious of it or not, every novel must necessarily present a certain view of life and of some of the problems of life that is it must. So, exhibit incidents characters passions motives as to reveal more or less distinctly, the way in which the author looks out upon the world and his general attitude towards it. Identify the critic WH Hudson, Walter Allen, Henry James, and EM Forster.

(Refer Slide Time: 07:31)

Identify the critic:

- a. WH Hudson
- b. Walter Allen
- c. Henry James
- d. EM Forster

(Refer Slide Time: 07:39)

10. Who is the author?

- "Why does it disturb us that Don Quixote be a reader of *Quixote* and Hamlet a spectator of *Hamlet*? These inversions suggest that if the characters in a story can be readers or spectators, then we, their readers or spectators, can be fictitious"

Identify the author. Why does it disturb us that Don Quixote, to be a reader of Quixote and Hamlet a spectator of Hamlet? These inversions suggest that if the characters in a story can be readers or a spectator, then we their readers or a spectator can be fictitious. Who said that?

(Refer Slide Time: 08:04)

Choose the right answer:

- a. Gabriel Garcia Marquez
- b. Julio Cortazar
- c. Mario Vargas Llosa
- d. Jorge Luis Borges

Choose the right answer. Gabriel Garcia Marquez, Julio Cortazar, Mario Vargas Llosa, Jorge Luis Borges, who could be the author of that.

(Refer Slide Time: 08:21)

11. Read the following passage:

- “And when I look around the apartment where I now am,—when I see Charlotte’s apparel lying before me, and Albert’s writings, and all those articles of furniture which are so familiar to me, even to the very inkstand which I am using,—when I think what I am to this family—everything. My friends esteem me; I often contribute to their happiness, and my heart seems as if it could not beat without them; and yet—if I were to die, if I were to be summoned from the midst of this circle, would they feel—or how long would they feel—the void which my loss would make in their existence? How long! Yes, such is the frailty of man, that even there, where he has the greatest consciousness of his own being, where he makes the strongest and most forcible impression, even in the memory, in the heart of his beloved, there also he must perish,—vanish,—and that quickly.

Next question, read the following passage. And when I look around the apartment where I now am when I see Charlottes apparel lying before me and Alberts writings and all those articles of furniture which are so familiar to me even to the very inkstand which I am using, when I think what I am to this family everything, my friends esteem me I often contribute to their happiness, and my heart seems as if it could not beat without them.

And yet if I were to die if I were to be summoned from the midst of this circle, would they feel or how long would they feel, the void which my loss would make in their existence, how long yes, such is the frailty of man that even there where he has the greatest consciousness of his own being, where he makes the strongest and most forcible impression, even in the memory in the heart of his beloved there also he must perish vanish and that quickly.

(Refer Slide Time: 09:33)

This novel is an example of:

- a. Bildungsroman
- b. Magic realism
- c. Metafiction
- d. Historical novel

This novel is an example of Bildungsroman, Magic Realism, Metafiction, Historical novel. I am not asking you to guess the author or the name of the novel; I am asking you what example is this. This is also a kind a variety of question the kind of question that you can be asked, no names given, no titles given, just an extract and how what is the genre of this.

(Refer Slide Time: 10:20)

12. Read the following:

- What you call a race is nothing but a collection of riffraff like me, bleary-eyed, flea-bitten, chilled to the bone. They came from the four corners of the earth, driven by hunger, plague, tumours, and the cold, and stopped here. They couldn't go any further because of the ocean. That's France, that's the French people.

So, be prepared for this as well, it may be rare, but definitely you can expect. Next one read the following, what you call a race is nothing, but a collection of riffraff like me bleary eyed flea bitten chilled to the bone. They came from the 4 corners of the earth driven by hunger, plague, tumours and the cold and stopped here. They couldnt go any further because of the ocean, that is France that is the French people. The novel is an example of Magic realism, Antinovel, Stream of consciousness, Black humor.

(Refer Slide Time: 10:48)

The novel is an example of

- a. Magic realism
- b. Antinovel
- c. Stream of consciousness
- d. Black humor

So, now let us start looking at the answers or discussing the answers. So, your first answer which was based on what is happiness is Charlotte Brontë's *Villette*. So, who is the author? Charlotte Brontë. Not Emily, not Jane Austen. It is Charlotte Brontë and her novel *Villette*. The second example is a first-person narrative, is a first-person narrative, and the third one in the third question is an example of second-person narrative, you. Which is always there is a point of view, I am not saying narrative it is a point of view. So, second-person point of view because of the constant use of the pronoun you is taken from J. M. Coetzee's *In the Heart of Solitude*, a 1984 novel.

You should know that the second-person may turn out to be a specific fictional character or the reader of the stories. So, you therefore, even in one of the other passages that I did with you just now you get the second-person point of view, but we are going to talk about it later. So, you have to know that the reader of the story is can also be a fictional character or even the narrator himself or herself, or not clearly or consistently any one. The story may unfold by shifting between telling narrate what he or she is now doing has done in the past or will be commanded or told to do in the future.

So, you the second-person is important is very postmodernist traits trait. So, you have to keep that in mind. Question 4 it is from *Moll Flanders*, but Daniel Defoe. And the extract Virginia Woolf extract is from *Mrs. Dalloway*, who is the heroine, who is that speaker there Clarissa Dalloway. Remember who is she? It is a very important text and Virginia Woolf of course, I do not have to stress upon the significance of Virginia Woolf, she is repeatedly asked in competitive exams.

So, Clarissa Dalloway is middle aged middle class wife of an MP member of parliament living in London in the early twentieth century. The novel follows her experiences throughout a single day in June 1923 as she makes preparation for a party, and as a narrative moves in and out of a thoughts impressions and memories we see that she has squandered away many of her opportunities and let go of her happiness because of societal pressures, her inability to rebel and giving into conform to what is expected.

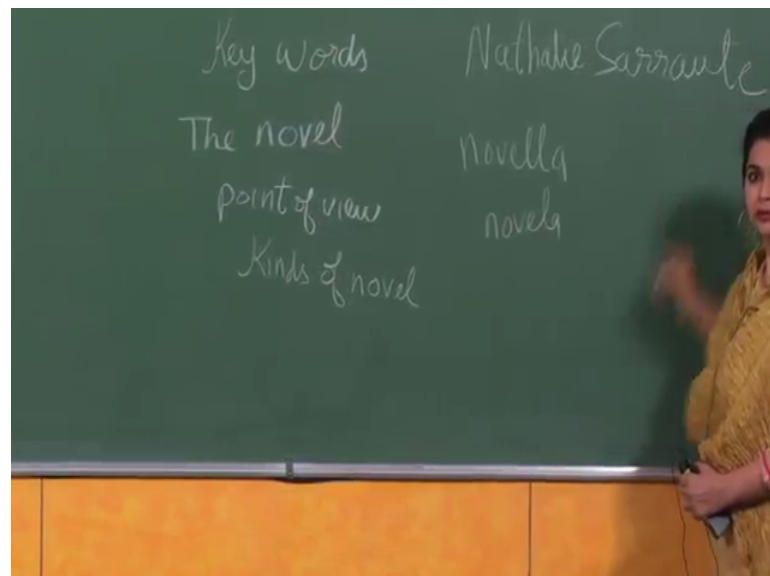
So, one of the major feminist writers and a very seminal work of feminist writing: Horace Walpole his comment is on Laurence Sterne's *Tristram Shandy*, *Tristram Shandy* and question 7 where you are asked for 3 philosophers thinkers critics, a, Henri Bergson or Henri Bergson, he happens to be French writer second a, b, William James, Henry

James's brother and third about memory and past Marcel Proust, whenever there is an extract talking about memories and past you have to think of Marcel Proust before looking at other choices. If on a winters knight is a postmodernist novel and the from among the choices the best response is self-reflexive novel. It is not magical realism or historical novel or anything like that.

Question 9 the critic it is W H Hudson. So, answer is a. And then, whereas hamlet is a spectator of his own story that is the response is d Jorge Luis Borges is the critic or he is the writer of that code. Charlotte and her apparel and whether what happens to us and how quickly we vanish from memories and hearts that is taken from the sorrows of young Werther by J W Goethe or Goethe the German writer and it is an example of Bildungsroman coming of age novel. And the last question the answer is b, antinovel is taken from again it is a French novel Celine's French novel journey into the ja end of the knight.

So, now let me give you a quick introduction to what is a novel. Originally it is an Italian word novella or it is a tale, t a l e and is Spanish novella again. So, now we use novella for something else, Italian word that is the origin and in Spanish novella.

(Refer Slide Time: 17:12)



Now, we use it we use the word novella to denote something that is not very long, bigger than a short story, but less than a proper novel, that is the origin of the word novel from novella. One of the most flexible of all literary genres of course, people can say the same

about poetry also, but then poetry as well all know has its constraints has its own framework, but novel is undoubtedly the most or the most flexible of all literary genres. The way we understand novels today, it started from the 16th century and from 16th to the 18th century denoted a prose narrative about characters and their actions.

So, plot traditionally or traditional features are plot and character as Henry James in his art of fiction says- what is character what the determination of incident and what is incident, but the illustration of character. So, that is the way. A novel has a point of view, we have been talking about points of view in several questions earlier, what is it what is a point of view it is the angle of vision or perspective from which events are represented in a narrative how events unfold. So, who is the, whose point of view?

Sometimes any special in modern novels you find multiple points of view, it makes a very interesting read though. So, we get you know that Rashomon effect several points of view are implicit in the same work. French critic Gerard Genette he prefers the term focalization. So, the same word in a new bottle. So, someone something like or a focalization is who sees that is perspective who speaks is the voice. So, that is what Genette tells us to do. Narratives can be omniscient third-person and first-person and sometimes even second-person as we have seen.

Some of the popular sub categories of novels are and this is the kind of question that you can expect. So, you can start looking up the sub categories, for example, epistolary. What happens in an epistolary novel lots of letters are written throughout the dangerous liaison it is a French novel which is completely written in an epistolary style. Many of Jane Austen's novels can be read in an epistolary style. We also had sentimental novel the early 17th 18th century writers like Richardson and Fielding they would use that romance thing gone with the wind. So, romance you know men women society and lifestyles. So, that is a kind of a romance very popular genre gothic novel several examples wuthering heights is an ace example of a gothic novel, but there are several others also historical Sir Walter Scott's historical novels.

We have regional novels Thomas Hardy's for example, or Faulkner's novels of local color. Then we have detective thriller crime psychological novel novels of sensations like Willkie Collins the women in white. So, all these were the categories till the early 19th 20th century or the mid 20th century. When we think of people like Thackeray and

dickens predominantly, the novel was used as a public instrument focusing on socially relevant and significant issues. From 20th century onwards political movements second the first and the Second World War theories of Marxism and Freudian principles all compounded the breakdown of coherence and faith in shared beliefs and it is impacted literature also of course, novels.

So, all these things all these factors led writers to question hierarchies in all fears and there thus the growth of experimental novels. Experimented novels that break away from the traditional story telling mode, I keep talking about Sterne's *Tristram Shandy* I gave you the quote also Horace Walpole's, that is the kind of novel that the where the whole narration is going backwards. So, that was an experiment. More experientialist more experimental novels were came and were reflected in the works of Marcel Proust remembrance of things pass then Kafka Camus all these existentialist writers ya Faulkner Nabokov Vladimir Nabokov, the author of *pale fire* and more famously *Lolita*; James Joyce very popular from the exams point of view. And then Celine Louis Ferdinand Celine, *journey into the end of the knight*.

So, 1932 novel one of the first episodes novels: so antinovel is a term that you should know. It is a term used or it was a term that was first used by someone called Charles Sorel, s o r e l. It is features were lack of an obvious plot defused episodes' minimal development of characters' reader by the you know more or less was expected to in further own meanings or supply their own endings. These authors writers would experiment with vocabulary, punctuation they would give detail analysis of objects, repeats or repetitions variations of time sequences, alternative endings beginnings anything was possible sometimes even blank pages with geometrical patterns and that was that is what you were given. For example, in *journey to the end of the knight*, it has multiple reputations and characters were no explanation is given for their actions.

So, again breaking away from the notion of that what is a novel, but character and character is plot; so it did not work anymore, after the First World War. So, again I am coming back to Louis Ferdinand Celine's work, the hero is Ferdinand Bardamu. He is a doctor in French colonial Africa he is hate driven morally corrupt still he is attractive he is remarkable because he combines the nihilism the existentialism, the disenchantment with the existing society and with as a big wit and belief in fatalism.

So, characters their motives became increasingly hard to understand. I am just giving you an example of because it is a seminal work of the twentieth century: one of the novels that questioned the traditional structuring or hierarchies of a novel journey to the end of the knight. There was also the growth of Nouveau roman that is new novel French word, Nuevo. Roman Nuevo is new roman is novel. Robbe Grillet Alain, Robbe Grillet he gave the theory of on nature and future of the novel in his book for a new novel pour un nouveau roman 1963 and this movement was supposedly biblioclastic. It rejected much that had gone before. Robbe Grillet regarded the earlier novelist as old people old fashioned, vieux zha old fashioned no longer in vogue.

So, the idea was novel should be about things and individual version about things not just to follow, but an individual's response to his perceptions and his sensations. Nathalie Sarraute was another important writer who wrote tropisms. Tropismes in 1939 a prototype nouveau roman a new novel aiming to radically transform traditionally traditional narrative models of character and plot. So, Nathalie Sarraute; this should be an exception of course, the most recognizable novel which most people enjoy reading it goes by the tenets of realism, where the plot is you know give gives you a straight forward portrayal of life with as much fidelity to realism. It corresponds with coherence and coherence theories of coherence they involved knowing the world by perception intuition sensation. Honoree de Balzac the French writer he gave us the famous term [FL] human condition.

So, all these European writers Balzac Emile Zola, Guy de Maupassant Stendhal even the Russians the great Russian masters Tolstoy Gorky Dostoevsky. So, these were realized. And from here we also get the concept of psychological realism, depicting the inner workings of the mind. So, when I give you the passage from Mrs. Dalloway that is psychological realism. Also there is the concept of stream of consciousness we will be doing as we move further into the course.

So, stream of consciousness is the analysis of thoughts and feelings the presentation of nature of personality and character and all about digging deeper into the conscious and subconscious territories. This was not done before, but it is an offshoot of realism. Psychological realism paved way for anti-realistic novels, and rejected that sort of you know. For example, in Mrs. Dalloway coming back again which is quite a psychologically real and stream of consciousness novel were the entire plot story takes place

within the mind of Clarissa da Silva within a span of one day, but in one day she goes through her entire life time in relationships and loves and regrets.

We also have a concept of magical realism. It is a concept given to us by Alejo Carpentier, Spanish writer Alejo Carpentier. It is a mode of narrative that mixes the real and the fantastic to make real scene magical and the improbable real. It is a major subversive antirealistic device authors do that to convey hard social realities. It subverts the existing conventions of reality, but beneath the surface there is a star commentary on a social condition.

(Refer Slide Time: 31:01)

Salman Rushdie on magic realism

- <http://bigthink.com/videos/magical-realism-is-still-realism>

Here is a video link to the video Salman Rushdie on magic realism. Please do take a look at it the Salman Rushdie explains the notion of realism and then magical realism.

There is also a concept of or a term called metafiction. See a realist novel traditionally is unconscious about the process of it is telling. We do not get to see the writer coming out and telling us that you write reader you are reading a novel here that that is that consciousness is not given. A realistic novel emphasis its identity as a work of art it hides it invisible. It attempts to present quote unquote a slice of life, metafiction; however, suspend the illusion of mimesis, mimesis is mimicking reality.

It reveals the artificial nature of narrative and art. It is basically metafiction is basically an anti-illusionist mode of narrative self-consciousness. The term used by William S. Burroughs

in an 1970 essay philosophy in the form of fiction talks about what is the function of metafiction, and what it does it signals the kind of text that emphasizes it is status as a text metafiction is aware of the fact that it is fiction. Metafiction is a prime example of the self-aware vibe we often find in post modernism it is a post modern trait.

Rather than trying to pass it itself off as a window on the world or slice of life and disguise therefore, it is structure and techniques metafiction lays it is technique completely thread bare as they say quote unquote laying once cards on the table. There are lots of ways in which authors can create this effect story with in a story making obvious references to storytelling conventions talking to the author, calling attention to the process of writing and reading all these are techniques are very commonly used in this genre called metafiction, but not exactly a genre, but this device of metafiction.

So, this technique rather started to attract a attention in the 1960s when it was used in classic texts such as John Barthes' *Lost in the Fun House*, Thomas Pynchon's *The Crying of Lot 49*, and Kurt Vonnegut's *Slaughterhouse 5*. A Meta and all these novels these are very important novels you should know them. The device the technique then read the height of it is popularity in the 70s metafiction today has a spread out much wider becoming a major part of pop culture, but Linda Hutcheon the postmodernism critic, she came up with her own term historiographic metafiction. Historiographic metafiction you should know if you come across this term think Linda Hutcheon. She uses it 1988 the term describes frictional text that bring history into the mix a combo that makes us away from the idea of history as fact and highlights that writer can put their own spin on things.

So, that is your metafiction our next concept that I wanted to discuss was I already told you about *Bill Dungs Roman*. That is coming of age and quite related to this is picaresque. Again picaresque is something that one usually finds in a English literature in competitive exams focusing on English literature. Picaresque novels the realistic fiction they originated in Spain. One of the earliest was a 1554 novel *Lazarilla de Tormes* and *Guzman de Alfarache*, which was in 1559 here the protagonist is a picaro a scoundrel of low birth and evil life at war at a struggle with society.

Picaro is an independent character his or her own man and gives us an autobiographical account of adventures misfortunes and punishments. One common thread that runs through all these narratives is that all picaros these are the protagonist had a series of

tyrannical owners or masters. It could be your boss your superior your husband any one in the position of authorities are rebellion again that kind of part structure. In the picaresque how does a picaresque get his or her way round the world, by cheating deceit sexual betrayal all parts of his attempts to come up in life or to break free from the authoritative repression? A picaresque novel is generally written in episodic plot told by a narrator, a narrator who keeps on and on about that journey is a constant feature a late motive. A picaresque has to travel from one place to another and get variety of sensations and experiences. They may be in prisons they may be executed or may sale of to distant land they may be in exile whatever. So, things happen to them.

Some of the great examples are Daniel Defoe's *Moll Flanders* that we just did 18th century novel. Tobias Smollett's *Roderick Random* and *Adventures of Ferdinand Count Fathom*. More recently Patrick Suskind *Perfumes* a novel that is so beloved and so popular among current generation. Think of Indian novels also Vikas Swarup's *Q and A*, the *Slumdog Millionaire* was based on it and Arvind Adiga's *White Tigers*. So, these are adventures of a picaresque.

(Refer Slide Time: 38:08)

Novel in its recognizable form

- *Tale of Genji* (1000AD);
- *Decameron* (14th c; Italy);
- *Don Quixote* (1605);
- *Gargantua* (1534; Rabelais);
- Philip Sydney (1590; *Arcadia*);
- *Robinson Crusoe* (1719);
- Walter Scott/Jane Austen's works in 19th c
- Dickens/Thackeray
- George Eliot/Bronte sisters
- Hardy/Stevenson
- Maupassant
- Goethe

Before I wind up I want you to have a look at this slide how novel over the period of several centuries' evolved and found it is way novel in it is recognizable form. *Tale of Genji* *Decameron* 14 century, Italy *Don Quixote*, *Gargantua* *Barabara*, Philip Sydney's, *Arcadia* the Elizabethan great poet and critic and writer, *Robinson Crusoe*, *Walter Scott*

Jane Austen's works in nineteenth century Dickens and Thackeray George Eliot Bronte sisters, Thomas Hardy RL Stevenson Gai the Maupassant Goethe, these are the people responsible for giving us novels in its recognizable form. These are the writers and the works you can expect.

(Refer Slide Time: 38:59)

- Melville/Hawthorne/James Cooper
- Mark Twain
- Tolstoy
- Dostoevsky
- Gorky
- Henry James
- Flaubert
- HG Wells
- Jules Verne
- Joseph Conrad

Look at this slide also some of the major novelists across the world. Melville, Hawthorne, James Cooper, Mark Twain, Tolstoy Dostoevsky are taken and clubbed all of all the masters together I am not constrained or constrained by or restricted by national geographic boundaries: Dostoevsky, Gorky, Henry James, Flaubert, HG Wells, Jules Verne, Joseph Conrad.

(Refer Slide Time: 39:27)

- DH Lawrence
- Virginia Woolf
- Aldous Huxley/E.M. Forster
- Edith Wharton
- Hemingway
- Erich Maria Remarque
- Mikhail Sholokov
- Thomas Mann
- Henry Miller
- Michael Ondaatje

And also DH Lawrence, Virginia wolf, Aldous Huxley, E M forster, Edith Wharton, Hemingway, Erich Maria Remarque all quite on the western front Mikhail Sholokhov Thomas Mann, Henry Miller Michael Ondaatje that is very recent.

(Refer Slide Time: 39:45)

- Sinclair Lewis
- Upton Sinclair
- John Steinbeck
- Theodore Dreiser
- John Updike
- F Scott Fitzgerald
- Saul Bellow

And then the American greats a Sinclair Lewis, Upton Sinclair, John Steinbeck Theodore Dreiser, John Updike, F Scott Fitzgerald and Saul Bellow: so please look at all these writers to ace an exam especially at an international level is not going to be easy. You one has to be extremely well read. So, before we wind up I am.

(Refer Slide Time: 40:13)

History of the novel

- https://www.youtube.com/watch?v=xEiHO_hEhvMo

I would like you to look at this particular video. Look at the slide here and look at the link history of the novel. It gives you a nice overview a selector it gives you an overview of how the novel evolved.

Thank you very much.