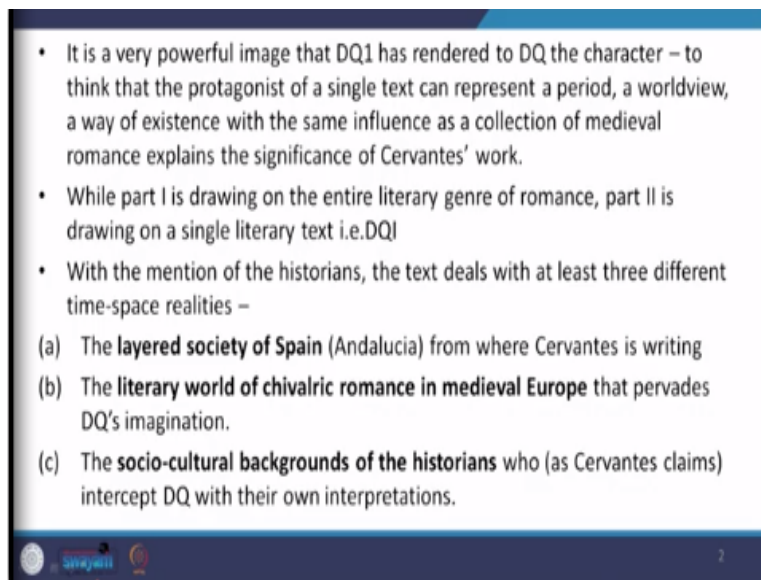


Narrative Mode and Fiction
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Lecture-14
Commentary on the Genre of Novel-V

Good morning and welcome back to the lecture series on narrative mode and fiction. So, we are discussing commentary on the genre of novel in the light of Cervantes's Don Quixote.

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- It is a very powerful image that DQ1 has rendered to DQ the character – to think that the protagonist of a single text can represent a period, a worldview, a way of existence with the same influence as a collection of medieval romance explains the significance of Cervantes' work.
- While part I is drawing on the entire literary genre of romance, part II is drawing on a single literary text i.e.DQI
- With the mention of the historians, the text deals with at least three different time-space realities –
 - (a) The **layered society of Spain** (Andalucia) from where Cervantes is writing
 - (b) The **literary world of chivalric romance in medieval Europe** that pervades DQ's imagination.
 - (c) The **socio-cultural backgrounds of the historians** who (as Cervantes claims) intercept DQ with their own interpretations.

So, in continuation to our previous lecture we need to understand that it is a very powerful image that volume 1 of Don Quixote has rendered to Don Quixote the character, the protagonist. So, by the time we reach volume 2, the book is famous it is read by many people, the character is known widely in the Spanish society and even beyond perhaps. So, to think that the protagonist of a single text can represent a period do not give the stands for, he epitomizes a period in himself.

He epitomizes a world view, a certain way of existence with the same influence that the entire collection of medieval romance can have. So, one character that is as influential as the entire opus of medieval romance, this explains the significance, the success of Cervantes's volume 1.

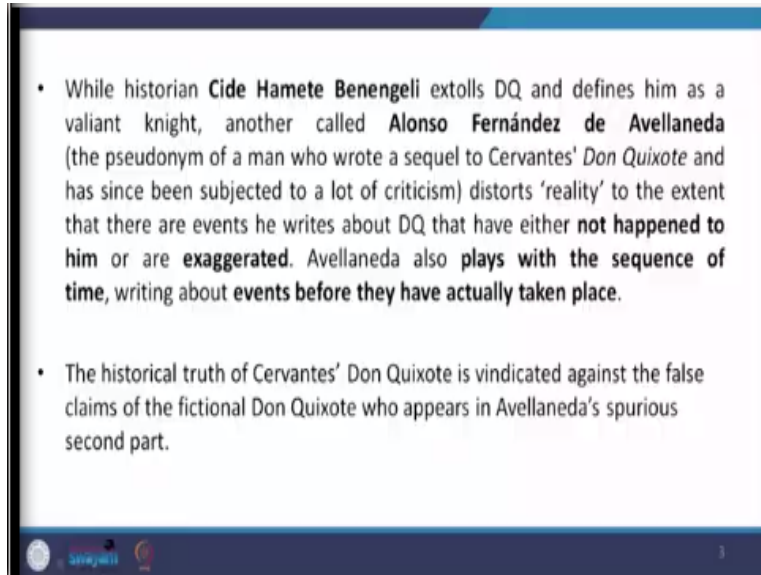
So, one could say that part 1 is drawing on the entire literary tradition or literary genre of medieval romance, part 2 is drawing on a single literary text which is part 1.

So, the point of reference for part 1 is medieval romance the entire genre and for part 2 in the same way the point of reference is this one single book which is Don Quixote volume 1. With the mention of the historians the text deals with at least 3 different time space realities. So, at least 3 chronotopes are simultaneously present in you know Don Quixote one is the layered society of Spain or Andalusia sitting where Don Quixote where Cervantes sits and writes.

So, the late society of Spain or Andalusia were a Cervantes's sitting in writing. And second the literary world of chivalric romance in medieval Europe which pervades and which greatly influences Don Quixote's imagination. Thirdly the socio-cultural backgrounds of the historians who according to Cervantes intercept Don Quixote with their own interpretations. I would like for you to hearken back what I said in the previous lecture, a point where Don Quixote the character is making use of meta-fictional meta-diegetic strategies or devices coming out of the frame of the text.

Talking about how the text is being made, at one point Don Quixote the character, the hero shares his displeasure about 2 historians writing 2 very different versions about him which are not quite like who he is in real life. So, historians also have their own baggage, their own cultural background, so their understanding of a character is not transparent, cannot be transparent it has its own resistance.

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So, while historians Cide Hamete Benengeli extols Don Quixote and defines him as a valiant knight, another one Alonso Fernandez the Avellaneda which is the pseudonym of a man who wrote a sequel to Cervantes' Don Quixote and has since been subjected to a lot of criticism. So, Avellaneda distorts the reality to the extent that there are events that he is writing about Don Quixote which have either not happened to him or are exaggerated.

So, Avellaneda also pleased with the sequence of time writing about events even before they have actually taken place. Now here something very clever is going on, Avellaneda wants to adopt this character, adapt this character and this very idea and write a second volume out of it. Cervantes' is not very happy that his fame his credit in a way is being shared is being stolen away.

So, Cervantes' doing a kind of counter steering from Evelyn it is work, if one could say that I mean Avellaneda creates some adventures for Don Quixote in his own part 2. And in a bit to make his character Don Quixote look as the original one as compared to Avellaneda's character. Cervantes' makes the hero say that these things have not yet happened in my life. That other historian the fake historian Avellaneda is making them happen even before they have taken place in my life; he's playing with the sequence of time.

So, in other words Cervantes' is taking back some of those incidents that Avellaneda creates in his fake volume 2 while also criticizing Avellaneda for that. And he is saying that yes, these events are indeed true but they have not really happened in Don Quixote's life yet, they will happen. So, they will happen in Don Quixote's life only when Cervantes' makes them happen in Don Quixote's life.

So, this creates the question of the stringent conditions of copyright, Don Quixote is essentially a brainchild of Cervantes and no one else's. So, incidents might be ascribed or associated with Don Quixote according to other fake authors but they will take place in the hero in the night's life only when Cervantes' makes them happen in his own book, in his volume 2. So, this prevents his work from any kind of duplicate versions.

The historical truth of Cervantes's Don Quixote is vindicated against the false claim of the fiction and Don Quixote who appears in Avellaneda's spurious second part. So, giving a historical base to his character became very important in order to differentiate, in order for Cervantes to differentiate the real Don Quixote his brainchild from the fake Don Quixote which is Avellaneda's copied version, fake version. And so his work relates to or draws on historical researcher Benengeli whereas Avellaneda's work draws on Cervantes' novelty, Cervantes' originality.

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- Avellaneda, unlike Cervantes, falls into the trap of relativism in his attitude towards the truth of fictional history.
- In reference to Avellaneda's continuation of the Quijote in a baroque style, it might be suitable to add that Cervantes himself, whether prompted by his competitor or not, went the same path of "baroquization" in his own continuation of the story.
- Barcelona is where Don Quijote meets his final defeat and heads back home, to die peacefully in his own bed. The self-reflexive complications of part I increase exponentially in part II.
- In Part 2, the protagonists meet other characters who know about them because they have read part I; others have read or are even characters in the spurious *Don Quixote*. They are asked to attest to the falsity of Avellaneda's work, as part of Cervantes' fiction. Characters like the Duke and Duchess know Don Quijote and Sancho as protagonists of the novel.

So, the entire idea of writing a volume 2 is to snub on purpose what Avellaneda was trying to do, steal some of the glory that Cervantes's volume 1 had earned for itself. So, Avellaneda unlike Cervantes's falls into the trap of relativism in his attitude towards the truth of fictional history, his work indeed could be treated as a kind of touchstone to give us further reasons for calling Cervantes's work as one of it is kind as genius.

And as something unparalleled because Avellaneda is exposing his mediocrity, his lack of imagination through copying a character and not doing much justice to the possibilities that a character like Don Quixote holds. So, in reference to Avellaneda's continuation of the Quijote in a baroque style. Cervantes himself went through the same path or adopted the path of baroquization in his volume 2.

So, he adopts his baroque style in his second volume. Barcelona is where Don Quixote meets his final defeat and heads back home in order to die peacefully in his own bed. And the self-reflexive complications of part 1 increase exponentially in part 2. So, in part 2 we see the protagonists meet other characters who already know about them because they have read volume 1, so characters in volume 2 have read about Don Quixote volume 1, so they know already about Quixote and Sancho.

Others have read or they are even characters in the fake Don Quixote being written by Avellaneda. So, this confusion is heightened and so is the irony, laughter and the vague feeling, the ludicrous situation becomes all the more amplified where we have characters from Avellaneda's book also flowing into second part of Cervantes's Don Quixote. And these characters are asked to attest to the false city, to the fakeness of Avellaneda's work.

And they are therefore Avellaneda's characters; the characters originally in Avellaneda's book are now a part of Cervantes's volume 2. And they talk about the spurious origin and the intentions of Avellaneda while producing a second volume. So, characters like the Duke and Duchess know Don Quixote and Sancho as protagonists of the novel.

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- Avellaneda seems to have written another Don Quixote solely to give us a tangible measure of Cervantes' own value. The outstanding characteristics and qualities of the comic type are in Avellaneda, but they miss the mark of genius.
- Avellaneda's *Don Quixote* can be used as a touchstone for measurement. Avellaneda dwelt on the hero's delusions in which he assumed other identities, and also described his ravings over the ballads. Yet, far from understanding how much harm they did to his hero, Avellaneda tediously insists on the aspect of vulgar madness.
- Avellaneda's Don Quijote, wounded and defeated by a melon dealer, begins to recite the ballad of King Don Sancho, believing himself wounded by Vellido Dolfos, and he orders Sancho Panza to call himself Diego Ordoñez and to challenge the people of Zamora and the venerable old Arias Gonzalo.

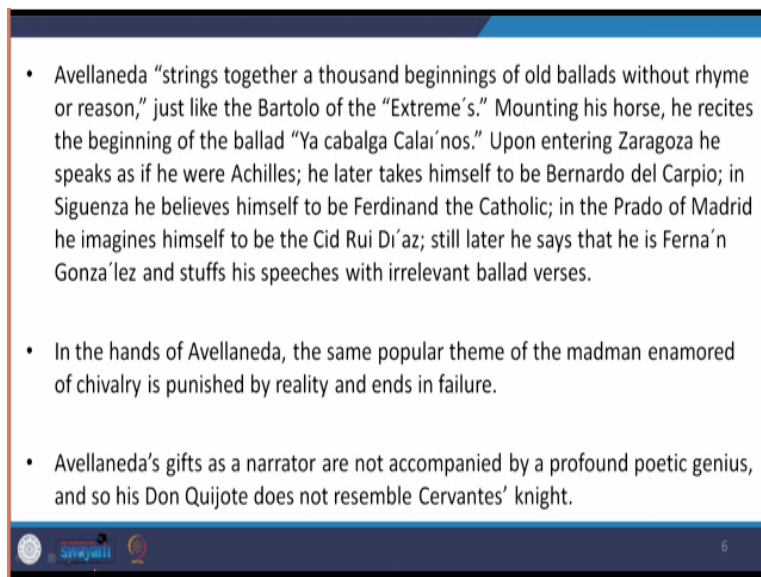
Avellaneda seems to have written a completely different, a completely other version of Don Quixote altogether solely in order to give the readers, a tangible measure of Cervantes' own artistic value. Unless we had a fake Don Quixote version we would not have been able to appreciate Cervantes' Don Quixote for what it is. Now standing characteristics and qualities of the comic type are also to an extent present in Avellaneda.

However they miss the mark of genius like I said Avellaneda's Don Quixote can therefore be used as a touchstone for measurement. Avellaneda is dwelling on the hero's delusions in which he assumes identities and he also describes Don Quixote's ravings over the ballad. And yet far from understanding how much harm these new experiences that seem half big, that seem not a well thought and well written, how much such half big experiences and new exploits associated with Don Quixote are harming this hero, Avellaneda does not realize this.

Rather than doing justice to the character, he is doing a disservice to legendary fictional characters such as Don Quixote through adding some very superfluous, some very apparently and obviously fake attributes and incidents with him. So, Avellaneda is tediously and in a very mediocre manner insisting on the aspect of vulgar madness, he makes madness look like almost a clinical condition and nothing more than madness.

Madness that does not go on to signify something more than or beyond madness. So, Avellaneda's Don Quixote wounded and defeated by melon dealer, begins to recite the ballad of king Don Sancho and believes himself wounded by Vellido Dolfos, and he ordered Sancho Panza to call himself Diego Ordóñez and to challenge the people of Zamora and the venerable old Arias Gonzalo. So, the use of ballad is rife and it is very misplaced, it is they are being used at wrong places which like I said do disservice to the character.

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- Avellaneda "strings together a thousand beginnings of old ballads without rhyme or reason," just like the Bartolo of the "Extremes." Mounting his horse, he recites the beginning of the ballad "Ya cabalga Calai'nos." Upon entering Zaragoza he speaks as if he were Achilles; he later takes himself to be Bernardo del Carpio; in Sigüenza he believes himself to be Ferdinand the Catholic; in the Prado of Madrid he imagines himself to be the Cid Rui Di'az; still later he says that he is Fernán Gonza'lez and stuffs his speeches with irrelevant ballad verses.
- In the hands of Avellaneda, the same popular theme of the madman enamored of chivalry is punished by reality and ends in failure.
- Avellaneda's gifts as a narrator are not accompanied by a profound poetic genius, and so his Don Quijote does not resemble Cervantes' knight.

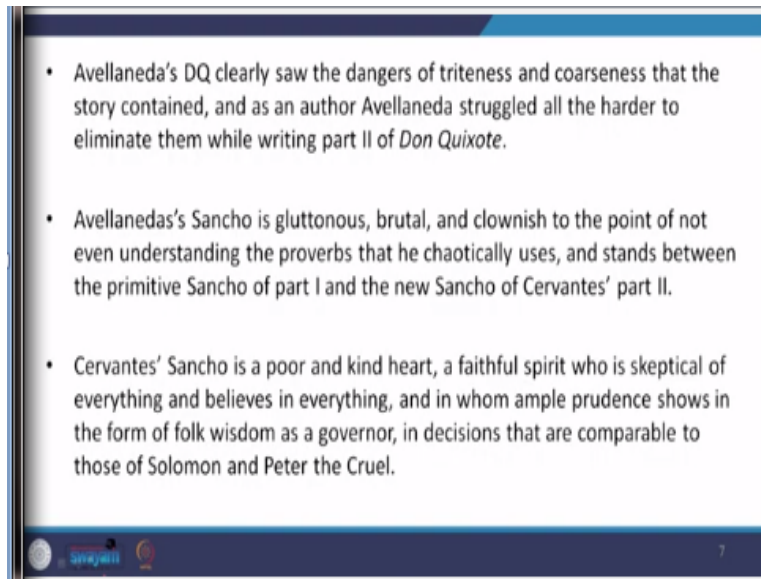
Avellaneda is trying to string together a thousand beginnings of old ballads without any rhyme or reason just like the Bartolo of the extremes. And mounting his horse, he recites the beginning of the ballad Ya Cabalga Calai nos entering Zaragoza he speaks as if he were Achilles; Later, he takes himself to be Bernardo del Carpio, in Sigüenza he believes himself to be Ferdinand the Catholic in the Prado of Madrid.

He imagines himself to be the Cid Rui Di'az; and still later he says that he is Fernán Gonza'lez and stuffs his speeches with irrelevant ballad verses. So, like I said the valid verses are rife misplaced in wrong places of the text and they come almost uncalled for which makes Avellaneda's Don Quixote as something very different from what Cervantes' had created. In the hands of Avellaneda, the same popular theme of the madman that is enamored with that is obsessed with chivalry is kind of punished by reality.

And reality becomes so overbearing on the concept of imagination or the reality becomes so overbearing looming large on the world of fantasy, the world of imagination, in the end there is a failure. Avellaneda's gifts as a narrator are not accompanied by a poetic genius. So, Avellaneda's Don Quixote what I am trying to say here is that Avellaneda's Don Quixote lacks poesy, lacks poetic genius, he is curved and limited in a certain sort of a way.

He does not have the conviction, he does not have the kind of strong adherence with his imaginary world that Cervantes's Don Quixote has. And so his Don Quixote does not in any way resemble Cervantes's night, quite different from the original Don Quixote.

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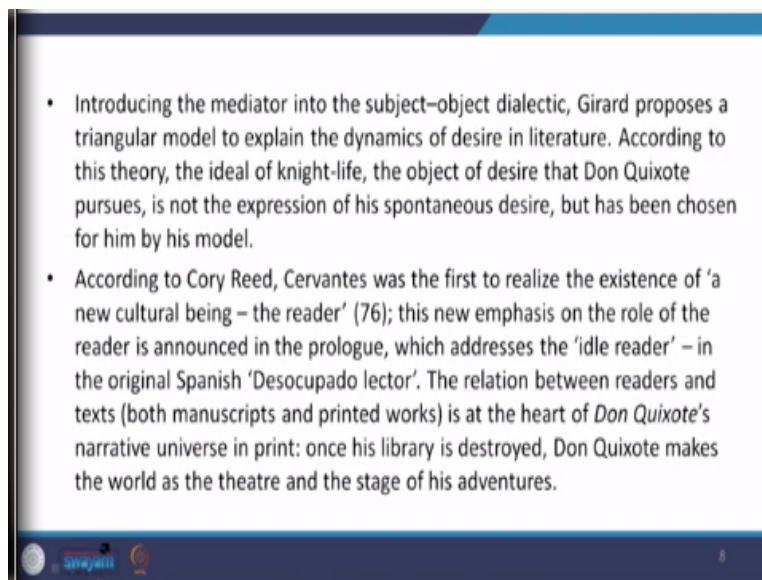
Avellaneda's Don Quixote clearly can perceive the dangers of triteness and coarseness that the story contained. And as an author we see Avellaneda with all his mediocrity, with all his ordinariness as an author is constantly struggling very hard to eliminate the dangers while writing the part 2 of Don Quixote. So, I mean it is not really a takeoff from reality and being very confidently in one's own alternative reality.

Rather than an alternative reality one could say that Avellaneda's Don Quixote is a failure in terms of both reality and imaginary. So, Avellaneda's Sancho is gluttonous, brutal and clownish to the point of not even understanding the proverbs that he is chaotically using throughout. And

he in a way stands between the primitive Sancho that one finds in Cervantes' part 1 and the refurbished Sancho in Cervantes' part 2, he is neither.

Cervantes' Sancho is a poor and kind heart, he is a faithful spirit who is skeptical of everything that Don Quixote sees and does and yet he believes in everything in complete loyalty and submission to his master. And in whom ample prudence can be observed in the form of folk wisdom as a governor through the decisions that he is taking which are almost comparable to those of Solomon and Peter the Cruel.

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So, introducing the mediator into the subject-object dialectic, Girard proposes a triangular model in order to explain the dynamics of desire in literature. According to Girard's theory the ideal of knight life, the object of desire the Don Quixote pursues is not the expression of his spontaneous desire but has been chosen for him by the author or rather by his model, he is rather than a character who is behaving arbitrarily he resembles, he refers to a model.

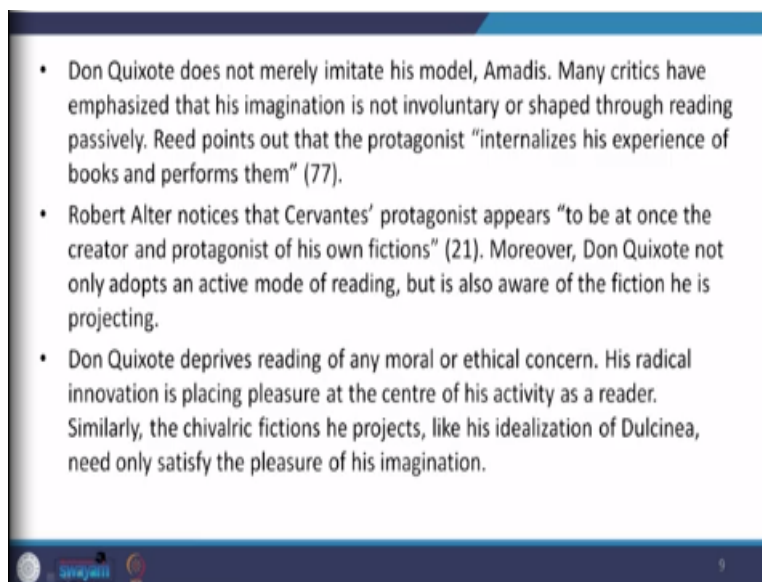
According to Cory Reed, Cervantes was the first to realize the existence of a new cultural being that is the reader. And this emphasis on the role of the reader is announced in the prologue itself which addresses the 'idle reader' in the original Spanish this Desocupado lector. The relationship between readers and texts is at the heart of Don Quixote's narrative universe in print. So, once his

library is destroyed Don Quixote makes the world as a theater and the live stage of his own adventures.

So, we see that through the first novel which is a commentary on the genre of novel Cervantes is teaching how the readers should readjust themselves according to this new genre. So, the reader ought not be too sentimental, ought not be too emotional else they will also enter into the framework of text and they will acquire the Don Quixote syndrome, they will not be able to distinguish reality from fiction, from imaginary, it will lead to absurdity to ludicrous situations and so on.

So, the reader of the novel has to be observed and has to be sensible and they should be aware of a fiction, being a fiction and not otherwise and hence the meta fictional device where the reader lists he or she gets too in involved, too riveted is constantly reminded that this is not who you are, there is a gap between the reader and the work, the piece.

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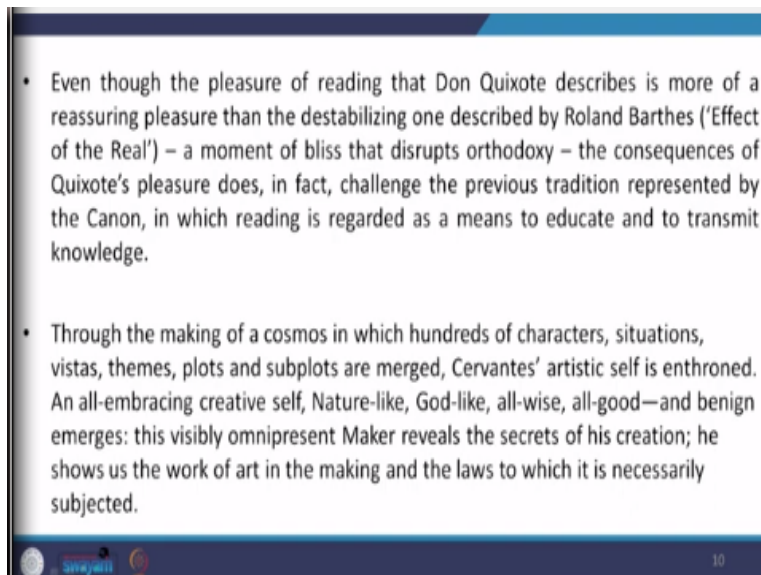
So, Don Quixote that is not merely imitate his model, Amadis. Many critics have emphasized that his imagination is not even involuntary or shaped through reading passively. Read points out that the protagonist to quote read internalizes his experience of books and performs them. Robert Alter notices that Cervantes' protagonist appears to quote alter to be at once the creator and protagonist of his own fictions.

Moreover Don Quixote not only adopts an active mode of reading but he is also aware of the fiction that he is projecting. Don Quixote deprives reading of any moral or ethical concern, his radical innovation is placing pleasure at the center of all his activities to the reader. So, this is also shaping the horizon of expectations of the reader, the readers of a new genre, readers of novel rather than bringing in moral or ethical yardsticks.

The readers should place a pleasure at the center of their activity as readers. So, at the heart of the reading activity the question of pleasure becomes more important than anything else. Similarly the chivalric fictions that Don Quixote projects such as idealization of the lady of the night Dulcinea need only satisfy the pleasure of his imagination. I mean whether it is moral or immoral to claim an arbitrary neighbour woman.

A peasant woman as his lady is not something that Cervantes is interested in discussing the moral, the ethical aspects do not interest or they do not lie within the scope of this works discussion. The work is a piece of pleasure and it is meant to be savored through the trained faculties of the reader. The reader should have the faculties to savor or enjoy a novel piece such as Don Quixote.

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- Even though the pleasure of reading that Don Quixote describes is more of a reassuring pleasure than the destabilizing one described by Roland Barthes ('Effect of the Real') – a moment of bliss that disrupts orthodoxy – the consequences of Quixote's pleasure does, in fact, challenge the previous tradition represented by the Canon, in which reading is regarded as a means to educate and to transmit knowledge.
- Through the making of a cosmos in which hundreds of characters, situations, vistas, themes, plots and subplots are merged, Cervantes' artistic self is enthroned. An all-embracing creative self, Nature-like, God-like, all-wise, all-good—and benign emerges: this visibly omnipresent Maker reveals the secrets of his creation; he shows us the work of art in the making and the laws to which it is necessarily subjected.

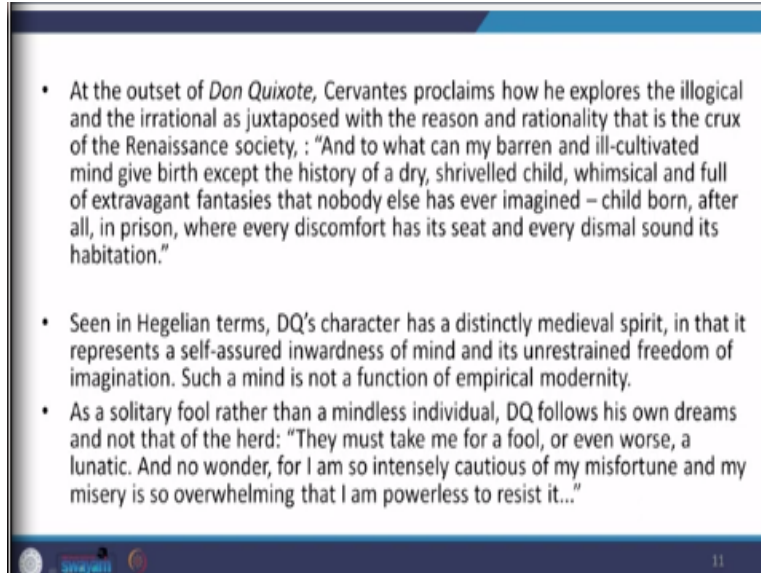
Even though the pleasure of reading the Don Quixote describes his more of a reassuring pleasure than the destabilizing the one that is described by Roland Barthes for example. So, the readers are not quite the same as one finds in Roland Barthes post structuralist AC, the death of the author which is also celebrating a breakaway from the orthodoxy of the imposing figure that the author represents.

One finds that the consequences of Quixote's pleasure does in fact challenge the previous tradition that is represented by the canon in much the similar way as the post structuralist thinkers where reading is regarded as a means of educating and transmitting knowledge. So, while Canon was meant to edify, meant to preach and transmit knowledge which is very similar to the figure of the author that Barth once as dead.

Quite in the same way Quixote's pleasure is a breakaway, a departure from the tradition of Canon. So, the making of a cosmos in which hundreds of characters, situations, vistas, themes, plots and subplots are merged, Cervantes' artistic self is enthroned or shaped. An all embracing creative self which is nature like, uneven God like, all-wise, all-good and benign such a creative self emerges through this masterpiece.

The visibly omnipresent maker of this work reveals the secrets of his own creation. He shows the reader, the work of art in the making; how novel is being made is actually being told in this novel? And the laws to which it is necessarily subjected are discussed through the very many exploits of Don Quixote and Sancho Panza.

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So, at the outset of *Don Quixote*, Cervantes's proclaims how he explores the illogical and the irrational as juxtaposed with the reason and rationality which is the crux of the renaissance society. To quote him at one point Cervantes's sees and to what can my barren and ill-cultivated mind give birth except the history of a dry, shrivelled child, whimsical and full of extravagant fantasies that nobody else has ever imagined. Child born, after all in prison where every discomfort has a seat and every dismal sound it is habitation.

When seen in Hegelian terms, *Don Quixote*'s character has a distinctly medieval spirit, in that it represents a self-assured inwardness of mind and the unrestrained freedom of imagination of such a mind. Such a mind is not a function of empirical modernity that is celebrated in a renaissance society. As a solitary fool; rather than an unthinking or a mindless individual *Don Quixote* follows his own dreams.

He follows his own imagination and his own very super real, very alternatively real goals rather than following the ordinary hurt the ordinary collective. And *Don Quixote* famously says at one point in the work I quote *Don Quixote* They must take me for a fool or even worse a lunatic and no wonder for I am so intensely cautious of my misfortune and my misery is so overwhelming that I am powerless to resist it. I would like to stop our lecture here today and let us meet for another round of discussions in the following lecture. Thank you.