Chapter Five

The Staples of a Tradition: Narrative Modes Compared

The modern narratological attempts to find out the narrative modes of literary works, as a critical method, can be traced back to Aristotle's *Poetics* and further back to the mimesis-diegesis distinction that Plato makes in his *Republic*. Until the twentieth century the study of narrative was carried out on the line set by Aristotle, and the rules that Aristotle prescribed for the analysis of the tragedy continued to be applied on all forms of narrative. The complexity of the realist novel which disguised or abandoned the conventional methods of narrative organization demanded an analytical rather than an interpretative and evaluative criticism for its proper appreciation. This demand coupled with the development in linguistics stimulated and fostered a broader methodology of fictional analysis called fictional poetics or theory.

Narratology and narrative grammar, an offshoot of narrative theory, generally attempts to discover the 'langue' of narrative. It attempts to discover the narrative possibilities and rules that are capable of producing individual narrative 'paroles.' It considers a literary work or text as a 'parole' which is an actualization of a set of narrative possibilities or 'langue.' When we apply this theory on literature all the existing narrative possibilities in literature together may be called langue, and any particular work of literature may be called a parole. If we bring down this concept to the level of prose fiction, the genre, becomes the langue and each work of fiction a parole. Thus the historical romance becomes
a langue which leads to the development of many paroles in the works of different writers. Hence the study of a genre should involve its study as a langue, and the actualizations of this langue as different paroles. It should also consider the difference between these individual paroles. Northrop Frye, Frank Kermode, Propp, Bremond, Greimas, Levi-Strauss, Todorov, Barthes et al. are narrative theoreticians who worked on various aspects of this new critical strategy.

The systematic attempt to find out the chief narrative modes shows three distinct streams of development: the German (the oldest), the French, and the Anglo-American. Of the German school the work of Uffe Hansen is remarkable. Coming to the Anglo-American stream, one of the noteworthy attempts has been that of Thale who put forward the six principal modes: reportorial, enumerative, selective, atmospheric, metaphoric and hyperbolic. In the same year Brian named the four principal modes of discourse as narration, exposition, argumentation and evaluation. In 1971 Chatman made an attempt to bring together the old and the modern streams in the area —Plato’s diegesis/mimesis distinction with the telling/showing distinction of Lubbock. Paul Hernadi, in his 1971 essay, differentiates between sixteen modes which he classifies into thematic, lyric, dramatic and narrative ones. The French school, the school in fashion today, while ignoring the two other streams, incorporates into it the two modes of Jamesian tradition, showing and telling. The distinction that the French school (of Barthes, Bremond, Todorov et al.) makes between ‘histoire’ and ‘discourse’ involves the
subdivisions—time, aspect and mode.\(^6\)

The twentieth century novel that presents a far more complex articulation of narrative modes than the nineteenth century novel by fusing different modes together, demands a subtler classification of modes. Of the two hemispheres of narrative structure—physical and metaphysical—the former represents a material world (real or imagined) and the latter represents the abstract realm of the narrative.\(^7\) Zavarzadeh calls these two realms "phenomenalistic" and "noumenalistic" respectively. The physical world in turn has two dimensions—the dimension of time and the dimension of space.\(^8\)

Modern criticism uses the term ‘mode’ in a purely technical sense. However, often the term is used also in the sense of ‘style register’. Modern narratology considers fiction as "a representation of matters in space and time" (Helmut 12). The representation of matter in time and space is called description; of things moving in time is called action and their reflection in time and space is called comment. Each age has its own popular mode. Helmut Bonheim writes:

Some modes are more popular in one age than another. In our own age, speech stands high in the esteem of most readers. Description is thought boring except in small doses; comment of a particular kind, namely moralistic generalizing, is almost taboo, even where embedded in speech; and even report is preferred in the dress or at least heavily interlarded with, speech. (8)
In the nineteenth century novel, description plays a major role, especially for the purpose of exposition. Scene comes into the novelistic modes only with the advent of the Gothic novel and Romanticism. Even in Defoe and Fielding 'report' comes at the top of the hierarchy of modes.

A writer's preference for a certain narrative mode as the predominant one in his work depends considerably on the purpose to which he writes his book. For instance, a work of fiction which is meant to have a didactic purpose would include some comment. This happens, may be in a different degree, in a work that includes some philosophy or theology. A work based on history, on the other hand, would demand a great deal of report. Similarly, a writer who draws information from various sources of knowledge or 'disciplines,' would resort to a great deal of 'description.' Thus each genre has its own use of a certain narrative mode as the 'predominant' one and its own way of imbedding various modes.

Fictional narratives generally observe the following mimetic progression of modes:

1. description of place
2. specification of time
3. description of persons
4. report of actions
5. dialogue
6. interior monologue. (26)

This progression of modes, except the last element called inte-
rior monologue, is found to be valid for all works of fiction. Description is generally classified into three—description of time (chronographia), description of place (topographia) and description of person (prosopographia). Helmut Bonheim observes that "the object of description often indicates the subgenre to which the story or novel belong ... (27). He rightly observes that time is the subject of description in saga, historical novel, political novel, utopia, science fiction etc. In romance the subject of description is mainly place and in children's stories, women's novels, heroic fiction, detective fiction, ghost story, spy novel etc. it is person that predominates. Helmut points out two other submodes of description called perception and aperception. However, aperception, if allowed in excess, is considered as an interference and hence a fault. The modes by which the fictional character rather than the narrator or author expresses himself directly—speech, thought and perception—fall under speech. Modern literature is prone to avoiding 'comment'; even if its presence is allowed, it appears only in imbedded forms.

Of the above-mentioned narrative modes, description, report and comment are specifically narrative forms, and speech and dramatized scene are non-narrative or dramatic forms. The narrative forms represent the diegetic side and the non-narrative ones represent the mimetic side of a novel. Plato called the drama and the epic diegetic forms, for the drama includes no direct mediation of the writer whereas in the epic the poet mediates between the fictional world and the reader. Michael Glowinsky defends the mixing of narrative and dramatic ele-
ments in a single narrative context. He defines a narrative text as "a sequence of segments of narrator's discourse and character's discourse" (rpt. in Stanzel 252). Thus, the novel presents itself as a mixture of diegetic-narrative and mimetic-dramatic parts.

Of the various narrative modes mentioned above "some modes are slow, some are fast, some make the clock of fictional time seem to stop altogether" (Helmut 41). Description and comment produce no effect of time moving, report can make a sense of time moving very fast, and speech makes the story progress with a speed that is almost the same as that of the movement of time in daily life. Indirect speech is faster than direct speech and panoramic report is faster than scenic report. In addition to these modes there are complementary narratives which the reader adds to what the writer presents. This concept is called 'reader participation' (47).

Many works of fiction of the early period of literary history up to the advent of the post-modern fiction, contain some elements that do not fall within "the space/time continuum of fictional world" (13). These are elements such as titles, mottoes, prefaces, post-scripts, authorial comments etc. These elements are generally classified as 'metanarrative' (11). Modern fiction, however, prefers works to be "away from metanarrative, away from authorial comment, away from the description of landscape" (13). Studies based on narrative modes in English novel criticism are much relevant to day; they provide a helpful point of departure for an enquiry into the forms of which the novel is composed. Many such forms
are distributed over the entire structure of the novel.

About the beginnings of the short story and the novel Bonheim Helmut observes:

As to beginnings: stories start with more or less exposition. More means that the story does not begin immediately with an action, but that the reader is supplied with a background of both time and place, that the hero is introduced and characterized, and that antecedent events are summarized. This is the work of preparation called procatascene in classical rhetoric and the once considered the inevitable beginning of any discourse: its exposition. (91)

It is the succession of different modes of narration that determines the rhythm of the narrative. According to Stanzel the higher the alternation of basic forms the stronger the narrative rhythm becomes. However he does not consider it as the yardstick for assessing the quality of a work.

Scott's Ivanhoe begins with rather lengthy expository descriptive passages. Scott here makes use of all the three kinds of description which traditional classical rhetoric terms 'chronographia,' 'topographia' and 'prosopographia.' Ivanhoe begins with the following description of place:

In the pleasant district of merry England which is watered by the river Don, there extended in ancient times a large forest, covering the greater part of the beautiful hills and valleys which lie between Sheffield
and the pleasant town of Doncaster. The remains of this extensive wood are still to be seen at the noble seats of Wentworth, of Wharncliffe Park, and around Rotherham.

Description of place is followed by description of time:

Such being our chief scene, the date of our story refers to a period towards the end of the reign of Richard I., when his return from his long captivity had become an event rather wished than hoped for by his despairing subjects, who were in the meantime subjected to every species of subordinate oppression. (7)

This authorial description is followed by a detailed sketch of the social fabric of Medieval England with the native Saxons under Norman oppression. Scott’s general descriptions of place and time are followed by a much more precise description of place:

The sun was setting upon one of the rich grassy glades of the forest which we have mentioned in the beginning of the chapter. Hundreds of broad-headed, short-stemmed, wide-branched oaks, which had witnessed perhaps the stately march of the Roman soldiery, flung their gnarled arms over a thick carpet of the most delicious green sward...

This description is followed by description of person. Scott proceeds to introduce two characters, Gurth and Wamba:
The human figures which completed this landscape were in number two, partaking, in their dress and appearance, of that wild and rustic character which belonged to the woodlands of the West Riding of Yorkshire at that early period. The eldest of these men had a stern, savage, and wild aspect. (11)

This is followed by detailed description of their appearance and then a contrast between the two:

The outward appearance of these two men formed scarce a stronger contrast than their look and demeanor. That of the serf, or bondsman, was sad and sullen; his aspect was bent on the ground with an air of deep dejection. (13).

Thus, in the opening chapter of Ivanhoe, the three classical modes of description appear in a sequence: description is followed by speech which in turn is followed by report. The chapter ends with the following report: "This second Eumaeus strode hastily down the forest glade, driving before him, with the assistance of Fangs, the whole herd of his inharmonious charge (16).

Scott's first chapter thus presents the following progression of modes: Topographia (general) -> chronographia (general) -> chronographia (precise) -> topographia (precise) -> prosopographia -> speech -> report.

The opening chapter of C.V.'s MV begins with the following pas-
The events being described in the beginning of this story took place in a forest. By the term forest the readers should not take it to be an impenetrable forest inhabited by beasts of prey. It should be conceived as a place overgrown with shrubs and thickets and rarely visited by humanity. the forest was not adorned by rocks or rivulets or sweet-scented flowers. (MV 57; Ch 1).

The above landscape description of C.V. differs considerably from that of Scott. When the omniscient narrator of Ivanhoe describes the Sherwood forest by stating what all things it comprises of, C.V. says what the place is like and what all it lacks. Thus, C.V.’s descriptive passage, in spite of its function of describing the landscape, takes the form of an interpretative comment strewn with bits of metanarrative. C.V. follows the same narrative strategy in all his novels. In the second paragraph, C.V.’s general description of landscape in the past tense turns into a description of the ‘here and now’ in the present tense:

The above described forest now looks pale under the moon even though it shone brilliant during the early night. The clouds in the sky stand still as if stifled by the fear of having witnessed something terrible. The wind and the vegetation stand still, as if paralyzed by fear. (58)

The description in the present tense is followed by ‘report’ and description in the past tense.
Four armed men made their way to the spot flooded with blood where the youth lay, cutting a path through the jungle with their swords [report]. They were dressed in baggy breaches that flowed around their legs like frilled skirts and embroidered vests and coloured turbans [description]. (60)

The chapter ends with a report which is concluded with a metanarrative:

The man dressed in gold brocade took off his decorative turban and spread it on the stretcher. The servants placed the body inside it, and bore it away along the path they came. Who are these men? Are they messengers of death or robbers or demons or enemies of the cheated youth? Who knows! (61)

Both in Ivanhoe and MV the basic mode of narration is authorial. However, in Ivanhoe, as the story proceeds, the author allows his voice to be superseded by the arguments and explanations and points of view of the important characters. This does not happen in C.V.'s book; for, in it, the author never allows his own personal views to be superseded by the views of his characters. In his book the authorial view is suppressed at times only to allow his characters to be in dialogue.

In Scott's novel history appears as descriptive material and this descriptive material is intimated by the authoritative omniscient narrator. Into the authoritative omniscient point of view is embedded the
biographies of individual characters. To tell these biographies he uses other narrative modes, mainly 'report' and 'speech.' These individual biographies are presented from the vantage points of the reader and the narrator. Gary Kelly calls it an "implicitly transcendental, extra-historical vantage point" (148). Thus it may be said, that even though both Ivanhoe and MV rely mainly on authorial narrative situations, the former, when compared to the latter, may be found to be approximating itself much closer to a figural narrative situation.

Internal perspective is found to prevail in a work when the point of view is located in a character. In Ivanhoe, the point of view that is initially found to be located in the author, gradually leaves him, and in due course, finds itself located in the consciousness of certain important characters. Scott’s view of chivalry and his pictures of the Saxon and Norman races and of the oppressed Jews largely emanates from the consciousness and points of view of his characters. This view seems to be a compromise between what the Saxon chief feels for the race of his oppressors and what the Normans feel towards the oppressed. Scott’s view of chivalry is expressed mainly through the long conversation between Ivanhoe and Rebecca at the time of the final siege. Thus, in Scott, internal perspective becomes semiotically significant. In C.V.’s book, on the other hand, it is the author’s view that prevails; the omniscience of C.V.’s authorial narrator brings in zero focalization. The ‘compromise view’ of Scott seems to be best suited to the English novel of Scott’s tradition which always indulges in what Lukacs calls ‘British compromise’
and always seeks 'a glorious middle way.'

The function of Scott's extended expository descriptive passages is obviously an effective scene setting. They open an easy way into the story and create a historical atmosphere. Scott's detailed expository beginning that supplies the reader with a background to the time and place of the action of the story, is especially relevant in a historical romance which is set in a particular place, in the background of a certain crisis in the historical process. It familiarizes the reader with Medieval England with its customs, manners, and with the attitude of the Saxons and Normans toward each other. Scott's story actually begins only after providing this background information.

Scott uses the mode 'comment' sparingly in imbedded forms. It seems, he was aware that too much of comment spoils a work of art. He uses the mode at times mainly for the purpose of explaining his persons and places, not for evaluation, discussion, reflection or philosophical interpretation. He never uses this mode to conclude a narrative. The following 'comments' are used for describing the appearance of the first set of characters, Gurth and Wamba:

The outward appearance of these two men formed scarce a stronger contrast than their look and demeanor... (Ivanhoe 13). Wamba seemed to feel the force of this appeal (18).

Both Ivanhoe and MV make use of metanarrative which consists of elements that do not directly fall within the 'space/time continuum of their fictional worlds. In each novel each chapter has a separate
epigraph. In addition to these, many chapters contain quotations from various literary sources. However, as these metanarrative elements such as titles, prefaces, mottoes, other quotations etc. do not form the essential ingredients of the fictional world, the present study takes into account only the extent of authorial mediation in the works under study.

When Scott makes occasional use of metanarrative and comments C.V.'s pages are strewn with them. For instance, in the entire length of the first chapter, Scott avails of the advantage of metanarrative intervention mainly on four occasions:

1. Such being our chief scene, the date of our story refers to a period towards the end of the reign of Richard I . . . (7)

2. This state of things I have thought it necessary to premise for the information of the general reader, who might be apt to forget that . . . (9)

3. The sun was setting upon one of the rich grassy glades of the forest which we have mentioned in the beginning of the chapter. (10)

4. The dialogue which they maintained between them was carried on in Anglo-Saxon, which, as we said before, was universally spoken by the inferior classes, excepting the Norman soldiers and the immediate personal dependents of the great feudal nobles. But to give their conversation in the original would convey but
little information to the modern reader, for whose bene-
fit we beg to offer the following translation. (13)

The shift of the narrator’s identity from the ‘I’ of passage 2 to the ‘we’ of passages 3 and 4, shows Scott’s concern for the choice of proper point of view for narration.

When Ivanhoe’s first chapter begins with ‘description’ and ends in ‘report,’ the first chapter of C.V.’s novel both begins and ends in metanarrative. From the beginning to the very end of the chapter, C.V. is speaking in his own voice, in the manner of a Renaissance story teller.

The following are the opening sentences of the first chapter of MV:

The events being described in the beginning of this story took place in a forest. By the term forest the reader should not take it to be an impenetrable forest inhabited by beasts of prey. (57)

The chapter is concluded with the question: “Who are these men? Are they messengers of death or robbers or demons or enemies of the cheated youth? Who knows” (61).

Of the twenty six chapters of C.V.’s book seven (1, 2, 3, 4, 14, 18, 22) begin and five (1, 4, 6, 19, 22) end with direct metanarrative. In all these cases the author presents himself in his own voice and person. In most of the other chapters also, very often, he brings his person into the narrative by means of imbedded metanarratives or comments.

For instance, into the concluding paragraph of chapter 2
which is a combination of description and report, is imbedded the comment: “the long brow gives the impression that it had been used in the ancient times by some legendary heroes” (67). Similarly, in the beginning of chapter 5 where C.V. introduces Mankoyikal Kurup, he uses more of comment than description:

He was never able to stand upright in his ancestral abode, for fear of his head hitting the roof. Even the minor members of his own family used to peep at him through the chinks and crevices of the door and wonder how one single individual could possess so much height and girth. He would never flee from a battle for fear. (92)

The very first paragraph of chapter 6 which describes Pathmanabhapuram palace, contains the following metanarrative: “The readers should not think that this palace is situated on the southern side of the Royal palace” (105). The last paragraph of chapter 7 begins with metanarrative: “The fight after the arrival of the soldiers of Kuruppu need not be described” (122). The second paragraph of chapter 9 begins with the following sentence: “Some people in Chembakassery--may be they haven’t heard of this accident--are still in jubilation” (135). Similarly, in chapter 11 C.V. writes: “During the night in which the things described in chapter ten occurred . . .” (159). Again, in the first paragraph of chapter 26, C.V. writes: “The remaining things in the life of Anantha
Pathmanabhan may be understood from the conversations that this history contains” (326-27).

In Scott’s *Ivanhoe*, of its forty four chapters, seven (16, 22, 28, 29, 35, 39, 40) begin with, and five (17, 23, 30, 36, 44) end in metanarrative. (These numbers strangely correspond with that of *MV*). Scott also, in many places, makes use of this mode in imbedded forms. Examine the following sentence: “When the Black Knight—for it becomes necessary to resume the train of his adventures--left the trysting-tree of the generous outlaw . . .” (449).

In the above passage the clause, “for it becomes necessary to resume the train of his adventures,” is a case of authorial intervention. However, speaking in general, in *Ivanhoe*, but for a few instances such as the above cited ones, Scott’s use of metanarrative is mainly confined to the beginnings and endings of his chapters. The frequency of this mode and of comment, in Scott, is far less than that they have in C.V.’s work. C.V.’s excessive use of metanarrative and interpretative comments results in too much of ‘mediation’ and it retards the ‘narrative pace’ of the story. This and his manner of solving all mysteries and suspense by himself, by means of metanarrative mediation, make his story grossly ‘diegetic’ involving very little reader participation. Scott’s intervention, on several occasions, on the other hand, serves as a narrative strategy for giving his narrative a historical stamp. The following instances may clarify this point:

1. Such being our chief scene, the date of our story refers
to a period towards the end of the reign of Richard I. 
(Ivanhoe, 7; Ch. 1)

2. There were also some who dropped their veils on their 
charms; but as the Wardour Manuscript says these were 
fair ones of ten years' standing, it may be supposed 
that, having had their full share of such vanities, they were 
willng to withdraw their claim in order to give a fair chance 
to the resisting beauties of the age. (106; Ch. 9)

3. The description given by the author of the Saxon 
Chronicle of the cruelties exercised in the reign of King 
Stephen, by the great barons and lords of castles, who were 
all Normans, affords a strong proof of the excesses, of which 
they were capable when their passions were inflamed. (242; 
Ch. 23)

4. From the judicial investigations which followed on this 
occasion, and which are given at length in the Wardour 
Manuscript, it appears that Maurice de Bracy escaped 
beyond seas, and went into the service of Philip of France 
... (512; Ch. 44)

Both Ivanhoe and MV make use of metanarrative in differing propor-
tions. However, the excessive use of commentary, in C.V., leads to 
the lack of a proper fusion of the world of his text and that of the repre-
resented world.

There is remarkable difference between Scott and C.V. in their
methods of presenting actions. Both present past actions in the past tense by means of 'report'—panoramic as well as scenic. However, C.V., quite often, prefers to describe rather than report them. And when C.V. represents present actions in present tense, by means of the 'camera eye' technique, Scott presents them from the point of view of his characters in dialogue. Compare the following passages, A, B, C and D:

A. The champion, moving forward amid these well-meant hints, ascended the platform by the sloping alley which led to it from the lists, and, to the astonishment of all present, riding straight up to the central pavilion, struck with the sharp end of his spear the shield of Brian de Bouis-Guilbert until it rang again. All stood astonished at his presumption, but none more than the redoubted knight whom he had thus defied to mortal combat, carelessly at the door of the pavilion. (96; Ch. 8)

The above passage that represents action begins with report and ends in description.

B. Hemmed in all sides by enemies who had no honour, virtue or courage, the prince showed his ability to fight and stood his ground. The skill behind his supple wrist, and the strength behind every lightning thrust, sent the score or more of lancers, who thronged on every side eager to get in a murderous stroke at the royal head, back. So quick, so deft, so dexterous was every moment, lunge, pass
and circle that each terror-stricken lancer felt in the fascinations of fear that the point of the sword was coming straight at his own throat. (96; Ch. 7)

The passage B that presents action is much similar to the passage A. But C.V., in his passage, is simply ‘describing’ it and not ‘reporting’.

C. ‘Under what banner?’ asked Ivanhoe.

‘Under no ensign of war which I can observe’, answered Rebecca.

‘A singular novelty’, muttered the knight, ‘to advance to storm such a castle without pennon or banner displayed! Seest though who they be that act as leaders?

‘A Knight, clad in sable armour, is the most conspicuous,’ said the Jewess; ‘he alone is armed from head to heel, and seems to assume the direction of all around him.’

... ‘What doest thou see Rebecca?’ again demanded the wounded Knight.

‘Nothing but the cloud of arrows flying so thick as to dazzle mine eyes, and to hide the bowmen who shoot them.’

‘That cannot endure’, said Ivanhoe; ‘if they press not right on to carry the castle by pure force of arms, the archery may avail but little against stone walls and bulwarks. Look for the Knight of the Fetter lock, fair Rebecca, and see how he bears himself; for as the leader is, so will his followers be.’
‘I see him not.’ said Rebecca.

‘Foul craven!’ exclaimed Ivanhoe, ‘does he blench from the helm when the wind blows highest?’

‘He blenches not!—he blenches not!’ said Rebecca, I see him now; he leads a body of men close under the outer barrier of the barbican. They pull down the piles and palisades; they hew down the berries with axes’. (Ivanhoe 311-14; Ch. 29)

Here, authorial description and report are skillfully substituted by speech.

D. The crowd surges toward the palace gate. Having lost their temper by the sight of the three blood-stained corpses, people approach the palace for attacking it and begin to break the palace doors. Each person brandishing weapons like sword and lance, tries to press forward. (MV 271; Ch. 21)

Here, C.V. presents the scene of a siege, by means of ‘camera eye’ technique, where Scott would use either report or dialogue, as in passage C.

Bakhtin writes in his book Problems of Dostoevsky’s Poetics:

Where there appears within the author’s context the direct speech of, let us say, a certain hero, we have before us two speech centres and two speech unities within a single context: the unity of the author’s utterance and the unity of the hero’s utterance. But that second unity is not independent; it is subordinated to and included in the first as one of its elements. (154)
This 'double orientation' is found in works in varying degrees. In Scott and C.V., this feature goes hand in hand with their respective aims: when Scott, in *Ivanhoe*, seeks the possibility of a 'British Compromise' (a reconciliation of the Saxons and Normans in conflict), C.V., on the other hand, wants to glorify the hero king in the context of a certain historical crisis. However, in Scott, the author's utterance is, when C.V., in his book, makes no attempt to textualize his views. When in C.V., authorial point of view is expressed in direct authorial value judgments, in Scott, it is done indirectly in the words of the characters. *MV* is monophonic and his discourse is 'single voiced' whereas Scott's *Ivanhoe* is pronouncedly 'polyphonic' and its textual geography has a 'triple orientation.' In *Ivanhoe* the world of the text lies between history and fiction (figure 1)--the realms represented by Richard and Ivanhoe respectively-- and the author's world lies mainly between the words of Ivanhoe and Rebecca (figure 2).

The narrative facts of the novels can be classified into two main categories in terms of their narratological function or in terms of their place in the represented world. In Scott's *Ivanhoe* the represented world is governed mainly by two perspectives-- the author's objective and direct view which is made use of when he relates history directly, and the character's oblique and value based view which is employed when he examines the historical period critically. Scott's work thus observes a far greater narrative logic than that of *MV*. Thus C.V.'s narrative reliability is far lower than that of his predecessor.
In Scott’s *Ivanhoe*, the author’s view on chivalry and his assessment of the positions of the Normans, Saxons and Jews in the historical period are brought out through the conversations between his characters, especially between Rebecca and Ivanhoe. Scott does not share the view of either of these characters; his stance is neutral. However, in C.V.’s novel, it is the author’s view that governs the moral and ethical stance of the book. The facts derived from the conversation between the representatives of various social classes of the historical age are far more incorruptible than those that are delivered through the mouth of the narrator. The former is a case of narrativization whereas the latter is mere saying.

Both Scott and C.V., at times, make use of soliloquies—the following is a soliloquy of Rebecca in *Ivanhoe*:

Alas! is it a crime that I should look upon him, when it may be for the last time? When yet but a short space, and those fair features will be no longer animated by the bold and buoyant spirit which forsakes them not even in sleep! When the nostril shall be distended, the mouth agape, the eyes fixed and bloodshot; and when the proud and noble knight may be trodden on by the lowest Caitiff of this accursed castle, yet stir not when the heel is lifted up against him! And my father! --oh, my father! evil is with his daughter, when his grey hairs are not remembered because of the golden
locks of youth! (*Ivanhoe* 319; Ch. 29)

The following is a soliloquy of Subhadra in C.V.'s novel:

I told him jokingly that it was not I who stole, and that I didn’t know about it. How will it affect Asan? Well, first let me learn all about this place. What makes her love me? May be things are getting better. It’s a pity for Thankam

... (*MV* 199; Ch. 14)

The terms 'etic' and 'emic' which were first used by Kenneth L. Pike refer to two mutually opposed concepts with regard to narrative openings. The books under study, like all other historical novels of the tradition, have 'emic' openings which supply all necessary information to the reader in the very beginning of the story.

Both novels have 'closed endings': in each case, the story, as it approaches the ending, gives certain signals to announce that it is coming to its close. The narrative 'barriers' are broken one by one. In *Ivanhoe* the sense of ending begins in chapter 40 where the Black Knight and Locksley reveal their identities as Richard I and Robin Hood respectively. In chapter 42 Athelstane decides not to marry Rowena leaving her free to marry Ivanhoe. The marriage of Ivanhoe and Rowena in chapter 44, Scott's description of it “as a pledge of the future peace and harmony betwixt two races...” (514), Cedric's reconciliation and his stay with Richard I, Rebecca's decision to leave England and to live the rest of her life by “tending the sick, feeding the hungry and relieving the distressed”—all are signs of ending.
Chapter 25 of *MV* has a tone of conclusion. The prince's ultimate victory and the imprisonment of Etuveettil Pillais and the other enemies of Marthanda Varma, mentioned in chapter 26, are obvious signs of ending. In addition to these, in this chapter, C.V. himself breaks the barrier of suspense and mystery which he himself had set in the first chapter. The last chapter ends by mentioning the king's glory and fame. Thus both novels have closed endings.

A detailed description of place is a romance feature, whereas the exclusive description of time is a feature of historical and political fiction. In *MV* there is no detailed description of the time of action of the story. However, both the novels under study present more or less the same progression of modes. When Scott, for the purpose of exposition, uses all the three modes of description of classical rhetoric—'chronographia,' 'prosopographia' and 'topographia'—C.V. makes use of mainly 'prosopographia' and 'topographia.' Both writers mainly make use of static modes for expositional purpose. C.V.'s first chapter consists entirely of static modes. However, Scott's modes, in general, are far more dynamic than those of C.V., who, with the exception of speech and rare use of report, relies mainly on metanarrative and comment. In all his modes, even in his report, it is the voice of the author that dominates. For the profuse use of imbedded metanarrative, even his description takes the quality of authorial metanarration. Thus in C.V., the predominance of metanarrative elements hinders the effective progression of narrative modes. Bonheim Helmut writes about the sophisticated writer:
His selecting and manipulating hand must become as invisible as possible. He chooses a narrow rather than an omniscient point of view; he avoids unembedded comment; of the four modes he finds those more aesthetically pleasing, namely speech and report, which are most mimetic and which suggest as little as possible the guiding hand of the artist. (47)
Notes


7 Narrative Modes 11.


9 Narrative Modes 27.


11 The Narrative Modes 13.

12 Georg Lukacs, The Historical Novel.
Problems of Dostoevsky's Poetics.