

Narrative Mode and Fiction
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Lecture - 42
Short story in the Modern and Post-Modern Era - VII

Good morning and welcome back to the lecture series on narrative modern fiction we are discussing short story in the modern and postmodern era so I have already discussed Julio Cortazar and a few works by him today I would like to very briefly touch upon blow up by Cortazar.

(Refer Slide Time: 00:44)

‘Blow up’ by Cortázar

- Cortazar’s narrator and protagonist Roberto Michael creates the narrative voice of “Blow-up.” Opening with reflections on modes of narration and narrative voice, Cortazar builds up anxiety in the reader through the initial paragraphs, which establish the pattern of non-story – a plot leading to nowhere. The narrator warns the reader of how he may get replaced in between the story (which happens in the course of narration). Narrator’s obsession with the frame grows into the poster-sized photograph, which appears to come to life towards the end of the story.
- Just as the photographer in Michael captures the permutations of the events, the narrator of the story explores the different permutations that the events could mean. The narrator of the story provides a shift in perspectives that the event might have had when the focus of the frame shifts.
- The pigeons and clouds appear very often in the initial paragraphs of the story. They are the connective threads within the otherwise disjointed fabric of the text. It is the movement of clouds and pigeons that bring Michael back from the photograph to the present time zone.
- This short story can be considered an ekphrasis and discuss the photograph as its central image. When the narrator is ready to shift the frame to focus on the man with a grey hat, the whole story takes a different turn.
- The story is metadiegetic. There is a moment in the story when the narrator is guilty of making literature and indulging in fabricated unrealities. Cortazar succeeds in transferring a part of this guilt to his readers too. While one initially despises the narrator for his voyeuristic intrusions into other people’s life, one also starts exploring for details and indulges in de-coding the ‘unusual couple’.

Cortazar’s works are deeply influenced by the elements of the postmodern the questions and the dilemma is posed by the postmodern conditions. Cortazar’s narrator and protagonist in blow up Roberto Michael Roberto Michael creates the narrative voice of the story blow up. Opening with reflections on modes of narration and narrative voice Cortazar builds up anxiety in his reader through the initial paragraphs of this story blow up which establishes the pattern of a non story actually a staggering movement which does not lead to nowhere.

He is also using the element of magical realism maximum or an excess of description which are extraneous and which do not lead to a point where the plot can move ahead progress in the traditional sense of the term the plot is leading to nowhere the narrator warns the reader of how he may get replaced in between the story. So there is a question of the narrator being replaced which eventually happens in the course of narration.

Narrator's obsession with the frame grows into a poster sized photograph which appears to come to life towards the end of the story. So and the narrator is a photographer he is the narrator and he is obsessed with the photograph until he becomes part of that frame he becomes a part of that obsession and the photograph poster-sized photograph appears to come to life towards the end of the story.

Just as a photographer in Michael captures the different permutations of events, the narrator of the story is exploring the different ways in which an event could be interpreted the different permutations that the events could mean or signify. The narrator of the story provides a shift in perspectives that the event might have when the focus of the frame shifts. So with the shift in the focus of the frame the perspective also changes in the story, we have especially it was the beginning.

We see you know recurrent mention of pigeons and clouds in the into his initial paragraphs of the story that is we refer to pigeons and clouds and so what do they symbolize, what do they stand for the reader understands after a while that these pigeons and clouds are connective threads within this otherwise disjointed fabric of this text. It is the movement of the clouds and the pigeons that bring Michael the narrator Michael whose, also the photographer back from the photograph to the present time zone.

This short story can be considered as an ekphrasis and it discusses the photograph as its central image when an editor is ready to shift the frame to focus on the man with the grey hat the whole story takes a different turn altogether and we note that blow up is a metadiegetic story there is a moment in the story where the narrator is guilty of making literature and indulging in fabricated unrealities.

Cortazar succeeds in transferring a part of his guilt into his readers too so while one initially despises the narrator for his voyeuristic intrusions into other people's lives the reader also starts exploring for details and indulges in decoding these people that are part of the photograph especially zeroing down on focusing on an unusual couple an older woman and a young boy. The first person narration is the dominant mode and the third person narration is embedded within the first person narration.

The main setting is Michael's room in Paris, where he is looking at the blown up picture photograph on the wall even as he writes the story of his experience on a typewriter.

(Refer Slide Time: 05:19)

'Blow up' by Cortázar

- The first person narration is the dominant mode and the third person narration is embedded within the first person narration. The main setting is Michel's room in Paris, where he is looking at the blow-up on the wall as he writes the story of his experience on a typewriter. The secondary setting is the park area, when Michel took the photograph of the woman and the boy.
- Illustrating the postmodern way of being, the story involves an amateur photographer capturing a moment of an older woman flirting with a young boy. The ordinary acts which people generally overlook become his central concern of the day. The more he looks at the picture, he sees something new in it. As he enlarges the photograph, his obsession grows. His imagination takes him to the scene, where he is not an onlooker but within the frame of the photograph, a part of the scene.
- The story draws more attention to the act of writing itself rather than the events. The narrator is conscious about the act of telling the story and his insistence about telling the same overthrows the actual act of storytelling. The story is suggestive of the afflictions that humans engage with to find out a purpose of existence. It points to the absurd nature of the world and the arbitrary relationships between everything around us.

The secondary setting is the park area where Michael took the photograph of this woman and the boy. Illustrating the postmodern way of being the story involves an amateur photographer called Michael who is capturing a moment of an older woman flirting with a young boy. These orderly acts with people that are generally overlooked become his central concern of the day. The more he looks at the picture he finds something new in it and then when he blows up the picture here enlarges the picture his obsession also blows up it grows.

His imagination takes him to a scene where he is no longer an onlooker but within the frame of the photograph, he also belongs within the frame of the photograph he is looking so there is this interesting point where he is looking at himself also being a part of the photograph himself being photographed, he is the photographer and also being photographed at the same time he is a part of the larger scene. So the story draws more attention to the act of writing itself rather than the discrete events.

The narrator is conscious about the act of telling the story and his insistence about, telling the story overthrows the act of storytelling rather than the story happening the insistence the desire to tell the story and struggling thereby with the process of narration takes over so rather than a smooth story we have the desire the insistence about telling story taking precedence taking dominance in this entire narrative dominating the narrative the story is suggestive of the afflictions that humans engage with to find out a purpose of existence.

So the otherwise absurd existence and the struggle to find a meaning out of it points to the absurd nature of the world and the arbitrary relationship between everything around us how we exist we try to find a meaning in our existence through ascribing a structure a meaning to the arbitrary happenings around us unless we have a form a structure a meaning to hold on to our own lives our own existence also kind of falls apart.

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'Blow up' by Cortázar

- The story criticizes the idea of fabricated reality and faulty observation. Roberto Michel very confidently captures what he thinks as the truth through his camera lens - an old lady seducing a boy. But the blown-up, scattered pictures, at the end, dismantles his preoccupation of reality.
- The story emphasizes the modern problem with the emergence of the craze of photography in the contemporary society. People's fascination about being photographed and the photographer's propensity of ownership over everything and desire to intrude into people's privacy, are at the heart of this story.

So the story criticizes the idea of a fabricated reality and faulty observation. Roberto Michel very confidently captures what he thinks as the truth through his camera lens he thinks that he is capturing an old lady who is trying to seduce a young boy. But the blown-up scattered pictures at the end, dismantles his preoccupation he is trying to prove the reality. So in the story we have a focus and emphasis on the modern problem with the emergence of the craze for photography the craze to be photographed in the contemporary society.

To see others and to become visible both of these you know desires are symptomatic of the postmodern existence. People's fascination about being photographed and photograph is propensity of ownership having control over everything that is you know being captured by his lens and thereby the desire to intrude into people's privacy all these questions all these you know issues lie at the heart of this story a title blow up by Cortazar.

(Refer Slide Time: 09:28)

The Garden of Forking Paths

- **Jorge Luis Borges**, (born August 24, 1899, Buenos Aires, Argentina—died June 14, 1986, Geneva, Switzerland), Argentine poet, essayist, and short-story writer, whose works became classics of the 20th-century world literature.
- Borges' "**The Garden of Forking Paths**" (original Spanish title: "El jardín de senderos que se bifurcan") is a 1941 short story. It is the title story in the collection *El jardín de senderos que se bifurcan* (1941), which was re-published in its entirety in *Ficciones* (*Fictions*) in 1944. It was the first of Borges's works to be translated into English by Anthony Bonner when it appeared in *Ellery Queen's Mystery Magazine* in August 1948.
- The story's theme may have been inspired by work of the philosopher and science fiction author Olaf Stapledon.

So, after Cortazar I am going to approach our discussion on Jorge Luis Borges and his short story the garden of forking paths. So, Borges was born in August 24 1899 in Buenos Aires, Argentina and he died in June 14 1986 in Geneva Switzerland. He was Argentine poet, essayist and short story writer and his works became classics of the 20th century world literature.

Now the garden of forking paths is a 1941 short story. It is the title story in the collection *El jardín de senderos que se bifurcan* which was republished in its entirety in *Ficciones* *fictions* in 1944. It was one of the first of Borges's works to be translated into English by Anthony Bonner when it appeared in *Ellery Queen's Mystery Magazine* in August 1948. The story's theme may have been inspired by work of philosopher and science fiction author Olaf Stapledon.

(Refer Slide Time: 11:06)

The Garden of Forking Paths

- Borges's vision of "forking paths" inspired numerous new media scholars, in particular within the field of hypertext fiction. Other stories by Borges that express the idea of infinite texts include "The Library of Babel" and "The Book of Sand".
- Hypertext fictions are characterised by the use of hypertext links, which act as networked nodes of text shaping a fictional work; they attribute to a nonlinear reading experience.
- Borges had read a wide range of authors, and among the biggest influences on his fiction were Edgar Allan Poe (effectively the founder of the modern detective story) and G. K. Chesterton (Borges was a devoted fan of his Father Brown mysteries).
- TGFP is a mystery story, as well as a spy story, but also a story about the nature of the plot itself, bearing the influence of Chaos theory and quantum mechanics. In a way, it prefigures the modern-day 'narrative' of computer and video games, where multiple paths are possible through the game.

So, Borges's vision of forking paths inspired numerous new media scholars in particular within the field of hypertext fiction. Other stories by Borges expressed the idea of infinite text so text within text like mirror within mirrors leading to labyrinthine experience of reading include the library of Babel and the book of Sand. So hypertext fictions are characterized by the use of hypertext links, which act as networked nodes of text which shape a fictional work, they attribute to a non-linear experience of reading.

Borges had read a wide range of authors and among the biggest influences on his fiction where authors such as Edgar Allan Poe and G K Chesterton the garden of forking paths is a mystery story and a spy story and it is also a story about the nature of the plot itself so it has this element of metafiction where it is coming out of the story or coming out of the frame of the story to talk about the story it is the plot itself and it bears the influence of chaos theory and quantum mechanics in a way it prefigures the modern narrative of computer and video games where multiple paths are possible through gaming.

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The Garden of Forking Paths

- A Chinese agent or spy named Yu Tsun narrates the story, which is supposed to be his confession written as he awaits execution for spying for the Germans during the First World War.
- Yu Tsun has discovered that the spy ring in which he operates has been infiltrated by the enemy. He cannot communicate directly with the Germans, and has no conventional way of getting his information to them. While he is on the run from a man named Richard Madden, Yu travels to the home of a man he does not know.
- As he journeys to the man's home, Yu reflects upon his grandfather, who withdrew from public life in order to write a novel and to construct a labyrinth. Arriving at his destination, Yu is surprised to know that a stranger called Stephen Albert is expecting him.
- When they go inside the house, Albert tells Yu about Yu's grandfather, whose life Albert has closely studied because of his interest in Chinese culture. He tells Yu that his grandfather, Ts'ui Pen, never managed to finish the novel he planned to write, but when he died he left behind a draft containing all of the various possible plot lines and discarded ideas.
- Albert has only read the draft because it was saved for posterity and then published, with Ts'ui Pen leaving a note declaring that he leaves the draft for 'several futures.' The abandoned novel is referred to as 'the garden of forking paths'. From this clue, Albert realises that the novel is the labyrinth Ts'ui Pen had sought to construct: the novel and the labyrinth were, in fact, one and the same.

Now in the garden of forking paths if you look at the plot line a Chinese agent or spy named Yu Tsun narrates the story which is supposed to be his confession written even as a race execution for spying the Germans during the First World War. Yu Tsun has discovered that the spy ring in which he operates has been infiltrated by the enemy. So he cannot communicate directly with the Germans and has no convention and has no way of getting his information across to them.

So while he is on the run from a man named Richard Madden Yu travels to the home of a man that he does not know. As he journeys to the home of this man named Stephen Albert, he notices that this stranger Albert is already expecting him he reflects upon his grandfather who had withdrawn from public life. So Yu's grandfather had withdrawn from public life in order to write a novel and construct a labyrinth thereby.

So once he goes inside the house of Albert which is also his destination and where he is already expected he sees Albert already expecting him. Albert tells you about Yu's grandfather because Albert is deeply interested in Chinese culture and he has closely studied the life of use grandfather Albert tells you that his grandfather's Ts'ui Pen never managed to finish this novel as he had planned to write but when he died he left behind a draft containing all the various possible plot, lines and the discarded ideas.

So it was only a half finished draft that he had left before he died, Albert has only read the draft because it was saved for the man's the authors posterity and then published with a sweep and leaving a note that declared that he leaves the draft for several futures. So, the question of

simultaneity simultaneous meaning simultaneous possibilities and thereby the, labyrinthine experience comes in for the first time. The abandoned novel is referred to as the garden of forking paths. From this clue Albert realizes that the novel is the labyrinth that Ts'ui Pen's had sought to construct the novel and the labyrinth where as though the one and the same thing.

(Refer Slide Time: 15:06)

The Garden of Forking Paths

- In a way that echoes quantum theory and in particular, the concept of Schrödinger's cat, characters are simultaneously dead *and* alive, having been killed off in one chapter only to turn up alive and kicking in the next. The idea is to create an infinite narrative containing every narrative possibility.
- TGFP contains, then, two 'gardens of forking paths': a literal one (the one found in the garden of Stephen Albert) and a figurative one (Ts'ui Pen's novel).
- This leads us to question if 'The Garden of Forking Paths' is itself a garden of forking paths? Just as Albert had to negotiate Ts'ui Pen's 'garden of forking paths' in the story, Yu Tsun physically navigates Albert's garden of forking paths, and the readers, navigate Borges' 'Garden of Forking Paths'.

In a way that echoes quantum theory and the concept of Schrodinger's cat the characters are dead and alive, simultaneously having been killed off in one chapter only to spring up to life and you know start kicking almost only to turn up alive and kicking in the next turn of events. So the idea is to create an infinite possibility an infinite narrative containing every narrative possibility.

So a character that is dead at 1 part of the narration at 1 turn of the plot comes back alive in the, next turn. So the garden of forking path contains therefore 2 garden of forking paths if we may 1 is the literal one the one that is found in the garden of Stephen Albert and then the figurative garden of forking paths which sweep ends the novel draft is this leaves the reader to question if the garden of forking paths itself a garden of forking paths the story itself.

The story written by Borges is posited as a labyrinth for you know a garden of forking paths just as Albert had to negotiate Ts'ui Pen's garden of forking paths in the story Yu Tsun physically navigate Albert's garden of forking paths and the readers are also navigating walking through exploring Borges garden of forking paths. So we see that we have a story within story within story, that is the structure that we are trying to decode that is a structure

that we are trying to you know unpack when and that is typically the experience of reading Borges short stories.

(Refer Slide Time: 17:29)

The Garden of Forking Paths

- Ts'ui Pen's novel doesn't so much reject linearity – such a complete rejection would be impossible when moving forward in reading, turning one page at a time – as it builds simultaneity, and multiple possible outcomes, into its linear structure. The story creates a seemingly infinite wall-of-mirrors effect that is a key characteristic of Borges' work.
- *The Garden of Forking Paths* is one of the first instances of literature reflecting the notion of multiple possible futures and general timelines connected by events serving as nodes, where timelines converge and diverge. This is the labyrinthine structure underlying Ts'ui Pen's novel, which is greatly reminiscent of the structure of Herbert Quain's *April March*.
- This conception of time as a labyrinth, through which Yu Tsun finds himself led to his ultimate fate, is remarkably in line with some modern quantum mechanical ideas about the structure of reality and potential alternate realities.

Ts'ui Pen's novel does not so much reject linearity because such a complete rejection would be impossible when moving forward in reading when one is physically turning one page at a time there is a question of moving forward in time too. However, there is a greater desire to build simultaneity and multiple possible outcomes within the linear structure so the story creates a seemingly infinite wall of mirrors that is a key characteristic of Borges work.

So one can see images simultaneously in several mirrors so it is very difficult after a point to see which is the original and which is the reflection and then we have reflections of reflections and so fork. The garden of forking paths is one of the first instances of literature reflecting the notion of multiple possible futures and a general timelines connected by events serving as nodes, where timelines both converge and diverge.

This refers to the labyrinthine structure underlying Ts'ui Pen's novel, which is greatly reminiscent of the structure of Herbert Quain's *April march*. So the concept of time is a labyrinth through which Yu Tsun finds himself led to his ultimate fate is remarkably in line with some modern quantum mechanical ideas about the structure of reality and potential alternate realities.

So regarding the structure of the story itself the readers note that the account of Yu Tsun begins in media res and that the story following, its conclusion is unreal and insignificant.

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The Garden of Forking Paths

- Regarding the structure of the story itself, the readers note that the account of Yu Tsun begins *in media res*, and that the story following its conclusion (presumably, with his execution) is "unreal, insignificant" (127). An anonymous narrator introduces a document that will supposedly shed some light on why a British offensive against the Germans had to be delayed by thirteen days. The document is in the form of an oral testimony given by a witness, Dr. Yu Tsun, to be used in a trial. The first two pages are missing, so its narration begins abruptly.
- In this way, Borges has essentially trimmed the narrative to the time in between two nodes. The labyrinthine path of choices down which Yu Tsun was led in the precise portion of the narrative is what led to the delay in the Allied assault. This story is effectively a microcosm of the theory that posited by Dr. Stephen Albert within the story.
- Labyrinths show up repeatedly in Borges' stories, particularly in TGFP. These labyrinths are not always literal in their meaning: for example, in *A Survey of the Works of Herbert Quain*, the labyrinthine nature of *The God of the Labyrinth* appears to come more from the structure of the book's false ending than the actual substance of the plot (108).

So the story following its conclusion presumably after Yu Tsun's execution appears to be unreal and insignificant. An anonymous narrator introduces a document that will supposedly shed some light on why a British offensive against the Germans had to be delayed. The document is in the form of an oral testimony given by a witness Dr. Yu Tsun which is to be used, in a trial the first 2 pages are missing. So the narration begins abruptly in media's res like I said.

In this way Borges has essentially trimmed the narrative to the time in between 2 nodes, The labyrinthine path of choices down which Yu Tsun has led in the precise portion of the narrative is what leads to the delay in the allied assault. So the story is effectively a microcosm of the theory that is posited by Dr. Stephen Albert a character within the story. It has a lot of made of fictional elements.

So, one of the characters Stephen Albert posits a theory which is also applied in the reading of both the novel by Stephen and Borges short story the garden of forking paths. So, labyrinths show up repeatedly in Borges works particularly in the garden of forking paths. These labyrinths are not, always literal in their meaning. So for example in *A survey of the works of Herbert Quain*, the labyrinthine nature of the god of the labyrinth appears to come more from the structure of the books false ending than the actual substance of the plot.

In a survey of the works of Herbert Quain in the labyrinthine nature of the god of the labyrinth, appears more from the structure of the books false ending than from the actual substance of the plot.

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The Garden of Forking Paths

- As a symbol, the labyrinth is ideal for tackling concepts of free will and fate, which Borges is fond of treating. From within a labyrinth, it is virtually impossible to conceive of the maze's overall structure; one can take many different paths which lead to the same place, even if there are some dead ends. When exiting the labyrinth it is also unclear if that was the only exit, or if different paths lead to different exits.
- These notions of alternate paths with intersections and potentially inevitable outcomes enable one to meditate on what precisely our ability to choose leads us to, and if free will and fate are mutually exclusive.

The labyrinth as a symbol is ideal for tackling concepts of free will and fate, which Borges is very fond of treating and these are some of the questions keep coming back they keep coming back in Borges works from within a labyrinth it is virtually impossible to conceive what the entire maze is structured like what is overall structure of the maze one can take many different paths which lead to the same place, even if there are a number of dead ends too.

So when one exits a labyrinth it is also unclear if this is the only way to exit it or if there are different paths that lead to different exits. So these questions these notions of alternate paths with intersections and, potentially you know inevitable outcomes enable the reader to mediate on what precisely our ability to choose leads at us to are we fear because we are choosers when we have choice in life are we exhibiting greater free will through that or if free will and fate are mutually exclusive.

So is free will also incumbent on feet and faith inspired to the question of free will these are some of the fundamental questions that Borges makes his readers ponder think so metafiction is one of the elements in the garden of forking paths.

(Refer Slide Time: 23:49)

The Garden of Forking Paths

- **Metafiction**
- In the foreword to *TGFP*, Borges says, "It is a laborious madness and an impoverishing one, the madness of composing vast books - setting out in five hundred pages an idea that can be perfectly related orally in five minutes. The better way to go about it is to pretend that those books already exist, and offer a summary, a commentary on them" (67). It is to this end that Borges reviews the invented books, which add metafictional qualities in *The Garden of Forking Paths*.
- In so doing, he is able to powerfully convey complex themes both in the metafiction and his review of the metafiction, without labouring over the finer details required in a lengthy novel.

In the forward of the garden of forking paths Borges says I quote it is a laborious madness and an impoverishing one, the madness of composing vast books setting out in 500 pages an idea that can be perfectly related orderly in 5 minutes. The better way, to go about it is to pretend that those books already exist and offer a summary a commentary on them unquote it is to this end that Borges reviews the invented books which add meta fictional qualities in the garden of forking paths.

It is a commentary on Stephen novel within Borges work. So, doing Borges able to powerfully convey the; complex themes both in the metafiction and in his review of the metafiction without laboring over the finer details that are usually part of a lengthy novel.

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The Garden of Forking Paths

Infinity

- In *The Library of Babel*, the library that is the universe is infinite; in *The Circular Ruins*, it is implied that all men are the actuated dreams of other men; similarly, an infinite number of realities are discussed in *The Garden of Forking Paths* (126-127).
- Borges, in keeping with his other themes, tackles infinity as the extension of nature and the self. Much of his literature is committed to contriving circumstances in which the infinite quality of all things is revealed.
- **Magic Realism**
- The style of "The Garden of Forking Paths" is magical realism. Magical realism, as defined by Bruce Holland Rogers, is a style in the literature that "is trying to convey the reality of one or several worldviews that actually exist, or have existed. Magical realism is a kind of realism, but one different from the realism that most of our culture now experiences" (Rogers).

The next theme one sees is the infinity in *The Library of Babel*, the library that is the universe or is infinite in *The Circular Ruins* infinite is implied you know in the circular ruins it is

implied that all men are the actuated dreams of other men. So we are personified dreams of other people and that is how we are kind of mirror reflections of each other. In a similar fashion an infinite number of realities are unfolded and discussed in the garden of forking paths.

Borges in keeping with other themes tackles infinity. So what is in keeping with his other themes tackles infinity as an extension of nature and an extension of oneself much of his literature is committed to contriving circumstances in which the infinite quality of all things is revealed. Then we also note the magical realist qualities so the qualities of magical realism and more has is the style of the garden of forking paths is a magical realism.

Magical realism as defined by Bruce Holland Rogers is a style in literature that is trying to convey the reality of one or several worldviews that actually exist or have existed. So, magical realism is a kind of realism, but one different from the realism that most of our culture now experiences. It has its own tangential meaning it is a takeoff from the mundane reality that we are used to experience.

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The Garden of Forking Paths

- Borges' engrossing style of magical realism, through the maze of clues and circumstances that he weaves into the tale, forms a connection between the seemingly unrelated clues and circumstances and etches a different concept of time.
- He creates the world of magical realism in TGFP through combining the ordinary and the mysterious: Borges provides clues to the connection between Yu Tsun's present circumstances and the mysterious labyrinth of his ancestor, Ts'ui Pen. For example, Yu Tsun finds Dr. Stephen Albert's house by always turning to the left, which is also a common technique in finding the way through a labyrinth.
- The author exposes a new kind of reality through Stephen Albert's revelation of the meaning of Ts'ui Pen's labyrinth. Through the style of magical realism, Borges "tantalizes us with the possibility (...) that reality—for the artist at least—is an act of the imagination" (648).

So, Borges is engrossing style of magical realism, through the maze of clues and circumstances that he weaves into the tale forms a connection between the seemingly unrelated clues and circumstances and you know etches are different concept of time. He creates the world of magical realism in the garden of forking path through combining the ordinary with the mysterious. Borges provides clues to the connection between Yu Tsun's present circumstances and mysterious labyrinth of his ancestor Ts'ui Pen's.

So for example Yu Tsun's finds Dr. Stephen Albert's house by always turning to the left, which is also a common technique in finding the way through a labyrinth. The author exposes a new kind of reality through Stephen Albert's revelation of the meaning of Ts'ui Pen's

labyrinth. Through the style of magical realism or his tantalizes us with the possibility that reality at least for the artists is an act of imagination.

(Refer Slide Time: 27:50)

The Garden of Forking Paths

- In the case of Ts'ui Pen's labyrinth, the reality is the collection of different futures which is created by man's imagination of the many possible outcomes that can occur as a result of choosing each of the several alternatives—the meaning of Ts'ui Pen's Garden of Forking Paths.
- The magical realist style of the tale develops into a complex narrative structure. The complexity of the plot is mainly rooted in Yu Tsun's belief in the direct and immediate connection between the past and the future. His reflections on the decisions that he makes in the present is meant to foreshadow the future.
- The narrative takes place inside the mind of Yu Tsun; the foreshadowed future evolves and shifts along with each decision that Yu Tsun makes. When at first he does not have a plan, he imagines that the future holds only his inevitable death; but as he formulates a plan, he becomes convinced of the possible success of his mission to send a message to Germany.

In the case of Ts'ui Pen's labyrinth, the reality is a collection of different futures which is created by man's imagination of the many possible outcomes that can occur through choosing each of the several alternatives. The meaning of Ts'ui Pen's garden of forking paths. The magical realist style of the tale develops into a complex narrative structure. The complexity of the plot is mainly rooted in Yu Tsun's belief in the direct and immediate connection between the past and the future.

So we can also add an archetype lens to a reading of the garden of forking paths where we see that the archetype of labyrinth keeps coming back the archetype of quest is there in the novel it persists in Yu Tsun's journey and in the reader's exploration of Borges story metaphorically this forking path is within each one of us we are constantly also discovering ourselves. So it is not only a journey on the outer.

But also journey on the inner the labyrinth is existent in all of us it is experiencing the labyrinth exposes reveals the transcendental self which manifests all the individual characters at the heart of all of us is this transcendental self so at the end of all the labyrinths what we discover is a self which is common to all which is a reflection which is the image of none other than the God.

So Yu Tsun's reflections on the decisions that he makes in the present is meant to foreshadow the future. The narrative takes place inside the mind of Yu Tsun. So the labyrinth is on the inner the journey is not only happening outside but there is also a simultaneous journey the cyclic journey and the garden of forking paths exists inside each one of us the foreshadowed future evolves and shifts along with each decision that Yu Tsun makes.

When at first he does not have a plan he imagines that the future holds only his inevitable death but as he formulates the plan he becomes convinced of the possible success of his mission to send a message to Germany. So possibility is never singular it is always simultaneous and multiple it is all always plural.

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The Garden of Forking Paths

- For every decision that he makes and every action that he takes, Yu Tsun evaluates and recognizes its significance in the success of his mission; he imagines that each is a factor in the final outcome: the "slightest of victories foreshadowed a total victory" (Borges 654).
- In his article, Weed suggests that part of what makes the story's narrative structure labyrinthine is its inconsistent valuation of time: The main character is in mortal danger, must flee, and has a daring plan. And yet he constantly digresses into philosophical speculation.
- After a hurried escape by train, the tone of the narration abruptly changes: after seven pages of frantic activity, suddenly Yu Tsun, who previously had no time whatsoever, suddenly has time to daydream about fantastic labyrinths, and discusses theories of time with a sinologist.

For every decision that you should makes and every action that he takes, he evaluates and recognizes his significance in the success of his mission. He imagines that each is a factor in the final outcome. So the slightest victories foreshadowed the total victory one small unit of victory lay the kernel of the total victory according to in the words of Borges. So part of what makes the story's narrative structure labyrinthine is this inconsistent valuation of time.

The main character is in mortal danger, he must flee and he has a daring plan in mind and yet he is constantly digressing into philosophical speculations. After a hurry, escaped by train the tone of the narration abruptly changes, after 7 pages of frantic activity. Suddenly Yu Tsun, who previously had no time suddenly finds a lot of time to daydream to fantasize about you know about labyrinths about fantastic things such as labyrinths and he discusses theories of

time with the sinologist so he becomes tends to become pensive suddenly and the time as the slows down.

(Refer Slide Time: 32:20)

The Garden of Forking Paths

- Yu Tsun tells the readers that his train ride has only gained him forty minutes, but the change in the tone of the narration, or in the spy's state of mind, makes those forty minutes extend as if time itself had slowed down, until the abrupt reappearance of the spy-catcher, Richard Madden, breaks the spell.
- The reality of the urgency is only created by Yu Tsun when he believes in it; it is when he stops to think that the urgency dissipates and the available time seems to increase. Through this, Borges suggests to the reader that reality is only a product of one's mind and imagination—just as the speed of time in the narrative is a product of Yu Tsun's mind.
- Borges' central theme of time is relevant throughout all generations. It is a theme that does not easily become obsolete and contributes significantly into making a classic.

Yu Tsun tells readers that, his train ride has only gained him 40 minutes but they change the tone of the narration or in the spy's state of mind makes all those 40 minutes extend as if time itself had slowed down. Until the abrupt reappearance of the spy catcher, Richard Madden, breaks this state of trance this state of spell. The reality of the urgency is only created by Yu Tsun when he believes in it so unless he is existing in his you know immediate material coordinates.

If he know in his real coordinates he is not in a rush he only responds to his emergence situation when he chooses to locate himself in his material coordinates in his images surroundings when he is in a simultaneous journey on the inner the time as though slows down. It is when he stops to think that the urgency dissipates and the available, time seems to increase so emergency exists only one he beams he considers it to exist otherwise not.

Through this Borges has suggests to the reader that the reality is only a product it is only a figment of once mind and imagination just as a speed of time in the narrative is a product of Yu Tsun's mind. We can moderate we can play with the speed of time there is no such thing as absolute time. Time is relative time can be treated in terms of our inner life the life that we inwardly live as well as the life that is determined by external factors and how much we respond to those external factors.

So Borges has his central theme of time is relevant throughout all generations it is a theme that does not easily become obsolete and it therefore contributes significantly into making of a classic. So *The Garden of Forking Paths* emphasizes the significance of time. Ironically the story opens with Captain Lidell's remark about the insignificance of time an opinion that is proven wrong by the significant role the time plays throughout the rest of the story.

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The Garden of Forking Paths

- "The Garden of the Forking Path" emphasizes the significance of time. Ironically, the story opens with Captain Lidell's remark about the insignificance of time—an opinion proven wrong by the significant role of time throughout the rest of the story.
- In the story, Yu Tsun recognizes the significance of time. Yu Tsun is convinced of the importance of even forty minutes as he thought: "The duel had already begun and that I had won the first encounter by frustrating, even if for forty minutes, even if by a stroke of fate, the attack of my adversary" (Borges 654).
- He reflects that "everything happens to a man precisely, precisely now. Centuries of centuries and only in the present do things happen"; in this passage, Yu Tsun recognizes the importance of time in the present and the decisions that are made during this time (Borges 653).

In the story Yu Tsun recognizes the significance of time. He is convinced of the importance of even 40 minutes as he thinks I quote the duel had already begun and that I had won the first encounter were frustrating even if for 40 minutes even if by a stroke of fate. The attack of my adversary and quote. He reflects that I quote everything happens to a man precisely, precisely now. Centuries of centuries and only in the present do things happen and quote.

In this passage Yu Tsun recognizes the importance of time in the present and the decisions, that are made during this time. So the immediacy is also you know contributing the immediate moment shapes meanings it contributes to us turning out new meanings.

(Refer Slide Time: 36:08)

The Garden of Forking Paths

- Although he firmly believes that a man “ought to impose upon himself a future as irrevocable as the past” through the decisions that one makes, he also knows that actions in the present, now, are what really matter and they ultimately determine the fate of a man—just as his previously made decision to shoot Stephen Albert mattered less than his actual act of shooting him.
- The distinct style of magical realism, the complex narrative structure, and the theme of time all contribute to making “The Garden of Forking Paths” – a significant piece of literature and a classic tale that transcends time.

Although he firmly believes that a man ought to impose upon himself a future as revocable as the past through the decisions that one makes, he also knows that actions in the present now are what really matter and they ultimately determine the fate of a man just as his previously made decision to shoot Stephen Albert mattered less than his actual act of shooting him. So we see there is an imminence that is added to any experience even to once existence.

So rehearsing a thing 10 times inside once mind and doing it one time there is a difference there is a huge difference between the 2 we are shaped by what we are doing at every moment. It makes us who we are the distinct style of magic in realism the complex narrative structure and the theme of time all of these factors contribute to making the garden of paths a significant piece of literature and a classic tale that transcends all time and space. With this I am going to stop today's lecture here and we are going to meet with another round of discussions in our on-swing lectures. Thank you.