

Course Name: The Novel and Change

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Week – 01

Lecture 1

Introduction

Hello and welcome to one of the first sessions of this NPTEL course titled The Novel and Change. My name is Abhishek Parui. I'm an Associate Professor in the Department of Humanities and Social Sciences at IIT, Madras. So, since this is one of the first sessions, I'll just take you through the course in terms of what kind of content we'll cover. You will have seen the introductory video already, but I'll just expand on that a little bit and talk about the themes, the different kind of correlations, the different kinds of sequences, and of course, the academic journey that we will cover in this course, the novel and change. So, first things first. As the right title suggests, the novel and change, we are looking at the diachronic development of the novel. So, what do I mean by diachronic? Something which changes with time, something which evolves with time, the evolution of the novel. And how do particular novels, certain novels written at certain cultural epochs of change are reflective of the complex cultural conditions, the complex material and political conditions which were happening at that point of time. In other words, how do certain novels become very, very unique vehicles through which we can study political, social, cultural, moral changes? Hence the title, The Novel and Change.

So we're looking at a sort of a dialogic, diachronic relationship between the novel as a literary form, as a literary genre, and of course, cultural conditions, cultural materiality and political conditions. So, a very brief course description, if you will. So, this course aims to offer a theoretical and historical study of the novel and how that genre of literature corresponds to social and cultural changes. As you know, the novel as a literary medium, the novel as a literary genre, you know, is largely considered to have evolved

around the 18th century, which again becomes a very important political, cultural, social time for us to study why the novel becomes important then and why does the novel emerge as a literary condition, as a literary form of representation at that time. What were the material, cultural, political conditions which shaped the novel as a literary form? So through a close reading of a selected text, I'll just take you through the selected primary texts in this course, the novels that we have chosen to study in close details in this course, and a study of the secondary references. We'll also look at the scholarship around those novels, the literary canonical scholarship around those novels, again, with the aim to understand the correspondences between the literary medium and the social cultural condition. The course will underline and illustrate the relevance of the novel as reflective of social and cultural moods, right. So how does the novel become a very unique vehicle which reflects as well as refracts and I use the word refract very carefully over here. I mean some of you might be thinking of your class 7 science where a light bends when it travels from one medium to another medium. So, when you come from the medium of reality, the sociocultural reality, and you enter the medium of fiction, a certain form of bending happens, right? And the fiction as a medium is that bending of reality through which reality can be stylized, reality can be reconstructed, and reality can be represented.

But it's a very complex form of representation, which involves stylization. A novel has figurative metaphorical tropes, as well as what we call defamiliarization, which is a concept that I'll keep using throughout this course. Defamiliarization. What is defamiliarization? We'll talk about it subsequently. But suffice it to say at this moment of time that a novel will be studied as a literary genre which is reflective and as well as being refracting the social cultural moods, movements, tensions and affirmations. So, every culture, every cultural point will also have tensions and affirmations. So, there'll be points of consolidation where different kinds of political movement, cultural movements, social movements, moral movements will be galvanized together. And there will also be conflicts, there will also be tensions around those movements as well. cultural movement, no political movement can be monolithic in quality. There are these discursive tensions, there are these micro tensions, there are these small bits which are the fault lines of that particular movement beneath the big galvanizing process. So, we look at the process of

galvanization, condensation as well as the big and small conflicts. and how the novel as a literary genre, as a form of representation, which comes before cinema, for instance, is uniquely capable and continue to be relevant, continues to be relevant even in our time. So, for instance, the reading of novel hasn't diminished with the arrival of the new forms of representation.

So, there was a point in time in which people thought that with cinema, people will stop reading. Novels will come to an end. But it hasn't happened. Novel reading is still very, very popular. People still buy novels, read novels. And from cinema, we moved on to television. From television, we moved on to different forms of entertainment, OTT, iPhones, different kinds of representation, which are getting more and more miniaturized in quality, but the novel still stays very, very relevant. And this course will also study the relevance of the novel. Why is it still relevant as a literary form, as a form of cultural representation, really, not just literary. And I'll use that to sort of make a broader question, make a broader statement, make a broader dialogue in terms of asking how literature may be examined as a complex representation of collective and psychological conditions. Now, you'll notice the two words collective and psychological, some of you would know. that I also dabbled in memory studies in IIT Madras. So, we can still see, we can already see the role of memory coming in. So how does, for instance, something like collective memory get encoded in a novel, right? How do psychological situations, private memory, autobiographical memory, episodic memory, contextual memory, how do these things enter the novel as forms of representation. And why is a novel still a very important form? To study cultural movements, but also memory movements, you know, collective forms of memory, political memory, you know, the unconscious of a certain point of time, the subliminal directions that a certain movement takes, and also very intense private psychological situations. You know, for instance, you can think of something like the stream of consciousness technique which is used by the novel in the novel especially 20th century novels use it rampantly to study the episodic epiphonic conditions that characters go through. So, the novel is deeply psychological.

The novel is collective. The novel also represents collective moods and movements

which make it historical as well. At the same time the novel is deeply personal. The reading of the novel is a personal activity. You know you are engaging with written words on a page. But at the same time, the novel is shareable. The novel is a story which can be shared, which can be circulated. So, it does various complex things. And in this particular course, we will study the complex journeys and trajectories and dichronic diagrams, shall we say, that a novel can offer us. Moving on. These are the primary texts that we look at in this course. They are primary literary texts. So, as you can see, there's a broad buffet of courses, starting from Robinson Crusoe by Daniel Defoe, one of the earliest novels written in English literature, really.

And we'll talk about that in a bit in terms of how we're looking at Robinson Crusoe as a novel. Then we have Frankenstein by Mary Shelley. written around the 19th century, again, looking at the very complex movements in feminism, biology, and the understanding of the body and its relationship with the emerging sciences, shall we say. Then Great Expectations by Charles Dickens, which is a novel about imperialism, guilt, masculinity, the entire ontology, shall we say, of the gentlemen in 19th century in Britain around the time. Then moving on to Heart of Darkness by Joseph Conrad, which may be read, be examined as a novel which talks about the fault lines of imperialism, which de-glamorizes the empire and makes it some kind of an inglorious exercise or activity that one should be ashamed of. In both Heart of Darkness and Great Expectations, really looked at shame as a very, very interesting and very complex sentiment, shame as a personal as well as a political sentiment in some form, because it was formed by the politics, shaped by the politics around that time. And we will study these two novels together, in fact, Great Expectations and Heart of Darkness. We have The Guide by R. K. Narayan which is one of the finest novels written in my mind in India in English which talks about again massive cultural changes happening in post-independent India and the rise of the woman, the rise of a new kind of working class and how that brings about some reconfigurations in social and moral mores in India at that time. Things Fall Apart by Chinua Achebe again is a very, very important novel about the arrival of the empire, arrival of imperialism and the damage it causes, the destruction it causes psychologically as well as culturally, something which we will also look at when we read the novel

Nervous Conditions. And again, Nervous Conditions and Things Fall Apart will be studied together as dialogic texts, shall we say.

One Hundred Years of Solitude will look at how magic realism as a narrative category, as a representational method is actually quite political in quality and how the politics of representation is captured by magic realism and it talks about masculinity and it talks about totalitarianism and the role of imagination in a totalitarian state, something that emerges again and again in magic realist literature as a genre. And we will end the course, the final text, final primary text in this course will be Jhumpa Lahiri's *The Lowland*, which is again a novel about political change, violent political change and the replications and the ripples it causes long after the political movement is over. So as you can see, each of the novels from *Robinson Crusoe* right down to *Lowland*, they look at the relationship between imagination, fiction, storytelling, and historical, material, political changes. So, they're hence the title, *Novel and Change*. It looks at the movement that is captured by the novel, the mobility, the social, cultural, moral mobility that is captured in the novel in a form of fiction, and how the written word on a page, the story on a page, continues to attract, fascinate, haunt us, even after you put the book down. So we'd also spend some time looking at the affective quality of the novel, the political quality, the cultural quality as well as the affective quality. Hence, we are reading a novel, not a historical, cultural document. We are reading fiction. So, what is it about fiction? What is it about the novel, the affective dimension of the novel which makes it so alluring, which makes it so relevant even today in an age of oddity and artificial intelligence. So, the first week, so I will just go through the journey a little bit in terms of the kind of things we will cover, you know, temporarily in terms of sequence. The week one will be spent looking at *Robinson Crusoe* and the theme, the overall, the overarching theme we will look at while reading this novel. Of course, we will study other things as well, but this will be the main pillar, the main lens we will espouse while looking at *Robinson Crusoe*, which is rise of white supremacy and territorialization. So, you look at territory as a political category. So to territorialize something, to take over something and in many ways *Robinson Crusoe* may be read, several scholars have read already as one of the first works in fiction which talks about territorialization, you know the white man

going over and taking over an island not just physically but also culturally, linguistically. and imposing or transplanting and bringing together, bringing forth a new form of civilization. We are also erasing away the earlier versions of that and that is something which can be seen as a template that was historically used and recycled in several cultural contexts.

That is the lens we look at while we read Robinson Crusoe. And to just sort of back it up, corroborate it theoretically, we look at the rise of a novel in the 18th century. So, what is it about the 18th century which makes it amenable to the rise of the novel? What were the material cultural conditions which made the novel a rising genre around that time? The episodic quality of the novel, the open-ended quality of the novel. And how does it depart from, let us say, something like the epic, right. How does a novel as a genre offer a more secular version, a more profane version, shall we say, of the epic, you know, in terms of bringing in human beings as characters, flawed human beings of, you know, who make mistakes, who are grey in character, moving away from the binary of black and white and moving into a territory of greyness, a territory of ambivalence, a territory of liminality. where there's no moral right or wrong, but rather we're looking at grayness as a cultural condition, as a psychological condition, and how we judge characters using that kind of ambivalent prism. So, 18th century we looked at historically, as well as culturally, as an interesting time, an interesting material condition, which was quite amenable to the rise of the novel. Now week three will be spent looking at Frankenstein by Mary Shelley and again we will look at the feminist revisions that the novel offers and how the novel offers a scathing critique of certain forms of science which are quite masculinist in quality, quite patriarchal in quality. which tries to do away with the role of the woman, the biological agency of the woman so to speak and instead tries to promote a certain kind of a male vision of procreation, a male vision of regeneration which obviously ends with a disaster and the disaster that Frankenstein is about, the biological, the bio capital disaster that a novel dramatizes will be seen as a method through which this kind of a male vision of progeny and procreation is critiqued, right. And again, we are looking at it not just as a literary text but also as some kind of a cultural representation. In what way is Frankenstein a very interesting representation of the gender politics around that time.

which also talk about the role of agency, the role of ownership on the body, the sort of the ownership about the capital, ownership about the biological capital, ownership about knowledge and all these things will come into play when you read the novel in some details. So again, week four, as you can see, so each week corresponds to a text followed by the literary, the cultural context which is dialoguing with that literary text. So week four would be about the 19th century society and its changes. So again, the political changes, we can talk about the, you know, the sort kind of role the woman had in society at that time, the changing role of the woman, the changing location of the woman and how that is reflected in that novel and how the male desire for control, cohesion and territorialization, something we have seen already in a more political context in Frankenstein, gets played out again in a more biological context in Mary Shelley's novel.

And we look at it in close correspondence with the cultural changes, the cultural coordinates [uh] their novel [uh] sort of draws on or is plucked into shall we say which is why we read the 19th century society and its changes in correspondence with this novel Frankenstein Week five, we'll be looking at Heart of Darkness and Great Expectations. So again, as I said, these two novels can be seen dialoguing with each other because in many ways they're quite similar as well as being dissimilar. So, both novels are about the role of the Empire. But interestingly, they are a very inglorious representation of the Empire in many ways. There's criminality in Great Expectations. There is guilt in Heart of Darkness. There's brutality in Heart of Darkness. There is this very, very... spectral, shadowy quality about the empire which is seen as some kind of a haunting presence which haunts the characters psychologically, which affects their growth, which affects their well-being in many ways. So, there is this materialistic expansion which happens with the imperialism. At the same time there is this crippling guilt, there is this paralysis, the moral paralysis which the empire causes and how both these novels Heart of Darkness and Great Expectations may be read a really interesting representation, literary representation of imperialism and moral panic. So, what were the moral panics, the moral anxieties which were created by the otherwise glamorous, expansionist version of the empire. And both novels may be seen I use the word quite deliberately as incomplete and flawed critique of imperialism. So, I do not consider Heart of Darkness and Great

Expectation as a perfect critique because I do not think there is such a thing as a perfect critique.

They offer a critique, they offer an ambivalent position but at the same time it is a flawed position in many ways. And I think the flawed quality of the positionality, the moral positionality makes these novels actually more interesting as literary artefacts, as literary representations. because it also corresponds to what we look at in week six which is 20th century cultural anxieties, moral anxieties, the cultural anxieties, the ambivalences and fault lines which characterized 20th century as a cultural condition where people were not very sure and uncertain about the moral modes, uncertain about the otherwise great velocity of science, otherwise the very accelerated, amplified version of science which were beginning to cause discomfort morally in many people and how both these novels are talking about the discomfort in certain levels, the guilt caused by the expansionist version of the empire you know more politically in Heart of Darkness but also quite psychologically in Great Expectations as well. And also connected to this, If you dial back to what we just said about Frankenstein, the role of the woman, the very masculinist gaze that both his novels are using and espousing, but at the same time there is some degree of self-critique in that gaze. There is a realization this is an incomplete commodifying gaze. And the realization of commodification, the realization of reification, shall we say, causes a discomfort even more, so shapes a discomfort that novels talk about. So, this becomes part of the cultural anxiety which brings in the moral, the political as well as the gendered quality of cultural hierarchies and its correspondent anxieties. Week 7 will be spent looking at the R. K. Narayan's The Guide, especially in the way in which it corresponds to the gender roles in a changing India.

So, as I mentioned a little bit earlier, that is a novel which talks about the post-independent India where this rising middle class and it is trying to move away from the erstwhile feudal vision of society into a more capitalist vision which commodifies talent very quickly. which markets talent very quickly and what does it do in the level of agency, the level of emancipation of certain human subjects, you know women and other subjects who are not privileged before this social mobility took place. But at the same

time, This is also a novel which talks about the dark underbelly of that mobility, the dark underbelly of that very, very progressive, very, very mobile, very, very aspirational middle class. So what cost does it come from? It causes a certain kind of discomfort morally, culturally as well as politically and socially. So it comes at a certain cost and we will also look at the cost that humans have to pay, the subjects have to pay.

in order to stay aspirational, stay so recreative in many ways. And this sort of the transition from leisure to the capital, the transition from aspiration to commodity is something which the guy talks about. And again, it's a very grey novel. I think it's one of the finest novels written in India, in English, which is about moral greyness. And of course, some of you would know there was a very, very interesting film made on this novel starring Dev Anand, which I recommend watching as well. It is a very well-made film I thought which again talks about this rise in middle class, the new masculinity, the new femininity which is coming up in India in the post-independence condition. But at the same time, it is not all rosy you know there is a character called Rosy but it is not rosy entirely. There are these dark spectral sorts of the haunting quality, as well which begins to come back and consume the human subjects and of course the novel ends, as it does, those of you who read it would know in a very, very interestingly open-ended spiritual stance, which may be read in different interpretative ways, which you will espouse when you read the text in some details. Week 8, of course, we spent looking at the cultural, social conditions, the Indian social changes and the novel in the early 20th century. So again, as you can see, there's this very dialogic relationship a novel has at that time with the social, cultural, political changes which were happening around that time in India.

And that correspondence will be captured and calibrated in certain ways in this particular week. So as you can see, we were continuing this interesting relationship when looking at the novel as a form of, you know, an ambivalent relationship with the society around that time. It is reflective, it is refractive, but at the same time it is also stylizing those changes. It is also de-familiarizing those changes in fictional forms, which makes the novel as a very complex order of representation. It's not just a direct mimetic thing. It's not just reflecting what is happening in a very, very straight, flat mimetic way. It's actually

stylizing the representation as well, which makes it a complex mimetic form, not just a flat form. So week nine, as I mentioned, we'll look at these two novels, *Things Fall Apart* and *Nervous Conditions*, as dialogue in novels, similar to what we did with *Heart of Darkness* and *Great Expectations*. And the lens we will be espousing primarily is, you know, imperialism, racism and violence. And we're looking at violence, not just as a corporeal or inter-corporeal category. Of course, there is corporeal violence, there is physical violence, there are different forms of embodiment and the politics of embodiment which we will study in close details, but also what we call epistemic violence, violence at a level of knowledge, violence at a level of erasure of knowledge, right, and the coercion that certain kinds of knowledge bring in, the coercive quality of new forms of knowledge. which comes at a cost or the earlier forms of knowledge which are you know driven away which are erased. So, the epistemic violence, the psychological violence which are caused along with corporeal violence where the rise of imperialism and its you know related racism, the racial hierarchy, the racial violence, the racial discrimination which we see in all these novels and how those create certain forms of identity politics, certain forms of identity representation, identity iteration, where it is this privileged identity, it is also this marginalized identity, right. And how does the politics of marginalization play out? And we look at these two novels in some detail to understand those conditions, those political, social, cultural, industrial conditions which cause this discrimination, which causes, you know, hierarchical conditions and this subsequent and this consequent abuse, psychological abuse as well as physical abuse. Because at some level both *Things Fall Apart* and *Nervous Conditions* are novels about the abuse of the human subject, the abuse of the human knowledge and also the abuse of nature, the abuse of the topography, how a nature, a natural landscape, sorry, is taken over and given an industrial face, an industrial, you know, dimension and how this These different forms of industrialization come at a great cost to nature, at a great cost to ecological disaster, and how the ecological condition and Bordeaux's novels correspond to psychological conditions, which is why we find The title *Nervous Conditions*, which is deeply psychological, is about the nervous conditions gone wrong, the neurosis which is caused by colonialism, racism, by racial discrimination. But at the same time, how does neurotic conditions correspond to the more extended and more inactive, you know,

cultural, material, ecological conditions which are brought about by racism and imperialism, which we will study in some details. So, the week 10, of course, we will just draw on what we did a week earlier. And we look at the postcolonial novel as a reflection of human rights abuse. So, in the whole idea of unequal rights, unequal privilege, the fact that privilege becomes a contested category. You know, rights become a contested category, agency becomes a contested category. And all these things, agency, rights, privilege, may be seen as corporeal categories as well as psychological categories, right, mental categories, because category is a level of knowledge, a level of belief systems. And how there is this constant process of erasure happening. when it comes to colonialism where certain forms of knowledge, certain forms of embodiment, certain forms of identity, certain forms of iteration are erased away and there is violence, there is abuse in that erasure as well, where there is a domination, there is a territorialization of knowledge as well. New knowledge forms are forcibly brought in at the great expense of the old knowledge forms.

So, we can see how the ecological industrial conditions of supplanting or replacing the earlier form, the earlier landscape and bringing in a more manicured landscape, a more industrialized landscape, which obviously is hand in glove with colonialism, how that has its reflection at a psychological, semantic and cognitive and epistemic level as well, how all knowledge forms are erased away, grazed to the ground as it were. New names are given, new languages are given and with that new identities are created and how that continues to sort of consolidate abuse in different forms which is what we will study in this particular week. The final set of novels which we look at, *100 Years of Solitude* and *The Lowlands*, both are deeply political novels talking about, you know, extreme violent political changes happening and how that very quickly defamiliarizes reality, how quickly defamiliarizes known cognized reality, makes it not recognizable at all. Hence the idea of magic realism comes in as an epistemic category where, you know, what is real has been so quickly and so dramatically defamiliarized that perhaps the best, the most suitable, the most moral form to represent it is through magic realism, right, where the contours of logic has been, have been deterioralized. And now magic realism offers not just an escape from brutal reality but also a way to represent that reality which is

quite political in quality. What I will aim to do, what I attempt to do in this particular time in the course is a look at magic realism, not just as a stylized category but also as a political category, as a political form of representation, how the magic in magic realism actually becomes a form of subversion, something which we see in subsequent writing as well.

I mean you think of something like Gunter Grass's *The Tin Drum* or Salman Rushdie's *Midnight's Children* which also espouse a similar strategy of representation, which also espouse magic realism as a form of subversion, as a form of you know deconstructing totalitarianism. which you see happening in Marquez's *100 Years of Solitude* as well. *The Lowlands* by Jhumpa Lahiri of course is a very realist novel. It is very, very detailed and realist in a very Jhumpa Lahiri way, very Chekhovian in his attention to details. But at the same time the realism in *Lowlands* is deeply political because talking about the material conditions of the you know the big political movement at that time and particularly in Bengal but also in other parts of India. The big left, ultra-extreme left movements which cause a lot of damage, a lot of psychological, political movements and upheavals in different parts of India. And the psychological conditions, the psychological repercussions and ripples which that movement causes in a very intergenerational kind of a way. So again, we are looking at memory as a very interesting category over here. Both these novels, in fact, all the novels we look at, look at memory, examine memory very, very complexly. Memory both as a corporeal category in terms of what the body remembers, what the subject remembers, memory as a personal category, as a personal form of reconstruction, but also memory as a collective reconstruction, as a collective category through which different forms of knowledge are represented, consolidated, retained, as well as protected right and how this constant tension between what the body remembers and what the state remembers, what the subject remembers and what the collector remembers you know that tension can sometimes create some interesting fault lines of knowledge, fault lines of memory, fault lines of iteration and identity formation which is where the novel comes in because if you look at the novel as a literary category, it is constantly inhabiting two different dimensions. One is a deep psychological dimension, which is sort of very inward looking, the interiorized quality of the novel,

which is probing into the consciousness, probing into the psyche of the subject, where at the same time, the novel also has a more overarching temporal dimension as well, which is looking at a social, political, cultural condition. So there are these intersectional quality, the intersectional axis shall we say, about the novel, which is psychological, deep, interiorized, inward looking, but at the same time it is extended, inactive and also quite social and distributive in qualities. And that intersection is exactly what makes a novel so complex as a form of representation, which is why I believe that it is so amenable to study political changes.

So, these two novels, *One Hundred Years of Solitude* and *The Lowlands* will be seen as forms of representation which look at political desire and destruction. Now desire and destruction should not be seen as ontological opposites of each other but as connected categories. So, what is desired is also destroyed and vice versa and how the novel is able to accommodate shall we say this ambivalence, accommodate and articulate this ambivalence rather than keeping it, keeping those as binary categories. In fact, through all the course we will find out how the novel is uniquely suited to create a deconstruction, to create ambivalence, to accommodate ambivalence rather than looking at dualistic categories as oppositional categories but rather they are offering a more connected, a more interconnected, more intersectional vision of recognisable reality. The final week would be spent looking at the role and relevance of critical theory in examining the novel. So, you know, this course is mainly meant for students of literature and cultural studies. Of course, this should be interesting, hopefully interesting to other disciplines as well, such as anthropology, sociology, psychology and I hope to others as well. But I think it is important for us to locate it in the end at least in terms of how it corresponds or its dialogic with the critical theory, the different strands of critical theory whether it is gender studies, whether it is you know subaltern studies, whether it is poststructuralism, studies in psychology, thing theory, memory studies, all these different strands of theory will come in together and again the aim is in the end eventually to reiterate and reaffirm the relevance of the novel in the world we live in today in terms of how you know novel as a form, novel as a category, novel as a representational medium is uniquely suited, continues to be uniquely suited in terms of representing reality, in terms of reconfiguring

reality, reconstructing history. reconstructing collective memory in different stylized forms, which make it more amenable to mental engagement, which make it more amenable to psychological and experiential and emotional engagement. Again, I come back to affect. When we read a novel, we are moved by it. We are not just consuming data. It is a bit different from reading a newspaper or reading a journalistic account of history.

It is stylizing history in a certain sense. It is stylizing collective memory in a certain sense. It is giving us characters which are relatable, characters which are fictional but also made of flesh and blood. They are, you know, we establish relationship of empathy. with those characters. And we will look at empathy in some details when we read the novel, how the novel is uniquely suited to generate empathy with just words and page, you know, without any external apparatus like the cinema. I mean, it's sort of easy to understand how cinema will, you know, create empathy through its massive industrial apparatus. But the novel is just words and page and still it makes us weep for certain characters, it makes us root for certain characters, it makes us loathe certain characters purely through, you know, reconfiguration and representation of words and page, moving words and page. So novel both moves across time and space, it has a historical backdrop, it moves across space and time from, it has a beginning point and an end point, but at the same time the novel also moves us as a work of literature, effectively moves us, experientially moves us. So, the experiential affective component is something which we will keep engaging with, even as a study, the historical, material, cultural component, because these two components are connected to each other. These two components should be studied as interconnected categories. So this is basically what the course is about. I hope I have given you a fair idea, a fairly rounded idea in terms of what we are aiming to achieve in this course. We'll make it as interactive as possible. We'll go about it in some details to the extent possible. And the aim, the effort on my part will be to keep connecting the literary text with a cultural context, because I think that's what the course is all about, the novel and change. The novel as a medium of representation, which is situated in a certain cultural context, but at the same time, it is also uniquely able to articulate that concept, that particular context, even to generations subsequently. So when

you read Robinson Crusoe, when you read Great Expectations, when you read The Guide, even as people inhabiting 2024, we are able to recreate that world order, we are able to recreate and re-experience in a certain sense, you know, the characters who may have inhabited the planet at that point of time and certain parts of the world and certain cultural material conditions. So, this is experiential quality of the novel. It can recreate reality, reconstruct reality. It can take us back in time, make us do some time traveling purely through words and page. So, I welcome you to this course again and I hope it will be an enjoyable one in the times to come. Thank you for your attention.