

## Influence of Classical Novels and Improvisations of the Modern Novel: An Intertextual Study

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**Abstract:** This article explores the influences of classical novels on the development of the modern novel as well as how contemporary writers modernize classical novels to suit today's issues. Using a cross-cultural framework and intertextuality, the study starts from five fundamental areas: (1) narrative voice and interiority, (2) time, memory, and temporality, (3) intertextuality and metafiction, (4) realism, social critique, and the moral complexity of a society, and (5) hybridity and cross-cultural translation. Through a comparative approach, the study traces the evolution from the canonical framework of Don Quixote, Pride and Prejudice, Great Expectations, and Moby-Dick to contemporary and postmodern novels like Joyce's Ulysses, Calvino's If on a Winter's Night a Traveler, Garcia Marquez's One Hundred Years of Solitude, Morrison's Beloved, Rushdie's Midnight's Children, and Murakami's The Wind-Up Bird Chronicle. The study demonstrated that modern writers are able to improvise, while classical forms offer enduring scaffolds which include narrative depth, social critique, and structural scaffolds. The implications the study brings forth can be overshadowed by its greater contribution to literary pedagogy, translation studies, and readership in the context of globalization and the digital world. The study also provides a scope for further scholarly exploration of the modern and classical intersection.

**Keywords:** classical novel, modern novel, intertextuality, metafiction, interiority, temporality, realism, hybridity, cross-cultural translation

**Introduction:** The emergence of the novel and its literary dominance is often traced along a spectrum connecting "novel-like" genre antecedents to the social satire and realism of the 18th and 19th centuries. Classical novels set the standards in the characterization an author builds in a narrative, social reflection, moral intricacy, episodic structure, and a link between personal destiny and the social milieu. Later on, contemporary and then postmodern authors inherited these templates, and adapted them into context through the digitally mediated rapid urbanization and globalization along with post-colonial identity, a crisis of memory, and the era we live in. This paper seeks to examine how modern and contemporary novels still draw inspiration and templates from classical novels.

Through these questions, this study seeks to explore the modern novel, the classical novel, and the dynamic contemporary novel through a lens of intertextuality and a comparative framework.

This analyzes (i) narrative voice and interiority, (ii) theories of time and memory, (iii) intertextuality and metafiction, (iv) realism and social critique, (v) cross-cultural hybridity. Through an analysis of classic texts alongside contemporary works, which reference them both directly and indirectly, this analysis demonstrates the classic-modern tension of evolution in form and significance alongside reader expectations. The article highlights not just echoes but the cross-cultural and historical context that shapes canon modification. The primary focus

areas Anglo and Latin American works, as well as Asia, illustrate local frameworks recontextualizing the modern-classical continuum.

### **The Early Modern Novel, The Classical:**

Classical novels, beginning from the early modern period possess defining traits, are defined within closing horizons of social worlds: moral boundaries, address social institution boundaries. The emerged centered character frame and moral movable based social context usually restricts into frameworks of marriage circles, occupational social class roles, class interactions, family. Through *Pride and Prejudice*, for example, works within the social and domestic spheres to critique gender, class, and marriage customs.

For example, Don Quixote's and Elizabeth Bennet's self-portraits depict the use of interiority as a means of social critique (Cervantes, 1605/1615; Austen, 1813).

**Narrative structure and voice:** Traditional narratives relied on familiar voices and set forms (third-person narrated and episodically structured). The use of an omniscient narrator and a linear cause-and-effect sequence provided a useful backbone to social realism and moral balance. Time, recollections, and the social self as an apprentice: Classical novels advanced in the order of a life phase (youth, courting, marriage, adulthood) aligning with societal expectations. Progression is generally to advance sequentially with occasional digressions for social or moral commentary.

**Foundational texts have intertextuality:** Even the cornerstone novels are intertextually rooted in predecessors, weaving an ever-shifting tapestry: ancient epic models, chivalric romances, parables, and more.

**Contemporary novels:** solo performances, inventive techniques, and fresh lexicons.

Responding to new cultural, political, and technological circumstances, contemporary and postmodern fiction retains classical toolkits, but adapts them. Core means of contemporary adaptation include, Multivoiced narrative and polyphony: More modern novels tend to use polyphony of voices, speeches, and perspectives. This replaces a singular moral center and broadens ethical exploration. Ulysses is Joyce's *Odyssey* paralleled in structure by 'stream of consciousness' techniques involving intertwining monologues, rendering voices in radical polyphony. "Joyce, 1922" mark this as published in the *Odyssey*'s conception year.

**Memory work in non-linear temporality:** Fractured and non-chronological. Charged with memory, the now contemporaneous and imagined. Memory is turned to as something active, allowing the reconstruction of the past in the present consciousness. Self-aware reading and metafiction: Fiction is recent in which readers are made hyper-aware of the reading process. As such, reading is thematized. If on a winter's night a traveler does place the reader in the active role of piecing narrative coherence. It situates the novel in a classical relation to the reader, and simultaneously undermines it (Calvino, 1979).

**Self homage and invention by intertextuality:** The cited author is playing with the term in relation to modern literature. Thus Ancient texts are literalized or reinterpreted by modern authors. This generates multilayer reading as the past is acknowledged and simultaneously created anew.

Hybridity of the global: Social critique from a classical standpoint perseveres, now claiming cultural and ethical dimensions as globalized. Viewed through a postcolonial lens, cross-culture, ethnic magical realism refracts the classical social critique.

Genre-mixing and cross-media outreach: The modern novel incorporates more and more genres (detective, romance, magical realism, epic) as well as other media (film, digital, translations) to expand the audience and texture of the narrative.

### **Intertextual Case Studies: Classical Echoes and Contemporary Improvisations**

#### ➤ **Case Study 1 - From Odyssey to Ulysses: The Odyssey as a Model for Contemporary Interiority**

**Classical anchor:** The Homeric epic serves as a timeless masterpiece for journeys and moral tests of value animation through a mosaic of repetitive episodes and symbolically laden motifs. **Modernist improvisation:** James Joyce's *Ulysses* (1922) takes the epic's framework of structure and compresses it to a Dublin day, shedding the heroic telos for individual, stream-of-consciousness discoveries. The novel employs the use of interior monologue, a sharp focus on minute and at times unnoticeable details, and a social world rich in counter claims to stagnant, unquestioned "truth".

**Significance:** *Ulysses* illustrates the ways in which a classical epic can be reimagined to examine the psychology of everyday life and modern urban existence. The novel's formal play its pace, digressions, and parodic self-referentiality—extends the novel's potential for engagement with the layered reality of modernity.

#### ➤ **Case Study 2 - Don Quixote, Metafiction and The Contemporary Reader's Experience**

**Classical Anchor:** Cervantes's *Don Quixote* is regarded as one of the first modern novels due to its self reflexive storytelling, questioning of truth, and the clash between idealism and reality.

**Modern Improvisation:** Calvino an example of modern metafictional works with his metatextual experiment "If on a winter's night a traveler" and the self-recursive frame of *Don Quixote*, showcase how creativity from the author's part is framed autonomically authorial as a process. While "If on a winter's night a traveler" focuses on the reader's role, *Don Quixote* is more concerned with perception and gives a glimpse to postmodern fixation with authorship, textuality, and reality versus fiction.

**Significance:** This illustrates how the classical novel's obsession with narrative truth and social satire gives birth to a more self-aware, dialogical postmodern novel that provokes critique on its content and form.

#### ➤ **Case Study 3 - Magical realism and the global modern: One Hundred Years of Solitude and its Afterlives**

**Traditional Anchor:** The Latin American heritage blends the cyclic nature of time, family chronicle, with an air of myth and cosmic destiny while merging ancient epic narrative frameworks to construct new social histories.

**Modern Improvisation:** Gabriel Garcia Marquez's *One Hundred Years of Solitude* (1967) enchants his audience with a hybridized world, a performing one through magical realism

where the fantastic serves as a vehicle for social critique, and the memory and consciousness of history.

The novel aligns with the conventional genealogical narratives while also giving consideration to global matters, including Colonial history, nation-building, and cultural heritage.

**Significance:** This book illustrates the deep-seated traditional frameworks with genealogical history, infusing cosmology-infused imagery, while simultaneously shedding light on contemporary issues, providing an insight on cross- and trans-national dialogues, and observing realism and authenticity in today's novel.

➤ **Case Study 4- Postcolonial Reframing: Memory, Trauma, and Identity in the Global Novel**

**Classical anchor:** Postcolonialism, moral inquiry, social critique, and the late- modern shift combine to form what is deemed the “public” focus of the classical novel, transforming it to the shared concerns of world histories.

**Modern improvisation:** In the aforementioned postcolonial context, the non- linear trajectory of time and multifaceted nature of voice has been embraced by Morrison in *Beloved* (1987) and Rushdie in *Midnight's Children* (1981). Morrison wrestles with the haunting legacy of slavery through a collective voice, while Rushdie interrogates post-national identity and nation-building with an extravagant blend of historical allegory and magical realism.

**Significance:** These novels embrace the social consciousness characteristic of classical novels but place it in a postcolonial context where collective memory, cultural memory, and identity are prioritized as the stakes of the narrative. Discussion: What the Classical-Modern Dialogue Reveals.

**Continuity and change:** Classical novels provide enduring frameworks for character development, social satire, and moral questioning. Contemporary improvisations carry forward these intentions, expanding the scope, voice, and form.

The interaction reveals how innovation breathes life into traditional practices while traditions give roots to innovation.

**Reader and reader response:** The shift from an omniscient to a polyphonic and deeply interiorized style of narrative represents a response to reader expectations. Contemporary authors can explore causality, guilt, and historical trauma through a nonlinear framework of time and memory.

**Intertextuality as a critical tool:** Contemporary authors utilize older works more dynamically, breathing life into them as vibrant participants in a dialogue rather than considering them as fixed references. Such dialogues deepen interpretations, allowing for greater multicultural and political significance.

**Globalization and hybridity:** The dialogue between the old and the new knows no boundaries of culture or language. Through cross-cultural references, translations, and fusion of genres, a modern novel emerging from diverse cultures can resonate to specific histories and social realities.

**Implications for Pedagogy and Research:** Textual pedagogy: The literature curriculum should enable intertextual, metafiction, and memory as primary modes of reading canonical and contemporary works.

**Translation studies:** The practice of intertextual improvisation calls for an active inquiry into how translation shapes the reception, meaning-making, and transnational existence of a text.

Reader engagement in the digital era: Today's cross-media and digital reading environments of the novel prompt new methods of consideration concerning the reader's experience, electronic notes, and the dissemination of content on various platforms.

### **Conclusion:**

The classical novels offer a collection of frameworks. The classical novels offer a collection of frameworks such as realism, character psychology, social critique, and narrative structure which still support the contemporary novel. Classical and modern novelists do not purely duplicate; they personalize. They shatter the boundaries of the conventional and confront new social and cultural landscapes, expanding the social memory and readership. The relationship between classical and modern forms of novels does not operate as a singular and dual narrative, instead, they blend and create an integrative, transformative narrative of a multi-layered space which a novel exists. The balance of irreducibly human nature and historical roots unfolds the contemporary interplay of the novel's growth within a literary system.

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