

Narrative Mode and Fiction
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Lecture - 46
Short story and Novel III

Good morning and welcome back to the lecture series on narrative mode and fiction we are discussing short story and novel.

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Short Story, Novella and Novel

- With a subjective understanding of reality, themes that become central to the modern story are **alienation** and **quest for identity**.
- The main formal features of the modern novel, novella and the modern short story are the same –
 - (a) **centering on point/s of view/s,**
 - (b) **emphasizing inner experience,**
 - (c) **quest for a transpersonal knowledge** of the world,
 - (d) **transforming several elements** from the traditional plot,
 - (e) **using metaphor and metonymy** in the presentation of events and characters,
 - (f) a certain **economy in form and style,**
 - (g) **rejecting chronological sequencing of events.**



So, as a continuation from our earlier discussion, we see that with a subjective understanding of reality, themes that become central to the modern story are alienation and quest for identity. This is actually a symptom of the modern period and we see the same a similar reflection in the charter of novel 2 at the heart of all artistic works all writings there is the question of existence finding once own existence and the core question remains, who am I.

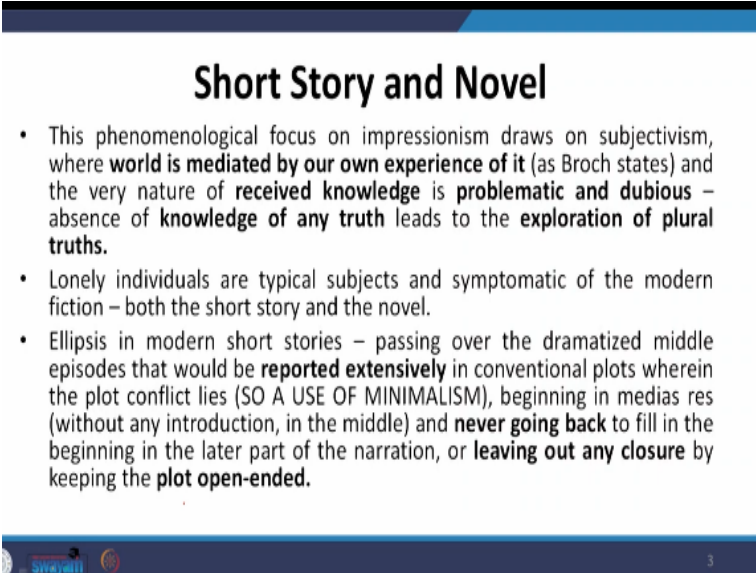
So, the main formal features of the modern novel, novella and the modern short story are quite the same. The center on different points of view, so the quality glossier, the layered texture of the artwork is rendered through these multiple perspectives, multiple points of view. Then we have an emphasis on the inner experience, the journey on the inner, the psychic journey, which remains more complex than the outer world.

Then, we have the quest for a transpersonal knowledge of the world and knowledge that transcends our personal bounds, something that unifies a given humanity, a given society. So transpersonal knowledge that once again, brings to the fore the transpersonal self, and then both the novel and the short story, seek the process of transformation, transformation of several elements from the traditional plot. So, we see how the modern period embarks on revisiting the realist point of view the naturalist representation.

For example, and then using of too many metaphors and metonymy in the place of verisimilitude and the metaphors and metonymy go on to define and describe the events and characters in the presentation of events in characters, metaphor, allegory, symbols are sought, rather than literal representation. Then you are talking about a certain economy in form and style in other words, a tightness is an apoplectic message, a brevity a tightness in the entire narration is symptomatic of the modern period, a modern and postmodern writing.

And definitely, there are frequent artworks that experiment with the movement of events in time so there is an outright rejection and undermining of the chronological sequencing of events.

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Short Story and Novel

- This phenomenological focus on impressionism draws on subjectivism, where **world is mediated by our own experience of it** (as Broch states) and the very nature of **received knowledge is problematic and dubious** – absence of **knowledge of any truth** leads to the **exploration of plural truths**.
- Lonely individuals are typical subjects and symptomatic of the modern fiction – both the short story and the novel.
- Ellipsis in modern short stories – passing over the dramatized middle episodes that would be **reported extensively** in conventional plots wherein the plot conflict lies (SO A USE OF MINIMALISM), beginning in medias res (without any introduction, in the middle) and **never going back** to fill in the beginning in the later part of the narration, or **leaving out any closure** by keeping the **plot open-ended**.

So the phenomenological focus on impressionism draws on subjectivism, there is no absolute point of view earlier, there used to be one author and a single point of view being imposed by the author or directly by the narrator voice. Here we with subjectivism with relativism values

become relative absolute order is dismantled. So, the world is mediated by our own experience of it and this harkens backward I have discussed a few lectures back regarding Hermann Broch.

Hermann Broch talking about knowledge being mediated so the very nature of direct receive knowledge that is uniform for all people, regardless of their own specificities on cultural, on social specificities is vanishing, it is being flouted time and again, so, knowledge of any truth, I mean, receive knowledge which is definitive and final becomes more and more problematic and devious and so there is absence of knowledge of any form of Truth, especially a Truth with a T. This leads to the exploration of multiple truths, multiple points of view.

So that lonely individuals are typical subjects and they are symptomatic of the modern fiction, both the short story and the novel. The other quality of feature that defines the modern short story and novel is ellipses in modern short stories is very common by ellipses we are referring to passing over the dramatized middle episodes that would be earlier you know are reported extensively in conventional plots and herein lies the plot conflict.

So, from that description we have a length of extraneous elements, we are moving with modernism we are moving towards the deployment of minimalism. So, a lot of modern works, begin in medias res without any introduction, the beginning the middle and then they never go back to feeling the beginning. And so, the narration begins in the middle, it moves to the later part. And it ends without leaving out without suggesting any kind of closure or giving any sense of resolution. So the plot remains open ended this is very much symptomatic of a modern writing.

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Short Story and Novel

- In post-WW2 America, the development of the short story as a genre was fostered by “little magazines” sponsored by colleges and universities. Some of them are *The Virginia Quarterly* (1925), *Southern Review* (1935), *Kenyon Review* (1939), which were responsible for the growth of **New Criticism** (formalist movement in literary theory that dominated American literary criticism in the mid-20th century).
- It emphasized close reading, particularly of poetry, to discover how a work of literature functions as a self-contained, self-referential aesthetic object. Theorists such as **Robert Penn Warren**, **Cleanth Brooks**, **Katherine Anne Porter** are products of the New Criticism school.
- For e.g., Melville’s short story “Bartleby” first appeared in a magazine called *Putnam’s*, which appealed to a small readership that was intellectual and politically liberal, and had a taste against sentimental rhetoric.



So in the post Second World War America, the development of the short stories and genre was quibble with the fostering of little magazines that were sponsored by colleges and universities. Some of these little magazines are the Virginia quarterly started first in 1925. We have the Southern review in 1935, the Kenyan review in 1939 and so forth all of these little magazines were responsible for the growth of the new critic school new criticism, a formalist movement in literary theory that dominated the American literary tradition in the mid 20th century.

New criticism emphasizes close reading of a text particularly of poetry in order to discover how a work of literature functions as a self contained, self referential aesthetic object and the organization of a literary work is on the inner the organization, the meaning, comes from within, not from without not from social, cultural, economic, historical categories, not from the biography of the author, but you know meaning as new critics would go on to see meaning emerges from the form itself.

The form the stylistic devices, exude meanings and themselves they are meanings in themselves. They can give us the central message, or the central essence of an artwork. So, we see there are theorists such as Robert Penn Warren, Cleanth Brooks, Katherine Anne porter, who are products of the new criticisms school. We have examples such as Melvin's short story Bartleby, which first appeared in a magazine called Putnam’s, which appealed to a small readership that was intellectual and that was politically liberal.

And we see that little magazine places a very important vital role in shaping the taste of the intelligencia. So for example, with Melville's *Bartleby* there is moving away from the sentimental rhetoric.

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Short Story and Novel

- The nature of the relationship between novel and short story has changed over the time – whereas the 18th century short fiction consistently **treated the same subject** as the novel, the modern short-story trends diverted from the novels of 1960s in that the novel adopted elements of **essay, travelogue, and reporting**, whereas the short story was a **“pure” fictional tale**.
- In Europe, the rise of the short story is intertwined with the **emergence of the figure of the modern artist**, and with **anti-Victorianism in its widest sense**.
- While America has **historically championed** the short story, and Brander Matthews (1884) claimed that the native American novel has come into being through the short story, in the late 19th century Britain, the lack of short story writers was owing to the looming **supremacy of the Victorian novel**.



Now, the nature of the relationship between novel and short story has changed over the time. whereas the 18th century short story would consistently treated the same subject as that of the novel. The modern short story tray a euro has a trend to diverge from the novels 1960s onward and we see that novel is adopting elements of travelogue for example reporting, whereas the short story remains a pure fiction and tale.

Now, having said this is an understanding I must put in parenthesis, as an afterthought, or as an addition this is however, the view of a few critics we do see experimentations in short story form as well. So just like a novel is bringing in elements of a sea of film of painting we see similar influences of other artworks in short story as well. So it is other forms of writing you know, creative works also speak to short story. So it is not always true, that short story remains pure fictional tale, only drawing on myths and fables.

In Europe, the rise of the short stories intertwined with the emergence of the figure of the modern artist, and it is quite evil with anti Victorianism in its widest sense. So while America has historically champion the short story and random Matthews that the native American novel has

come into being through its you know through drawing inspiration from short story. In the late 19th century Britain, the lack of shorts to writer was chiefly because of this looming supremacy of the Victorian novel.

So Thomas Leitch says that short story is a form had an impact on American authors to an extent that many American novels as you the form of story novels, went on to become went on to metamorphose into a new form, drawing largely in short stories, and becoming thereby story novels.

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Short Story and Novel

- Thomas Leitch – short story as a form had such an impact on American authors that many American novels assumed the form of “**story novels.**”
- The short story culture caught on England as a result of the **three-decker/multi-volume serialized fiction/novel** being compressed into and displaced by the **one-volume novel**. Through the process, there was a **looking for brevity.**
- The aesthetics of short story as a genre attracted the interests of critics and narrative theorists from the 20th century – Formalists such as Boris Eikhenbaum/Ejxenbaum, Viktor Shklovsky, structuralists such as Vladimir Propp, and structural anthropologists such as Claude Levi-Strauss.
- Frank O'Connor – the short story **never had a hero**, deals with “**lonely voice**” of “**outlawed figures**”, protagonists are parts of a submerged population.

So the story novels, we see the short story culture caught on England as a result of the 3 decker or the multivolume a serialized fiction being compressed into and sometimes displaced by the 1 volume novel. So, the treatment of time the concept of time changes, people are leading a more hectic life they find it frequently difficult to read a longer artwork. So, keeping in mind the horizon of expectations also the form of the artwork is compressed. Through this process of completion there is a demand for there is looking for brevity.

The aesthetics of short stories, the genre attracts the interests of critics and narrative theorists from the 20th century. So, we have Formalists such as Boris Eikhenbaum Ejxenbaum we have Viktor Shklovsky, we have structuralist such as Vladimir Propp and structural anthropologists such as a Claude levi-Strauss. Frank O'Connor states, the short story never had a hero as such. Short Story rather deals with and centers on pivots on the lonely voice of the outlawed figures

and hence the protagonists are frequently parts of submerged or marginalized population in the line of O'Connor.

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Short Story and Novel

Marie Louise Pratt – links short story with **regional, gender, and political marginalization**, with people plagued with a **sense of exile and existential isolation**. The form finds its voice in emerging national literatures and/or the process of decolonization.

Clare Hanson – the form expresses the repressed knowledge of a dominant culture.

Generic considerations of the short story focus on its **split allegiances** to the narrative and the lyric.

The short story shares with the novel the medium of prose, yet it also makes use of poetry's **metaphorical language**, its strategies of indirection and suggestion.

Marie Louise Pratt would also say that short story can be best linked with regional, gender and political, marginalization with people that are plagued with a sense of exile and existential isolation and the form finds its voice in emerging national literatures and in the process of decolonization. Clare Hanson says that the form expresses the repressed knowledge of a dominant culture.

So, knowledge that is not part of the mainstream or knowledge that is not talked about too much in the society that does not belong to the opulent to the powerful comprises the body, the content of the short story to a great extent. So, general considerations to the short story focus on its split allegiances to the narrative and the lyric. So, we have in parts elements of novel as well as elements of poetry being wedded into the short story. The short story shares with the novel the medium of prose and yet it also makes use of poetry is metaphorical language and it is the poetry's strategic of indirect references indirection and suggestion.

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Short Story and Novel

- So, although the novel and the short story resort to the **same prose medium**, their artistic methods are different.
- More stylized than the novel, the short story tends to distort everyday reality more than **long-form narratives** do, and operates through intuition and lyric effects.
- In fact, lyricism is an inherent feature that derives from the tension and intensity of the short form, and is present even in the most realistic short stories.
- Georg Lukács – Unlike the novel, which basically has a more "**public**" vocation, the short story remains "**romantic, individualistic and intransigent**", the affair of a lonely voice.



So, although novel and a short story resort to the same prose medium, the artistic methods are very different. More stylized than the novel, the short story tends to distort everyday reality or at least break away from everyday reality more than the long form returns to and so, the short story essentially operates through intuition and it has an inherent lyrical effect. In fact, lyricism is an inherent you know like I said an intrinsic feature that derives from the tension and intensity of the short story form.

I have spoken about the effect of jolt or shock, and the role of the desire in the short story form. And this is present even in the most realistic short stories. So, short story cannot be only about the prosaic, the humdrum, the mundane. It has a very limited, condensed scope within which it can play. So it has to make use of that jolt that shakes reader off her feet, or that is able to grasp or to revisit the reader's attention in a very quick period, and very quickly and very rapidly, very promptly.

You are looking at an old set unlike the novel, which basically has a more public vocation. The short story remains comparatively more romantic, individualistic and intransigent. Most of the times it is not given to the public vocation, it is mostly you know the fear of a lonely voice.

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Short Story and Novel

- In Boris Eichenbaum view, the novel and the short story are **"not only different in kind but also inherently at odds"**.
- While the short story **"is a fundamental, elementary form"**, the novel remains **"syncretic"**.
- The discrepancy between the two is marked by the essential disparity between short and long forms: "the story is a problem in posing a single equation with one unknown; the novel [is] a problem involving various rules and soluble, with a whole system of equations with various unknowns, in which the intermediary steps are more important than the final answer."



The marginalize the Eichenbaum I can and also the novel and the short story are not only different in kind, but also inherently at odds. So different critics have their own take on understanding of these 2 forms some would say that the 2 are at odds we have already discussed a few of such critics, who say that the short story you know the novel happens to the disadvantage of the short story. The novel is only elaborating too many extraneous too many unnecessary details that can be done away with and so they are in favor of the short story form.

And then, the critics that are more comfortable with the genre of novel would go on to say that the novel is not only about the bare skeleton, the story, the story line, but it has the highest scope to play with characters to play with perspectives, due to the greater time space that it can assume. And hence the same question the story is also dealing with the question of existence can be in fact dealt better in the novel.

So, while the short story is frequently seen as a fundamental elementary form the novel remains the syncretic form that is bringing in you know the opposites. So, it is bringing in views that are traditionally seen as polarized characters that contrast each other that can be seen, as you know, juxtaposed to one another, this scope of playing with themes playing with the story and making thereby a more layered a more nuanced plot is not available to the short story.

The discrepancy between the short story and the novel is marked by the essential disparity between short and long form. So, the short story is a problem in posing a single equation with one unknown. On the other hand, the novel is a problem involving various rules and soluble with a whole system of equations with various unknowns in which the intermediary steps are more important than the final answer.

So, we see within the mattresses of you know characters there into illuminations language, playing at several levels, the complex treatment of nearly narrative voice of time and temporality we have stream of consciousness, we have flashbacks, we have you know an entire novel happening in hindsight. So, this is how the quest for self is attained or is attempted in the novel. The short story has to take off at once because it is a way to it is more compact form.

Obviously and it cannot harp too much on details, it has to within its limited, you know scope talk about a theme that surpasses its inherent limitations, a theme that is timeless that is spaceless that remains that lingers with the reader even after the process of reading has ended.

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Short Story and Novel

- Poe - The short story form's brevity invites an analogy between the short story and the spatial dimension of visual arts – such as painting and photography – which differentiates the short story form from the temporality of the novel, which more clearly unfolds in time.
- While the novel operates on the assumption that it presents "**a full and authentic report of human experience**", the short story deals only with a **fragment, an incident, a single small-scale event**.



So Edgar Allan Poe would say that the short story forms brevity invites an analogy between the short story and special dimension of visual arts. So we can see a great you know analogy a closes between painting and photography and short stories we see some kind of analog or some kind of similarity between how painting and photography is created, or produced and how short story is

written. And this differentiates the short story from the temporality of the novel, which clearly unfolds, travels place with time, it unfolds in time and plays with travels in time.

So, while the novel operates on the assumption that it presents a full and authentic report of human experience, the short story basically deals with a fragment, it could be an incident, it could be a single small-scale event, even a fraction of any of these.

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Short Story and Novel

- In contrast to the novel, which focuses on the **interconnectedness** of things and on events that take place over a longer period of time, the short story depicts only a fragment.
- The short story centers on a scene, a person cut off from a larger social, historical, or existential continuum, and concentrates on a moment of awareness rather than a completed action.
- Unlike the novel, the short story **does not attempt to embrace the whole of experience** with its complex fabric of causal processes or elaborate temporal durations; instead, it presents "slices" or "snapshots" of reality.

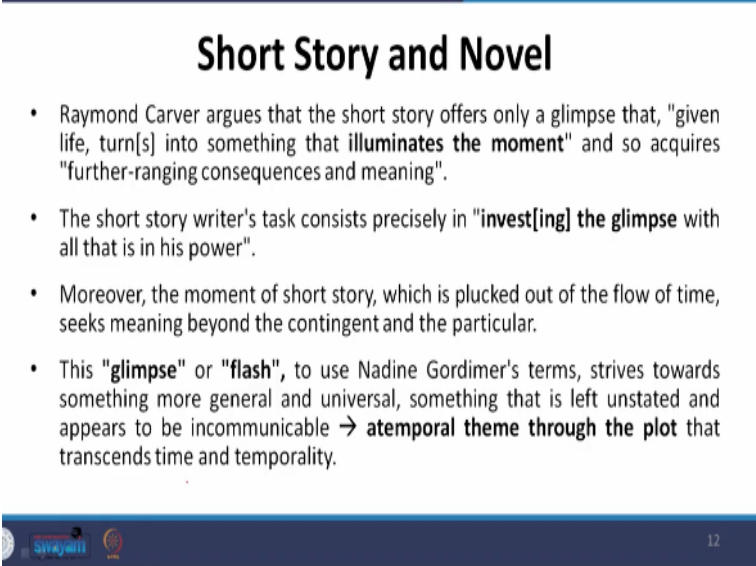


So in contrast to the novel, which focuses on the interconnectedness of various things, various events that take place over a longer period of time, the short story is interested and it depicts only a fragment. The short story centers on a scene or a person that is cut off from the larger social, historical, or existential continuum, because there is basically not much time and space to talk too much about the backdrop in a short story.

And so the short story concentrates rather on a moment of awareness epiphany rather than a completed action unknown. In the novel, the short story does not attempt to embrace the horror of experience with its complex fabric of casual processes or elaborate too much on temporal durations. Instead, short story presents, slices or snapshots are vividness of reality. So, we were talking about poetry and short story, it has the inner organization and it has to be pre planned by the short story writer.

Otherwise, it will dilute it might vulgaris the effect might you know the effect, which is a soul, the spirit of the story might flow out of it. And the novels author is persistently chasing the question, the core question that is the basic difference.

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Short Story and Novel

- Raymond Carver argues that the short story offers only a glimpse that, "given life, turn[s] into something that **illuminates the moment**" and so acquires "further-ranging consequences and meaning".
- The short story writer's task consists precisely in "**invest[ing] the glimpse** with all that is in his power".
- Moreover, the moment of short story, which is plucked out of the flow of time, seeks meaning beyond the contingent and the particular.
- This "**glimpse**" or "**flash**", to use Nadine Gordimer's terms, strives towards something more general and universal, something that is left unstated and appears to be incommunicable → **atemporal theme through the plot** that transcends time and temporality.

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So, Raymond Carver argues that the short story offers only a glimpse that given life turns into something that illuminates the moment and so it acquires further ranging consequences and meanings. So, the short story might stop, but the imagination persists; the imagination, a good short story is marked by the feature of keeping the reader to crave for more that is one of the key features of a good successful short story.

Because a form needs to be imposed on the short story it ends, but the thinking process, the readers thinking and analyzing lingers beyond the form of the short story. It leaves a further ranging the meaning of or the consequence of that story is far broader, it encompasses much more than this story in his physical form does. So, its effect is all encompassing the meaning that it is exuding is something so timeless that something is so immediately identifiable, and that is the sign of a good story basically.

So, the short story writer's task precisely comprises investing this glimpse with all that is in his power. We are once again going back to you know, words, keywords that I have used in my earlier lecture, intensification condensation, distillation, telescoping, these are some of the words that define the quintessential short story. Moreover, the moment of short story which is plucked

out of the flow of time, it is outside of time and it seeks meaning beyond the continuum and particular.

This glimpse revelation of flash, to use Nadine Gordimer's terms, strives towards something that is more general and universal, something that is left unstated by the story itself, and something that appears to be incommunicable. So this theme is atemporal a theme that we have carried with us, almost always. And so it is almost it reminds me of the primordial image, the concept of primordial image, when we experience something on the outside.

It directly addresses something, and that we have been carrying along inside of us almost since birth, it has been there innately. In us, it is the effect of the primordial image almost where the inner and the outer resonate, the echo and the effect is large, that effect is much larger than the short story in its physical form. There is a kind of resonance where what is on the inner reflects on an echo with what is on the outer. So this echo transcends time and temporality in the case of the short story.

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Short Story and Novel

- Julio Cortázar discusses the difference between the novel and the short story through the **metaphoric comparison** of **photography** and **motion pictures**.
- He has been pointed out that the novel develops on paper, and in the course of the time taken to read it. There is no internal limit to the novel other than the exhaustion of the artistic material. The novelist's authorial control lies in imposing a form to his document through writing a stable conclusion/ending.
- For its part, the short story begins with the **notion of limits** – in the first place of **physical limits**, so that in France, when a story exceeds twenty pages, it is called a **nouvelle**, something between the short story and the proper novel.



So Julio Cortazar, discusses the difference between the novel in the short story through the metaphoric comparison of photography and motion pictures. So when we get to talking about short story we are thinking about a still photograph, on the other hand novel is closer to motion pictures. So, Cortazar has pointed out that the novel develops on people in the course of writing

in the course of the time that it takes to read it. And so, there is no internal limit to the novel other than the exhaustion of the artistic material.

In other words, the novelists authorial control lies in imposing a form of physical form and thereby a limit to his document the novel through writing a stable conclusion or ending. On the other hand, the short story for this spot begins with the notion of limits, it is more limited in the first place, it has its physical limits so that in France in traditions, I mean such as you know, French short stories, when a short you know, when a story exceeds 20 pages, it is called nouvelle.

So, in France, they are very particular about where a short story stops and a new will begins when a short story exceeds 20 pages, it becomes it is rather called a nouvelle something that is between a short story and a full-length novel. With this I am going to conclude today's lecture and let us meet again with another round of discussions in the following lectures. Thank you.