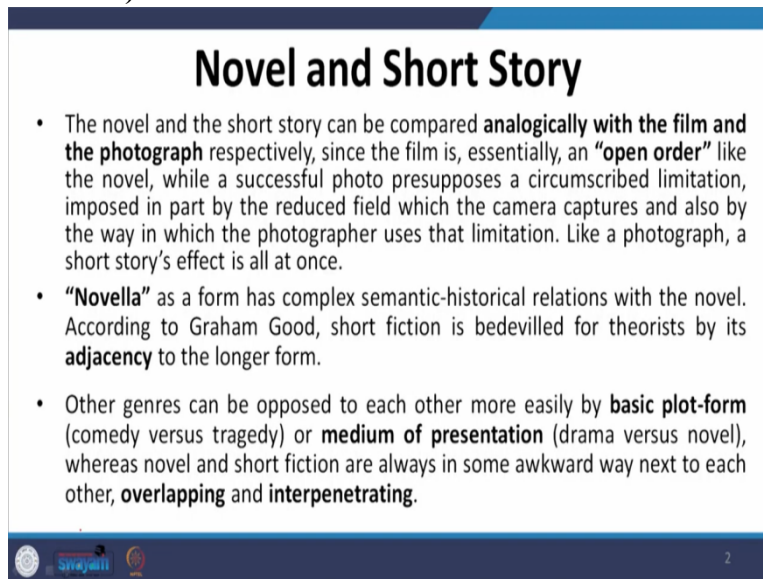


Narrative Mode and Fiction
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Lecture – 47
Short Story and Novel – IV

Good morning and welcome back to the lecture series on narrative mode and fiction. So, we are discussing short story and novel as a continuation from our earlier discussion.

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Novel and Short Story

- The novel and the short story can be compared **analogically with the film and the photograph** respectively, since the film is, essentially, an **“open order”** like the novel, while a successful photo presupposes a circumscribed limitation, imposed in part by the reduced field which the camera captures and also by the way in which the photographer uses that limitation. Like a photograph, a short story’s effect is all at once.
- **“Novella”** as a form has complex semantic-historical relations with the novel. According to Graham Good, short fiction is bedevilled for theorists by its **adjacency** to the longer form.
- Other genres can be opposed to each other more easily by **basic plot-form** (comedy versus tragedy) or **medium of presentation** (drama versus novel), whereas novel and short fiction are always in some awkward way next to each other, **overlapping** and **interpenetrating**.

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The novel and the short story can be compared analogically with the film and the photograph respectively this is something we were discussing in the context of what Julio Cortazar says regarding these 2 forms regarding these 2 journals. So, since the film is essentially an open order like the novel, where is a successful photograph presupposes circumscribed limitation photograph always happens within a limited frame.

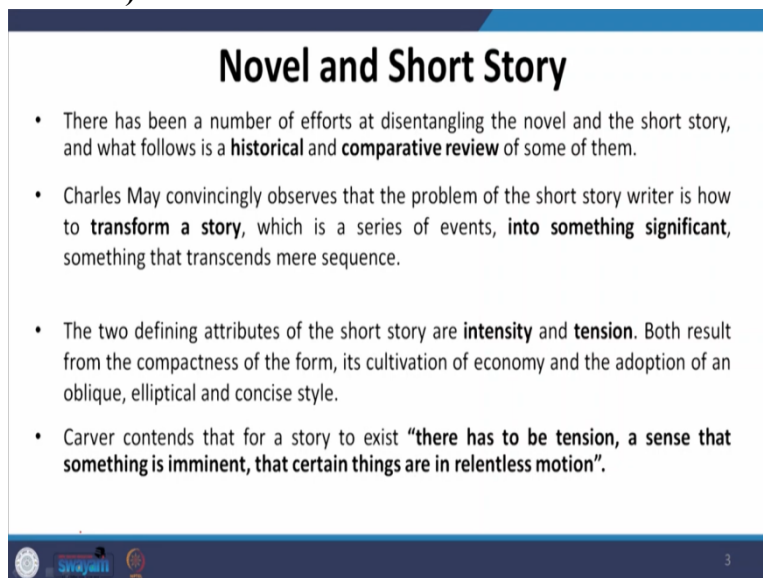
But there is still so much that is being communicated through the contents through what is being perceived within that frame and the photograph is imposed in part by the reduced field that the camera captures and also by the way in which the photographer uses this limitation. So, it is the eye of the photograph that gives us a picture and effect at once. Like a photograph a short stories effect is also all at once.

So novella as a form has complex semantic historical relations with the novel. According to Graham Good short fiction is bedevilled for theorists by its adjacency to the longer form. Other genres are can be opposed to each other more easily in terms of basic plot form. We are

thinking here of genres such as comedy and tragedy that almost share versus relationship entire relationship vastly different almost opposed or you know genres where the medium of presentations are vastly different, such as the drama as opposed to the novel.

However, this kind of clear-cut opposition according to certain critics is not possible when comparing or when juxtaposing novel with short story. A novel and short fiction are always in some form of awkward interface the next to each other interpenetrating overlapping and yet diverging and differing from each other. So we have a lot of overlaps and here a lot of divergences between these 2 forms.

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Novel and Short Story

- There has been a number of efforts at disentangling the novel and the short story, and what follows is a **historical** and **comparative review** of some of them.
- Charles May convincingly observes that the problem of the short story writer is how to **transform a story**, which is a series of events, **into something significant**, something that transcends mere sequence.
- The two defining attributes of the short story are **intensity** and **tension**. Both result from the compactness of the form, its cultivation of economy and the adoption of an oblique, elliptical and concise style.
- Carver contends that for a story to exist “**there has to be tension, a sense that something is imminent, that certain things are in relentless motion**”.

There has been a number of efforts at disentangling the 2 genres the novel and the short story. And this results in a historical and comparative review and treatment of these 2 genres. Charles May observes that the problem of the short story writer is how to transform a story which is a series of events into something significant something striking, that can transcend the sequence and stilton the story.

The 2 defining attributes of the short story therefore are intensity and tension. Both of which you know contribute to the compactness of the form as well as its cultivation of economy a kind of sparseness in terms of description and its adaptation of an oblique, elliptical and concise style. Carver contends that for a short story to exist there has to be tension and a sense that something is imminent that certain things are in relentless motion.

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Short Story

- Carver draws attention to the fact that this tension in fiction is created not only by “the way concrete words are linked together to make up the visible action of the story”, but also by “the things that are left out, that are implied, the landscape just under the smooth (but sometimes broken and unsettled) surface of things”.
- The **aesthetics of brevity** imposes limitations that directly affect the short story's **epistemology** and **style**.
- Brevity prevents the short story from **snowballing with descriptions**, and does not allow for extended explanations.
- The aesthetics of economy accounts for the genre's cryptic and elliptical nature.
- The short form's confinement and limitations prevent the writer from delving into depth.

Carver draws attention to the fact that this tension in fiction is created not only by the way concrete words are linked together to make up the visible action of the story, but also by the things that are left out, there are implied, the landscape just under the smooth but sometimes broken and unsettled surface of things. So, the aesthetics of brevity is something we are trying to understand here.

This aesthetics of brevity imposes limitations which directly affect the short stories epistemology as for the style. Brevity prevents the short story from for example, snowballing too much with descriptions accumulating too much description and so it does not allow for extended explanations. The aesthetics of economic accounts for the genres, cryptic and elliptical structure where a lot is said through actually not seeing.

The Short forms confinement and limitations prevent the writer from delving too much into depth too much into subplots or playing too much journeying too much into the complex psyche or the functioning of the human mind.

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Short Story

- **Compactness** and **conciseness** are responsible for the short story's **proclivity to fragmentariness**, its tendency to describe moments instead of processes, and its preference for the outline of events instead of events in their detailed wholeness.
- The very shortness of the form requires **a style that goes against literary conventions** based on mimetic artistic principles, eludes the trivial or the merely decorative, and avoids causal relationships or sequences of events.
- Short fiction makes room for commonplace things and events, yet the ordinary or the uneventful are never allowed to remain so.
- Raymond Carver observes that the **prosaic elements** – "[a] chair, [a] window curtain, [a] fork, [a] stone, a woman's earring" – that appear in the short story have to be endowed "**with immense, even startling power**".

Compactness and conciseness are responsible for the short stories inclination to fragmentariness, its tendency of describing moments instead of a continuing process and its preference for the outline of events the silhouette rather than a detailed wholeness. The very shortness of the form requires a style that goes against literary conventions based on mimetic artistic principles.

Because when we are in mimeses, we the word becomes the world and we are getting into the domain of details. And so, short story has to function has to move forward through eluding the trivial or the merely decorative and it is therefore you know tries to avoid causal relationships and even sequences chronology of events. Short fictions make room for common place, things and events. They do exist in the short story and yet the ordinary or the uneventful are never allowed to, remain as such.

Raymond carver observes that prosaic element for example, a chair, a window, curtain, fork, stone, a woman's earring all of these appear in the short story with some immense even startling power. So, the mundane is there to report to suggest something more than its ordinariness so everything present in the short story synchronize towards that final meaning the final impact which is its aim. So, it is not scattered the mundane is not arbitrary there it is the; with some premeditated purpose.

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Short Story

- In a short story, as in a poem, particulars cannot remain such; they need to be invested with **implication** and **suggestiveness**.
- Details need to be "**concrete and convey meaning**", and "**the particular must be given general significance**".
- The effect of brevity is relevance, intensity, and tension.
- Since the short story writer cannot resort to elaborate statements, the challenge consists, as Flannery O'Connor points out, of making "**the concrete work double time**" → **the theme transcending the limitations of the genre and rendering it a timeless and spaceless significance**.

In a short story, just like in a poem, particulars cannot remain as such. They need to be invested with implication and suggestiveness. So, the mundane is loaded with it carries the weight of a suggestion and details need to be concrete and convey meaning such that the particular must be given general significance, we are not talking about a couple, we are not talking about a loan incident through it we are talking about something larger.

Something that moves out of that 1 room and 2 or 3 people and applies to the general audience to a larger situation, it becomes something more identifiable with the general conditions of human existence. So the effect of brevity comes through tension, intensity and relevance. Since the short story cannot resort to elaborate statements the challenge consists as a Flannery O Connor would point out in making a quote, the concrete work double time. So making the concrete work double time in other words, a theme transcends the limitations of the genre and renders it some kind of timeless and spaceless significance.

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Short Story

- Brevity deforms the real and imposes a greater need for stylisation, which in turn requires a greater need for design – a premeditation for envisioning the whole.
- In *The Dehumanization of Art*, the Spanish philosopher José Ortega y Gasset argues that artistic technique involves **distortion** and **defamiliarisation** of everyday reality.
- With its **elliptical, metaphoric, and metonymic discourse**, the short story's brevity generates a heightened sense of **concentration, compression and intensity** that counters mimetic conceptions of art, leading to an increased emphasis on aesthetic stylisation.

Brevity deforms the real and imposes a greater need for stylization, which in turn requires a greater need for design contemplation. So, all the characters all the events are contrived they are premeditated and they are conceived into the short story with the vision of the whole they contribute to the vision of the whole. In the dehumanization of art the Spanish philosopher Jose Ortega y Gasset argues that artistic technique involves distortion as well as defamiliarization of everyday reality.

So Gasset argue that artistic technique requires moving away from everyday reality to have a more expanded a better understanding of the scene. Otherwise, when we see the reality on regular basis, when we inhabit that everyday reality, we do not tend to observe, we are no longer observing them with the new born with the eye of a child with that wonder this is taking us again, to the topic that we are going to discuss soon the topic of magical realism and why it is important.

Seeing the; ordinary with the eye of the magical with the perception of the magical. It is not necessarily mystic but the magical, and that is possible through distortion through defamiliarization. With its elliptical, metaphoric and metonymic discourse, the short stories brevity conciseness of form generates a heightened sense of concentration, compression and intensity which counters the mimetic conceptions of art a more traditional way of understanding art through (12:03), and it leads to an increased emphasis on aesthetic stylization.

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Short Story

- Then, strategies of brevity and concentration are responsible for the highly formalised style of the short story.
- Since tension and intensity are its constitutive traits, the short story, including works written in its most realistic vein, does not imitate external reality but presents a highly patterned and stylised (internally organized) representation of experience.
- May observes, "Even the most realistic style emphasises the difference between everyday reality and the reality of fiction itself, which is the only way to penetrate the real".
- Chekhov's statement – "**In the short stories, it is better to say not enough than to say too much**" – was anticipated by several decades of the modernist aesthetic agenda.
- Hemingway's famous iceberg theory – that only the tip of the iceberg shows in fiction whereas the untold aspects forming the bulk of the iceberg adds to the story's weight - is inspired, in turn, by Pound's imagist principles.

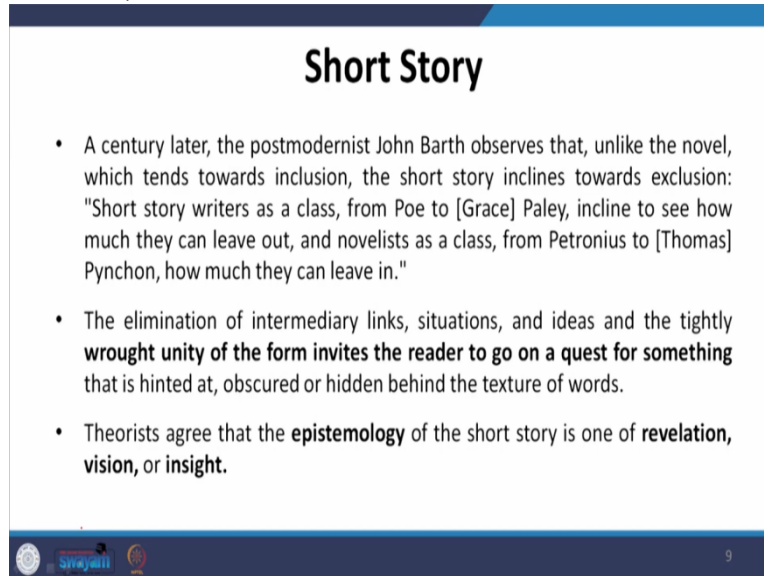
So, then we see that the strategies of brevity and concentration are responsible for the highly formalized style of the short story. Since tension and intensity are constitutive traits of the short story. The short story, including works that are written in the most realistic vein do not imitate external reality but the present a highly patterned a highly internally organized well designed representation of real experience.

So Charles May observes and a quote, even the most realistic style emphasizes the difference between everyday reality and the reality of fiction itself. So the reality of mundane life and how it happens in fiction, which is only we have been treating the real on the part of an artwork. So when real enters the artwork it becomes a fiction real. In other words, this is something that E M Foster very clearly explains in his work and then Chekhov's states that, in the short stories, it is better to see not enough than to see too much.

Chekhov's statement is anticipated by several decades of the modern aesthetic agenda or goal. So Hemingway's famous iceberg theory that only the tip of the iceberg shows in any fiction, whereas the untold aspects form the bulk of the iceberg and adds to the stories Kravet's weight this iceberg theory is inspired by is their Pound's imagist just principles and the tip of the iceberg is there at once, what happened to the characters before the story began, what will happen to the characters after the story ends?

This is where the reader gets involved the reader gets riveted in a good story. They apply their own imagination and that is the part of the iceberg that remains beyond description, outside of the scope of the story itself.

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Short Story

- A century later, the postmodernist John Barth observes that, unlike the novel, which tends towards inclusion, the short story inclines towards exclusion: "Short story writers as a class, from Poe to [Grace] Paley, incline to see how much they can leave out, and novelists as a class, from Petronius to [Thomas] Pynchon, how much they can leave in."
- The elimination of intermediary links, situations, and ideas and the tightly **wrought unity of the form invites the reader to go on a quest for something** that is hinted at, obscured or hidden behind the texture of words.
- Theorists agree that the **epistemology** of the short story is one of **revelation, vision, or insight.**

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So after Chekhov's and Hemingway, we see the post modernists such as John Barth, observing that unlike the novel, which tends towards inclusion, including more characters, more subplots a short story inclines towards exclusion to quote, but short story writers as a class from Poe to Paley, referring to Grace Paley inclined to see how much they can leave out. I novelists as a class from Petronius to Thomas Pynchon, how much they can live in, unquote.

The elimination of intermediary links, situations and ideas and the tightly wrought unity of form invites the reader to go on a quest for something that is heated, implied, obscured, or sometimes hidden behind the texture of words. So having; to knowing how to read story to derive the symbolic meaning the code out of it. So there is a code underneath the plain words, and the reader has to have the skill to decode it. The story not as a description, near the description, but as a cyborg. Theorists agree that the epistemology of the short story is one of revelation, vision or insight.

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Short Story

- The fundamental element of the short form resides not in narrative structure but in **"the moment of truth"** or crisis conducive to heightened awareness, a momentary realisation that marks the passage from ignorance to knowledge.
- As Cortázar remarks, "A story is meaningful when it **ruptures its limits** with that explosion of **spiritual energy**, which suddenly illuminates something far beyond that small and sometimes sordid anecdote which is being told".
- This formulation seems to be a recasting of Pound's famous postulations on the effects of **imagist poetics**, his conception of the poem as a **"delightful psychic experience"** in which the poem tries to record "the precise instant when a thing outward and objective transforms itself, or darts into a thing inward and subjective".



The fundamental element of the short story resides not in narrative structure, but in the moment of truth once again, epiphany or crisis that is conducive to heightened awareness, a momentary realisation, which marks the passage from ignorance, from unconscious, to knowledge, to conscious understanding. As Julio Cortazar would remark, I quote Cortazar here, a story is meaningful when it ruptures its limits with the explosion of spiritual energy.

Which suddenly illuminates something far beyond that small and sometimes sordid anecdote which is being told unquote. This formulation seems to be a recasting of Ezra Pound's famous postulations on the effects of images poetics, Ezra Pound's conception of the poem as a delightful psychic experience, to quote Pound's poem tries to record the precise instant when a thing outward and objective, transforms itself, or dots into a thing inward and subjective, something that I was trying to drive home through my earlier statements.

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Short Story

- The short story also shares this mysterious property of bringing a fragment to the point of translucency.
- It renders a moment "whose **intensity** makes it seem outside the ordinary **stream of time**" and "whose significance lies outside the **ordinary range of experience**".
- The dramatisation of this moment of awareness can equally belong to the marvelous, the psychological, or the hidden aspects of everyday life.
- Flannery O'Connor remarks that short story writers make "alive some experience which we are not accustomed to observe every day, or which ordinary man may never experience in his ordinary life".



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So, the short story also shares the mysterious property of bringing a fragment to the point of translucency. It renders a moment, whose intensity makes it seem outside of the ordinary stream of time and whose significance lies outside the ordinary range of experience. That dramatization the stylization of this moment of awareness can equally belong to the psychological or to the hidden aspects of everyday life. So, the magic that is ever so present in the ordinary, that becomes the real of investigation for the magical really striking.

Flannery O'Connor remarks that short story writers make I quote, alive some experience which we are not accustomed to observe every day, or which ordinary man may never experience in his ordinary life unquote.

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Short Story

- The short story deals with **dreams or fears** or **psychological obsessions, the marvellous, the fantastic, the absurd**.
- Whether fantastic or realistic, modernist or postmodernist, focusing on imaginary happenings or realistic everyday accounts, the short story strives towards **something unstated** yet hinted at in the text, which accounts for its **intensity**.
- If the 19th century short story was mainly **dramatic** and **relied heavily on plot**, the modernist short story came to **renounce narrative structure**.
- Even more than work in the mode of the fantastic, such modernist forms tend to frustrate realistic expectations of **cause-and-effect logic**.



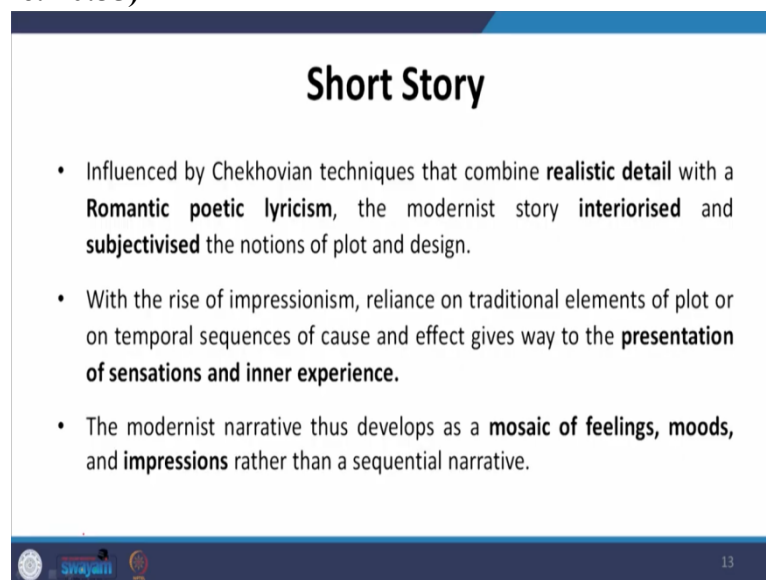
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The short story deals with dreams or fears, it could deal with psychological obsessions, the marvellous, the fantastic or the absurd. Whether fantastic or realistic, modernist or

postmodernist, regardless of you know, whether work is fantastic or realistic, modernist or postmodernist, focusing on imaginary happenings or realistic everyday accounts, we see that the short story always strives towards something unstated and yet, the unstated the answered has an inkling in the text itself, it is hinted at in the text and this accounts for its intensity.

The reader has to have the eye to read between the lines in the 19th century short story drama in the conventional sense a drama that relies heavily on plot, whereas the modernist short story comes to renounce the narrative structure all together. Even more than the work in the mode of the fantastic such modernist forms tend to frustrate realistic expectations of cause-and-effect logic what led to this. The logic I mean, the mathematical equation does not always work in a modern artwork in a modern creation, this led to that the causality the logic does not always hold.

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Short Story

- Influenced by Chekhovian techniques that combine **realistic detail** with a **Romantic poetic lyricism**, the modernist story **interiorised** and **subjectivised** the notions of plot and design.
- With the rise of impressionism, reliance on traditional elements of plot or on temporal sequences of cause and effect gives way to the **presentation of sensations and inner experience**.
- The modernist narrative thus develops as a **mosaic of feelings, moods, and impressions** rather than a sequential narrative.

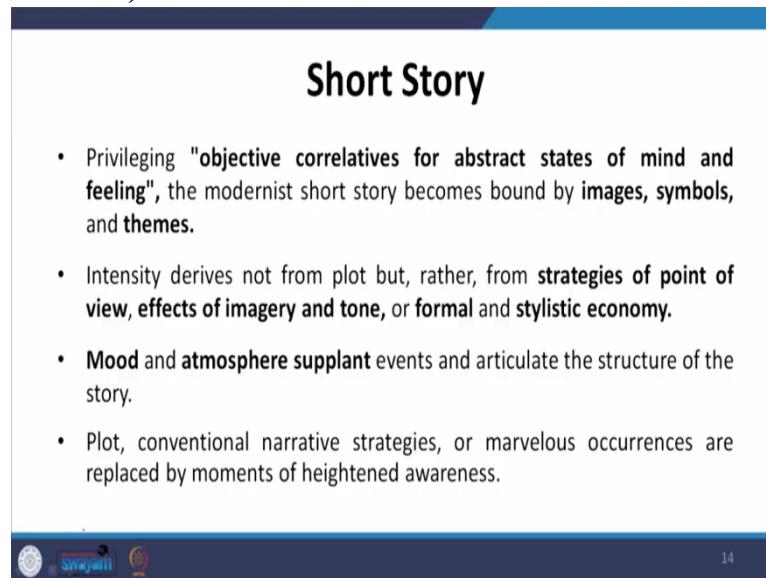
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So influenced by the; she Chekhovian techniques that combine realistic detail with a romantic poetic lyricism, the modernist short story interior rises and subject devices the notions of plot and design. With the rise of impressionism reliance on traditional elements of plot, or on temporal sequences of cause and effect leads to the presentation of sensations and inner experience.

The modernist narrative therefore, develops as a mosaic of feelings, moods and impressions rather than a sequential narrative. We do not have a narrative lead out in chronology, rather we have bricolage and a distillation of novel form one could say. So, what we have made off

the ordinary, with the self-same ordinary happenings we have been able to evoke the marvellous, the magical the out of the world.

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Short Story

- Privileging "**objective correlatives for abstract states of mind and feeling**", the modernist short story becomes bound by **images, symbols, and themes**.
- Intensity derives not from plot but, rather, from **strategies of point of view, effects of imagery and tone, or formal and stylistic economy**.
- **Mood and atmosphere supplant** events and articulate the structure of the story.
- Plot, conventional narrative strategies, or marvellous occurrences are replaced by moments of heightened awareness.

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So, privileging objective correlative is for abstract states of mind and feeling, the modernist short story becomes bound by images, symbols and themes. Intensity derives not from the plot itself, but rather from strategies of points of view, or effects of imagery and tone or even the stylistic economy. Mood and atmosphere supplant events and articulate the structure of the story I was having in mind.

The word bricolage what we could make out of the ordinary events we are reshuffling the ordinary signified relations and from that point the short story emerges the short story churns out of this, differently raised unfamiliar besides the truth, meaning plot conventional narrative strategies or marvellous occurrences are therefore replaced by moments of heightened awareness of sudden illumination.

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Short Story

- Joyce's most important contribution to the theory and technique of the modern narrative is his **notion of epiphany**, a variation on the Romantic moment of insight into the nature of reality and experience, such as Wordsworth's passionate desire to "see into the life of things".
- Robert Langbaum defines the Romantic epiphany as a "**manifestation in and through the visible world of an invisible life**".
- In its modernist instantiation, this moment of insight unveils the hidden structures of the real. At the same time, the **spiritual affinities** and **secret intimations** of this moment induce wonder without necessarily being otherworldly.
- The epiphany becomes the **focus** and the **structural device** of the modernist story form that distrusts plot and elements of (chronological) narrative sequence.



Joyce's most important contribution to the theory and technique of the modern narrative is his notion of epiphany, which is variation on the romantic moment of insight into the nature of reality and experience. And so this is a breakaway for example from Wordsworth's passionate desire to see into the life of things that is at the heart of the romantic moment of insight seeing to the life of things, moving away from that we are talking about the life of things being represented alternately. So Robert Langbaum defines the romantic epiphany as a manifestation in and through the visible world of an invisible life.

In this modernist instantiation, this moment of insight unveils the hidden structures of the real at the same time the spiritual affinities and secret intimations of this moment induce a sense of wonder without necessarily being otherworldly. So this is where we will start our discussion of magical realism. Magical Realism is not really moving away from the worldly from the mundane it is not a recourse into or resorting to the mystic.

It is seeing the ordinary through the eye of the child everything ordinary suddenly becomes marvellous. We are inducing a sense of wonder a childlike wonder to everyday mundane happenings. The epiphany becomes therefore, the focus and the structural device of the modern short story form and this type of writing the; which is symptomatic of the modern era distrusts any structured plot and elements of chronological narrative sequence.

So with this we come to the end of this module and today's lecture, I will meet you with a new module and another round of discussions in our following lectures. Thank you.