

Narrative Mode and Fiction
Prof. Sarbani Banerjee
Department of Humanities and Social Sciences
Indian Institute of Technology, Roorkee

Lecture - 06
Fiction and Different Modes of Narrative - I

Good morning and welcome back to the lecture series on narrative mode and fiction. So, today we are going to start with a new module titled fiction and different modes of narrative. Let us first try to understand what fiction is. Fiction refers to imaginative prose forms of any kind we have the most common examples the novel the novella and the short story.

(Refer Slide Time: 00:54)

Fiction

- Fiction refers to imaginative prose forms such as novel, novella, and short story.
- With the emergence of intermediate genres such as **verse novel** (narrative poetry in which a novel-length narrative is told through the medium of poetry rather than prose) and **lyrical novel** (fuses elements of the lyric with those of the narrative, a genre that combines qualities of poetry with prose), it is **not feasible to separate prose from poetry**.
- E.g. Dante's *La Vita Nuova* is a prosimetrum, a piece containing both verse and prose.
- Similarly, Boccaccio's *Decameron* and Goethe's *Faust* have qualities of intermediate genre. *Decameron* combines aspects of comedy and pastoral. *Faust* is a work at the crossroads of play and epic.

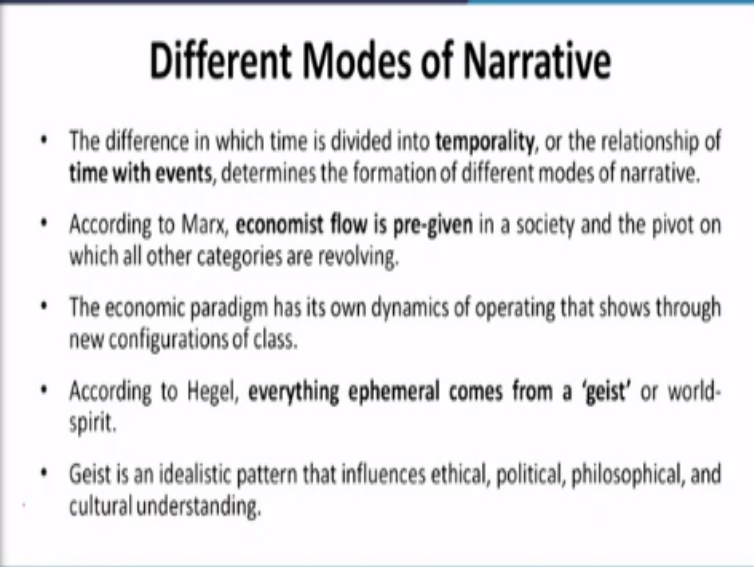
Now with the emergence of intermediate genres such as verse novel, verse novel referring to narrative poetry in which a novel length narrative is told through the medium of poetry rather than that of prose or the lyrical novel which fuses elements of lyric with that of narrative. The genre the question of genre becomes a very difficult to posit. We see that different genres combine we see qualities of poetry with prose poetry with a narrative.

And so, it is not feasible to say in you know certain mixed genres intermediate genres it is difficult to say where the poetry ends and where the prose starts and vices. As an example, we have that is *La Vita Nuova* which is a prosimetrum a piece that contains both verse and prose

forms. So, that is La Vita Nuova is a prosimetrum a piece containing both verse and prose. Similarly, Boccaccio's Decameron and Goethe's first have qualities of intermediate genre.

Decameron combines aspects of comedy with the pastoral. Whereas Faust is a work which lies at the crossroads of plea and Epic.

(Refer Slide Time: 02:39)



Different Modes of Narrative

- The difference in which time is divided into **temporality**, or the relationship of **time with events**, determines the formation of different modes of narrative.
- According to Marx, **economist flow is pre-given** in a society and the pivot on which all other categories are revolving.
- The economic paradigm has its own dynamics of operating that shows through new configurations of class.
- According to Hegel, **everything ephemeral comes from a 'geist'** or world-spirit.
- Geist is an idealistic pattern that influences ethical, political, philosophical, and cultural understanding.

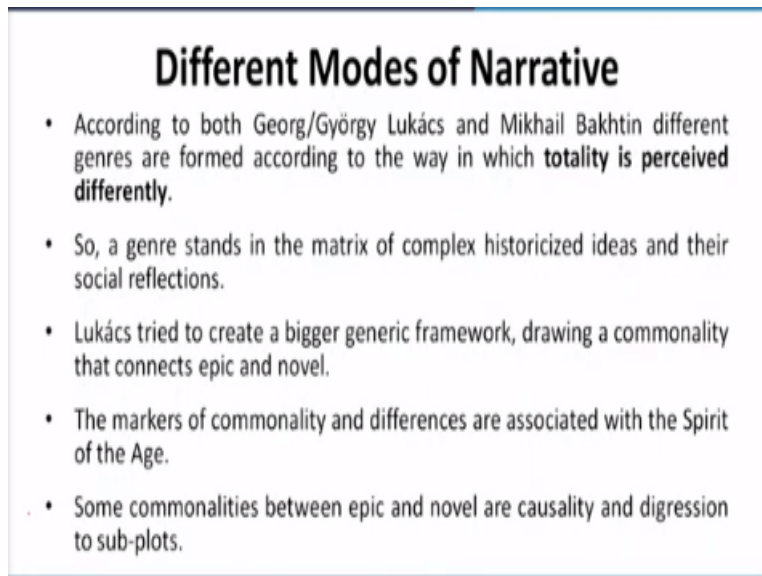
So, how do the different modes of narrative emerge? The difference in which time is divided into temporality or the relationship of time with events determines the formation of different modes of narrative. How will is time treated through events? How are the events related in time? This question itself enables the reader to distinguish the different modes of narrative. According to Marx, economic flow is at the heart of all kinds of expressions.

So, economic flow the economic category is pre-given in a society and it acts as the pivot on which all other categories are revolving. So, the economic paradigm has its own dynamics of operating which shows through new configurations of class this is where Marx is coming from. So, quite in contrast to Karl Marx we have Hegel we have Fredrich Hegel saying that everything ephemeral comes from a Geist or a world spirit.

So, he is using the term zit Geist world spirit. Now Geist, I said is an idealistic pattern that influences all other categories. So, just like Mark said that economy is at the heart of everything

else. Hegel would say that Geist or the world spirit is at the hurt which influences ethical, political, philosophical and cultural understandings and expressions.

(Refer Slide Time: 04:44)



Different Modes of Narrative

- According to both Georg/György Lukács and Mikhail Bakhtin different genres are formed according to the way in which **totality is perceived differently**.
- So, a genre stands in the matrix of complex historicized ideas and their social reflections.
- Lukács tried to create a bigger generic framework, drawing a commonality that connects epic and novel.
- The markers of commonality and differences are associated with the Spirit of the Age.
- Some commonalities between epic and novel are causality and digression to sub-plots.

So, according to both Georg Lukacs or Gyorgy Lukacs alternately and Mikhail Bakhtin different genres are formed according to the way in which totality is perceived. In other words, different genres look at the question of totality from a different lens through a different perspective so from a different perspective and through a different lens. So, a genre stands in the matrix of complex a historicized idea and their social reflections.

Georg Lukacs tries to create a bigger generic framework where he draws a commonality that connects the epic with the novel. The markers of a commonality and differences are associated with the spirit of the age. Why and how are the epic and the novel similar and different from one another could be answered to great extent in terms of the spirit of the age. Some commonalities between epic and novel are causality.

So, both the genres progress through causality by and large and also the feature of digression to subplots. So, in both epic and novel we see digression to subplots you know to different narratorial voices different events that are apparently a digression from the main course of narration or the primary narrative voice.

(Refer Slide Time: 06:45)

Epic

- In epic, nothing new is created, as it stands on the edifice of a known tradition.
- Story widely popular in the contemporary society.
- Primary epics are oral, so there is always a space for recreations and later additions.
- In epic, there is a preconception of man and his fate, according to which events and characters are formed.
- The entire journey of hero is about encountering and overcoming obstacles preordained in fate.
- His victory/defeat tells on the entire society, as epic world is a community-centric world.

So, in epic nothing new is being created. We have to understand that epic stands on the edifice of a known tradition. In other words when Ramayana was being written let us take an example closer to whom. So, Valmiki's Ramayana gives the reader a sense that the character Rama and others were already very popular very well known in the society where he is sitting and writing about Rama.

So, this is the kind of the essence of mytho-historical figure is something that emerges whether Rama was a real character we do not know, we do not have historical evidence to back our belief that Rama was indeed there. But then in different places of Valmiki's Ramayana in different parts we feel that the society already knows about Rama. So, what is he writing about is it fiction? It is not exactly fiction in every Cantu of epic.

We see that the first few lines the opening lines are giving us in a nutshell what is going to happen subsequently. So, why do we read the rest of the work? We here have to understand the treatment of time. People had a lot more time people had a more relaxed life when epic as a form thrived than for example the era of novel or novella or short story where time becomes more and more compressed, life becomes busier more hectic.

So, epic essentially being an oral tradition, it is where someone is narrating the verses and people listen and remember process of orally you know a process of orally narrating singing the epic in

fact and then listening, remembering the process the role of memorialization becomes very important. And then remembering, retaining and reproducing it to others. This is how epic becomes a kind of a substitute for historical documentation, documentation of history and newspaper.

It is almost a reflection of the contemporary society; it is a way of retaining a mirror of the contemporary civilization but in a very fluid manner in a way where the entire community gets to participate. So, the question of hegemony is hardly there, not even there. A lot of critics would go on to say that we do not have one Valmiki or one with a Vyas or one humour for that matter. These stories have existed in oral traditions for many years and new events new subplots have been added.

While someone in the process of listening and then reproducing something gets subtracted and something gets added much later where they concretized in the form of a document in the form of a written epic. The stories, the narratives were fluid and present in the society. So, Valmiki is not writing about something new. Everyone in the society the reader feels knows about Rama and his journey his story.

So, what is the writing about like I said every Cantu at the beginning gives us in a nutshell what we are to expect as readers for the rest of it. So, this is going to happen. So, why do we still read? It is the Artistry it is a great you know art all the rasas, the bhavas, the stylistics that have gone into describing what could be said in two lines. People have time the sense of time is much more relaxed. So, they can recite not only read it as an individual act but recite Ramayana.

Someone has written it the process of writing is collective and the process of reading, enjoying, savouring the rasa you know is also collective, people sit together and read. It is also so an epic could be seen as a glue for a community binding the community together. We are enjoying here how Valmiki wherein lies the intervention of the writer. So, very common incident known to everyone in the society how does a writer produce it and thereby turn it into an artistic work.

So, its value as an art its value as a literary piece is immense, it is a masterpiece of all times that is the essence of epic. Nothing new is being created it stands on the edifice of a known tradition. And here I would very quickly like to talk about a term that is indigenous belongs and originates from India the term Itihasa. Itihasa we have to understand is not the same as history in the western sense in the western tradition has always been very particular about keeping history as fact-bound fact-driven objective and a distant process of reporting almost.

Now Itihasa is a wedding of history to the local myths. So, when translated to English Itihasa means does was a tradition. And so, the existence of this tradition corroboration of the meanings that we find from a tradition that existed that thrived long back in a distant past. A past that is of incommensurable distance we cannot meet, we cannot overcome that distance, it is the age of fore fathers where epic belongs that kind of past very many years and centuries back things happened.

Here we are not only talking about facts because facts cannot be in most cases verified. We are not talking about fact checking verified facts. Rather we are talking about facts being considered as facts because we because of the consensus of the people because of the faith of the people. So, figure like Rama is who is a prince in Valmiki's work goes on to become a god elevated to the pedestal of God lord Rama due to through sheer you know devotion and faith of the people.

That is what collective faith can do to a common prince with human follies, he is turned into a larger than life. He is larger than life as a prince he becomes an incarnation of lord Vishnu by the time we read Tulsidas. So, he has had his own journey within the Indian society and through people's consensus collective faith the bhakti movement all these confluences turn earn prince Rama into lord Rama as an incarnation of Vishnu.

So, coming back to epic, the story is known the artistry the finery and the styles involved in telling narrating that story through writing is what comprises the thick book that usually an epic is. Primary epics are oral the trees back a provenance in orality and so there is always a space for recreations and later additions Gita. Shri Bhagavad-Gita was a later you know addition a much later edition to Mahabharata it was foisted.

So, with the same name Veda Vyas many writers might have contributed to the writing of Mahabharata it was a kind of collective community writing maybe. So, the question of copyright also becomes problematic and copyright is a very modern concept, very recent concept that does not even apply to the genre of epic beat the eastern epics the Indian mark of years or the Greek Roman epics. So, in epic there is a preconception of the man and his fate.

So, how the man encounters his fate? According to which events and characters are formed. So, we have the protagonist that is kind of dealing with meeting coming to terms with his fate whose yearning according to his fate. The entire journey of the hero is about encountering and overcoming obstacles that are pre-ordered in fate and his victory or defeat tells on the entire society as epic world is a community centric world.

We have to understand that the epic hero does not do any act that is self-referential he is a communal person. So, his own good in Indian terms we are talking about his karma. His karma is if in fact the term karma is not an individualistic one, it is a deeply interfered with the question of communities good. So, one's own good cannot be decoupled from the community is good. Rama kills very many demons and similarly we have heroes from western epics who undertake these ventures not for themselves but for the community.

In the process they are you know they are going through so many sacrifices so much of self-denial for the betterment of the community. So, there is no entity in the ancient world that is conceived outside of one's engagement with everyone else with the larger concept of goodness.

(Refer Slide Time: 19:00)

Epic

- In epic, ethic is a purely formal precondition, which determines its finished form - definitions of good/bad, moral/immoral, virtue/vice pivoted on ethical prescriptions, from where the outcome is predictable.
- Being is already attained and there is no intention to imitate the reality. Everything is larger than life, especially with divine interventions. Gods and humans are on an interchangeable plane.
- In epic, life and meaning are conferred upon each event and character through allocating to each its place in the world's architecture/scheme at large.

So, in epic ethic is a purely formal precondition which determines its finished form. It is already an ontological whole a closed space. This closed space could not have been described better than through the example of Krishna you know telling Arjuna when Arjuna is not willing to kill his own relatives fighting against him. Krishna just opens his mouth and he shows that the universe inside his mouth where everyone is already dead.

That is the future which is already pre-ordinate and but as a guide and also as Lord you know incarnation of vision. So, Krishna not as a friend but as a counsellor and also so God explains to Arjun that he is just and only the medium. Everything is pre-ordered and everything is decided, he just had is the vehicle the medium for carrying out something that has been decided before handled by the feet.

So, definitions of good and bad, moral and immoral, virtue and vice are promoted on ethical prescriptions from where the outcome is very much predictable. So, we do not have you know the human as individual that is taking on the world as a thinking self. One does not think too much, the destiny has always already decided for the individual and an individual is almost a puppet in the hands of destiny, does not get to play too much with it.

So, being is already being our existence is already attained and so there is no intention to imitate the reality. Epic is not equal to reality in fact, epic poetry is a world that gives us a sense of long

back not a fact driven history but a tradition does was a tradition. The golden era of forefathers to which about which we cannot imagine where people were you know larger than life character. So, Rama had a blue he was a blue male, blue-bodied male.

The parameters of beauty, the parameters of ugliness, parameters of ethics, and goodness they are all larger than life. So, extreme so superlative which cannot be brought on to the scale of contemporary reality. We had flying horses, talking animals, spirits, gods and humans on you know on exchangeable planes, humans could be god-like, gods could be very anthropomorphic. And so, it is a different kind of a cosmos, a different world that cannot be immediately identified with.

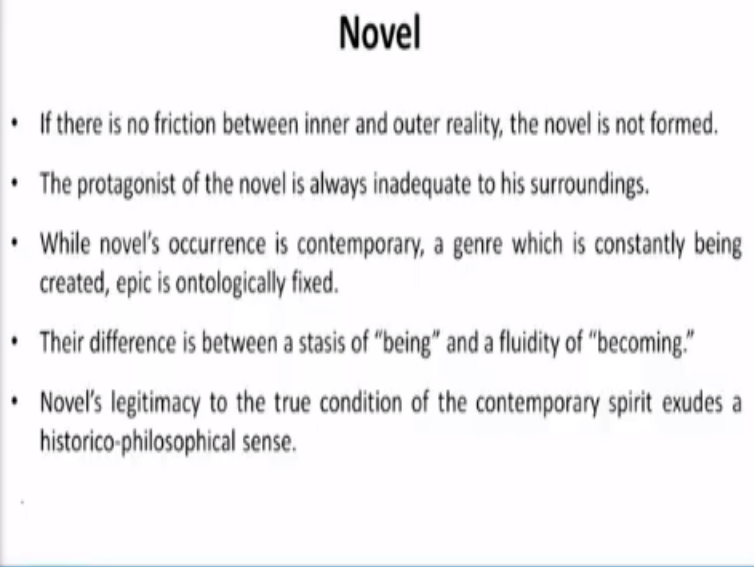
And that is the very idea of epic like I said you know there are divine interventions. Gods keep descending to intervene in human actions, manipulate human actions. God said betray, human wise it could be jealousy, it could be anger we see this a lot in tradition. So, we see for example Zeus and Hera constantly involved in domestic skirmishes husband and wife fights and the Iliad begins with three goddesses competing regarding who is you know quality is chosen by the protagonist.

And then we see children being born out of union between God and humans. There are several such instances where demigods or half humans are born who are children of Zeus for example. We have a similar such myths of let us say children of Ganga who are the eight vasus, not really worldly creatures the art celestial beings and they go back to heaven. So, all these myths we see humans are larger than humans mortals are not exactly identifiable with our realities.

In epic life and meaning are conferred upon each event and character through allocating to each is place in the largest schema in the largest structure like I said there is not much room for experimentation or playing with one's own destiny shaping one's own destiny being an agent of one's own destiny. So, talking about the anthropomorphic characters of the gods and goddesses we see that Iliad begins with three goddesses **(()) (24:56)** and Athena competing among themselves.

Regarding the attention of prince Paris who does Paris choose beauty, courage or prosperity. So, here we see that gods are not really very different from humans and they are in that hierarchical ladder they are not the supreme. So, they are below fate, gods cannot change fate, fate is above the gods and goddesses.

(Refer Slide Time: 25:41)



Novel

- If there is no friction between inner and outer reality, the novel is not formed.
- The protagonist of the novel is always inadequate to his surroundings.
- While novel's occurrence is contemporary, a genre which is constantly being created, epic is ontologically fixed.
- Their difference is between a stasis of "being" and a fluidity of "becoming."
- Novel's legitimacy to the true condition of the contemporary spirit exudes a historico-philosophical sense.

Now we will talk about the novel. The novel is a departure from the epic world and taking us to the contemporary world, not a closed one but an open one where we get polyglossia where we get multiple meanings. People from different backgrounds different world views coming in the form of characters which renders a complexity, layeredness to the genre of novel. So, the novel would see that if there is no friction between inner and outer reality.

It will not be formed the novel happens through a friction between the inner and outer. There needs to be a problem at the heart of the novel which acts as a torque a propellant enables the novel to move forward. The protagonist of the novel is always inadequate to his surroundings. So, while novels occurrence is contemporary and it is a genre, a modern genre that is constantly being created through different kinds of experimentations and subversions epic is ontologically fixed.

So, the difference between the epic and the novel is fundamentally the difference between a stasis of being the ontologically fixed and finished world which epic is and the fluidity of

becoming the novel that is kind of the novel and its characters that need to be constantly pursued even by the novelist. Because the; final outcome is not known either to the narrator or to the characters and not even to the novelist the author.

So, novels legitimacy to the true condition of the contemporary spirit exudes a historical philosophical sense. It belongs to the modern history, a history that can be located in terms of calendrical dates.

(Refer Slide Time: 28:12)

Novel

- The inner form of the novel is a process of journeying towards one's own self and involves a process of individual's introspection.
- The conflict between what is and what should be remains unresolved, which leads to a series of events and hence the plot of the story.
- From a mundane present physical reality, the journey of the novel leads to revealing a more heterogeneous and meaningless reality, which paves the path to self-recognition.

The inner form of the novel is a process of journeying towards one's own self and it entails a process of individual's introspection getting to know and act for on behalf of oneself not being acted upon by the destiny. That kind of fatalistic attitude is gone by the time we arrive at a genre a modern genre like novel. The conflict between what is and what should be the real and the ideal remains unresolved.

Because it is a flawed world one realizes and this leads to a series of events and hence defines shapes and the plot of the story. From a mundane present physical reality, the journey of the novel leads to revealing a more heterogeneous and meaningless reality and this meaninglessness is also throws the light to our soul it is it paves the path to self-recognition or to the larger question of existence human existence.

(Refer Slide Time: 29:23)

Epic Fiction

- Epic has been experimented through breaking the original generic boundaries, which has led to subversion of 'original' myths to incorporate the author's version.
- For e.g., women have incorporated their own perspectives into this genre which is essentially created by a male.
- Mary Tighe, an Anglo-Irish poet, in her poem *Psyche* (1805) uses the Spenserian stanza that Edmund Spenser originated in his Elizabethan epic *The Faerie Queene*.
- In Tighe's epic poem the goddess Venus, out of jealousy for the attentions Psyche receives, commands Cupid to make Psyche fall in love with a monster.

Epic has been experimented through a breaking or you know subverting the original generic boundaries of the epic as it would be written in its provenance and this is laid to subversion of original myths in order to incorporate the author's version. So, for example women have incorporated their own perspectives into this genre which is essentially created by a male author or rather male authors if we see it as a collective creation.

So, for example we have many feminist perspectives, feminist writings, rewritings of Ramayana. We have Chitra Banerjee, Devakaruni who is writing who is rewriting these myths and many other feminists that emphasize those chapters that talk about experiences or rather do not talk much about the experience of the woman. It could be rewriting the story of someone as prominent as Sita and Draupadi.

Or someone who is marginal and who has a marginal existence and thereby invisibilized in the narrative such as Urmila Lakshmana's wife or one of Rama's brother's wives. It could be from the perspective of Supernaka or one of the female figures shown as the enchantress, the demon female. So, we have feminist renditions, we have many ties, a poem psyche uses the Spenserian stanza that Edmund Spenser originated in the Elizabethan epic of the Faerie queen.

So, using this stanza Spenserian stanza, Tighe is rewriting the myth. Entire epic poem the goddess Venus out of jealousy for the attentions that Psyche receives commands Cupid to make Psyche fall in love with a monster.

(Refer Slide Time: 32:06)

Epic Fiction

- American Avant-garde poet Hilda Doolittle's poem *Helen of Egypt* (1961) is an American epic poem that reinvents the myths surrounding Helen, Paris, Achilles, Theseus, and other ancient Greek characters, fusing storylines with the mysteries of Egyptian hermeticism.
- There are historical films such as *Ben Hur*, epic historical romance film *Gone With the Wind* (1939), and even science-fiction films such as *Star Wars* and *2001: A Space Odyssey* that are referred to as epic films.
- While the outward spatial and character delineation of epic is infinite (in the sense it has a panoramic proportion), in terms of ethics and values it sets forth its own limits from within itself. E.g., in Mahakavyas, characters are bound by dharma and their actions cannot supercede the same.

So, American Avant garde poet Hilda Doolittle's a poem, *Helen of Egypt* is an American epic poem which real wins the myths surrounding Helen, Paris, Achilles, Theseus and other ancient Greek characters thereby fusing storylines with the mysteries of Egyptian hermeticism. There are historical films such as *Ben Hur*, epic historical romance film *Gone With the Wind* and even science fiction films such as *Star Wars* and *2001 A Space Odyssey* which are all referred to as epic firms.

So, we see that the term epic the meaning of epic has also had its own journey. It is used as a big fiction which is very different from the original epic the original qualities of the epic. In fact, it is anti-epic to an extent it subverts the values upheld in the epic tradition. And so, while the outward special and character delineation of epic is infinite in the sense that it has a panoramic proportion. Humans are journeying for years together through forests super humans rather.

These are all superhuman in epics we are talking about. Super humans are fighting the battle it could be the battle between the Trojans and the Asians or the battle between the chorus and the pandas in Kurukshetra which goes on 14 years that is. And so, the scale cannot be imagined from

our ordinary existence ordinary modern diminished existence that we inhabit. And so, we see however although this scale is in finite very large in proportion.

A panoramic canvas that epic is trying to cover I mean think of the episode of squirrels bringing pebbles to build a bridge between India between Bharat and Lanka. So, this kind of activities almost wondrous, fantastic that cannot be gazed in alongside our ordinary existence our ordinary capabilities. However, in terms of ethics and values epic sets forth its own limits from within itself. So, for example in a Mahakavya such as Raman or Mahabharata the characters are all bound by dharma and their actions cannot supersede the dharma.

Just like in the western sense we have the fate which is higher than the gods and the goddesses even the trinity. In the eastern sense we have the concept of dharma to which even Krishna is answerable if he is crossing the bounds of dharma, he can be cursed by a human a more ordinary human a woman such as Gandhari which is happening we see Gandhari cursing Krishna that his entire plan will die.

And he will suffer the same you know grief that she undergoes wants all her 100 sons are killed and it this curse goes on to become a truth. So, because in certain sense Krishna might have not done the right thing even a very pure woman has the power to curse the demigod the god like Krishna.

(Refer Slide Time: 36:34)

Novel

- In novel the scope of the world is limited by the ordinary hero's possible experiences.
- Discrete groups of isolated events and characters appear throughout the narrative leading to the main plot, which is symbolized by the story and the problem of the central character's life.
- Bildungsroman may seem very similar to *Ramayana*, the Mahakavya about the journey of Rama's life.
- However, a novel is never bound to cover the beginning and end of life.
- The beginning and end of the novel are determined by the central problem which supplies content of the novel.

So, in novel the scope of the world is limited by the ordinary hero's possible experiences. So, we are constantly shuffling and reshuffling meanings in terms of what a human being is doing and what he can do the next moment. He has in a sense he is more limited than the epic hero. Initially the novels hero is limited in terms of scale he is more ordinary more immediately identifiable. But then in terms of capacity in terms of thinking capacity in terms of you know encountering the outer world he the novels hero is not ruled by a god.

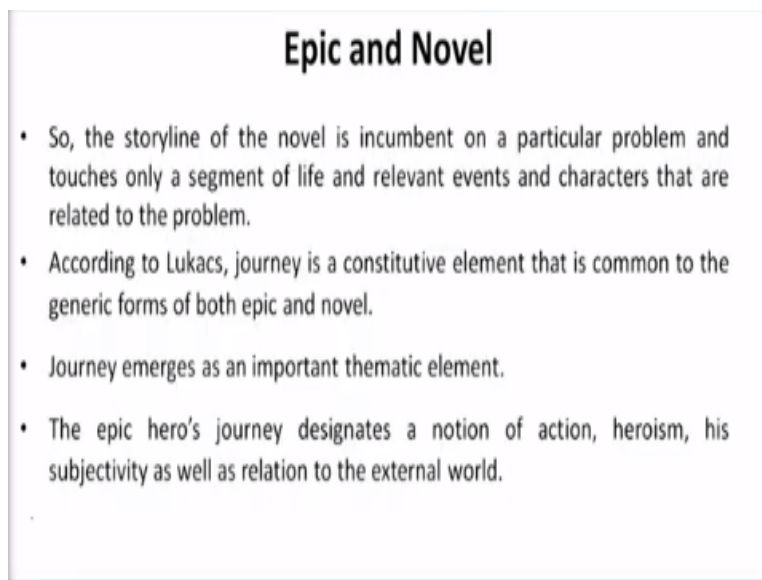
So, the novel hero's life is more complex, he has a complex psyche, an introspection an inner world to deal with. Discrete groups of isolated events and characters appear throughout the narrative leading to the main plot which is symbolized by the story and the problem of the central character's life. We see that to an extent *Ramayana* rather than like a western epic is closer to the genre of Bildungsroman.

Bildungsroman which talks about the protagonist being born and you know pursues the years of the protagonist growing up and their concomitant experiences. It could be a coming-of-age writing where the protagonist enters her teens and it has new experiences. So, we see that *Ramayana* is very similar to Bildungsroman rather than to the western epic. Bildungsroman which talks about the; protagonist being born and pursues the journey of growing up and the concomitant experiences.

In the same way in Ramayana, we see the journey of Rama's life from the stage where he is born even before his birth the efforts that his father takes to conceive the child. So, another point in novel is that a novel is never bound to cover the beginning and end of life. It is not the entire life that is bracketed within a novel it could be a slice of life, a portion from life, a glimpse from life. And so, the beginning and end of the novel are determined by the central problem which supplies content on the novel.

The part of life which speaks to the central problem of the novel the problem around which the novel revolves.

(Refer Slide Time: 40:02)



Epic and Novel

- So, the storyline of the novel is incumbent on a particular problem and touches only a segment of life and relevant events and characters that are related to the problem.
- According to Lukacs, journey is a constitutive element that is common to the generic forms of both epic and novel.
- Journey emerges as an important thematic element.
- The epic hero's journey designates a notion of action, heroism, his subjectivity as well as relation to the external world.

So, the storyline of the novel is incumbent on a particular problem and it touches only that segment of life and those relevant events and characters that are associated with that relate to and directly speak to the problem of the novel. According to Lukacs, journey is a constitutive element which is also common to both the generic forms of epic and novel. Journey emerges as an important thematic element in fact.

The epic heroes journey designates a notion of action, heroism, his subjectivity as well as his relation to his contribution to in some sense the external world.

(Refer Slide Time: 40:54)

Epic and Novel

- However, there is no rift between the inner and outer psyche of the epic hero. He lives and interacts with divine time-space, so his voyage and action is a unified expression voicing out collectivity.
- The novel's hero's journey is his individual journey, fraught with anxiety and dilemma.
- It is not ideal and pre-ordained as in epic, so a sense of totality cannot be achieved. Here there is a violent rupture between the notion of self and the world.
- It is always a process of "becoming" which is not accomplished, not successful, a continuity without any finality.
- So the novel has no logical "beginning" or "end." They need to be imposed by the novel's author in order to give it a form.

So, however there is no rift between the inner and outer psyche of the epic hero. He lives and interacts with divine time space with divine characters or beings. So, his journey and actions are unified expression that voice is out not his individuality but the collective society the shared ethos. We see that Rama and Lakshmana are being taken away by the siege to his ashram in order to kill the demon, Taraka.

And it is you know it is part of the archetype where the guru kind of figure kind of initiates and apprentices, the disciples and thereby prepares them for the larger event. And everything is told beforehand even before Rama is born, we know that there is this condition this prior condition that the sons have to go and you know go on this adventure they have to kill a demon save the siege is ashrama, their habitat from the demon.

And it is also pre-ordinate that they will emerge as victorious that the demon will be killed. So, the outcome is already known always already known even before the hero is born. So, the novels hero's journey on the other hand is a very individual one we do not know what is going to happen. If he is fighting some demon-like figure he himself might die and so this journey of the novel's hero a much diminished one without any godly use any without any godly essence is fraught with anxiety and dilemma.

It is not ideal and pre-ordinate as in the case of epic. So, a sense of totality cannot be achieved. Here we find a violent rapture between the notion of the self and the world. This rapture defines the essence of the novel, the modern existence of humans where there cannot be a harmony forever, there cannot be happiness forever. The reality defies that kind of permanent harmony at any level.

So, it is always a process of becoming a process of meanings you know in a state of flux which is not accomplished not successful a continuity without achieving without attaining any finality. So, the novel has no logical beginning or end rather the novelist the author needs to impose these two signposts let us say in order to give it a concrete form. As rather the novelist has to add these two kinds of marks these two signposts or kind of destinations.

Where the; novel has to abide by a form in order for it to become a concrete documented work a closed piece of writing. I would like to stop our discussion here and I will meet you with further discussions in our subsequent lectures. Thank you.