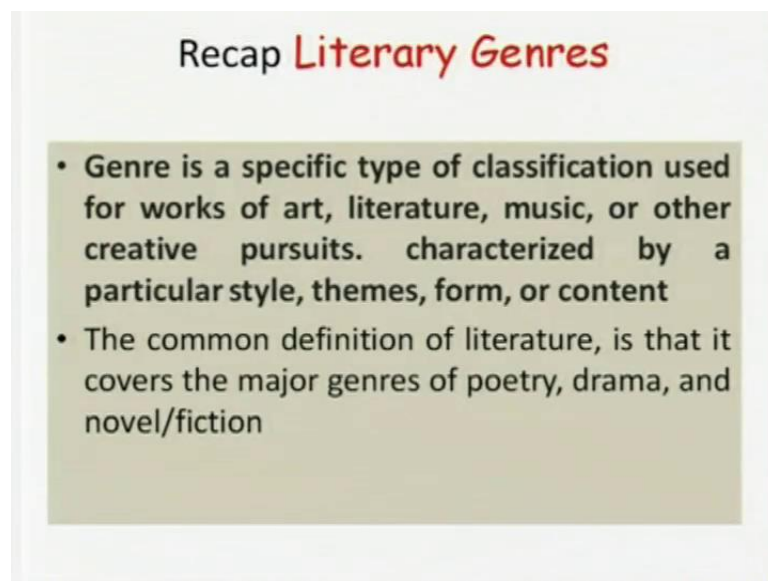


English Language and Literature
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Lecture - 24
Literary Genres
Short Story

Hello and welcome back, we are in the national program on technology enhance learning n p t e l. This lecture series are meant for engineering students, and we are in the lecture series on literature language. I am Krishna Barua, I have been giving lectures on the module on genres; this is the fifth lecture of the module. And today, we are going to do on the genre of the short story. Before proceeding to the lecture concerned, let us have a recap of what we had done in the last few days.

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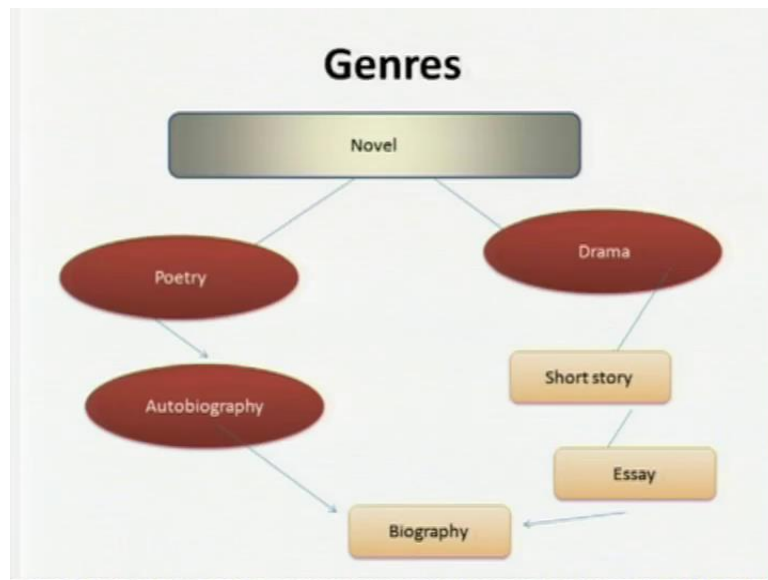


Recap *Literary Genres*

- **Genre is a specific type of classification used for works of art, literature, music, or other creative pursuits. characterized by a particular style, themes, form, or content**
- **The common definition of literature, is that it covers the major genres of poetry, drama, and novel/fiction**

As we have seen, genre is a specific type of classification used for works of art, literature, music, or any other creative pursuits. And, this is the common definition of literature, is that it covers the major genres of poetry, drama, and novel, and fiction.

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In short, we can see that there are about 7 genres novel, poetry, drama, autobiography, biography, short story, and the essay.

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Recap
Literary Genres 4 .Lecture 1: The novel.

- is about ***the essentials of storytelling*** ,about **narrating a tale or a story**, factual or fictional
- the pattern, **form and content, design and representation** and the rhythm of story and plot, character, incident that goes beyond the story telling !

In lecture 1 if you remember, it was about the essentials of storytelling; especially we started with the novel, which was also a form of narrative art, and how you tell a story, factual or fictional, and the different techniques which are involved in it.

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Recap
Literary Genres 4.
LECTURE 2: Poetry

What are poetic devices

↓


- is there rhythm in the arrangement of words
- What kinds of comparisons (metaphors or similes) do you use?

↓

Well, when we went to the next lecture, which was on poetry, we have found that there are as many poetic devices, as many techniques, as much of exploration of this genre. And where you use a lot of figures of speech, and arrangement of words, rhythm, music in exploring it.

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Literary Genres 4.
LECTURE 3 : Drama



an art form that is **meant to be performed**

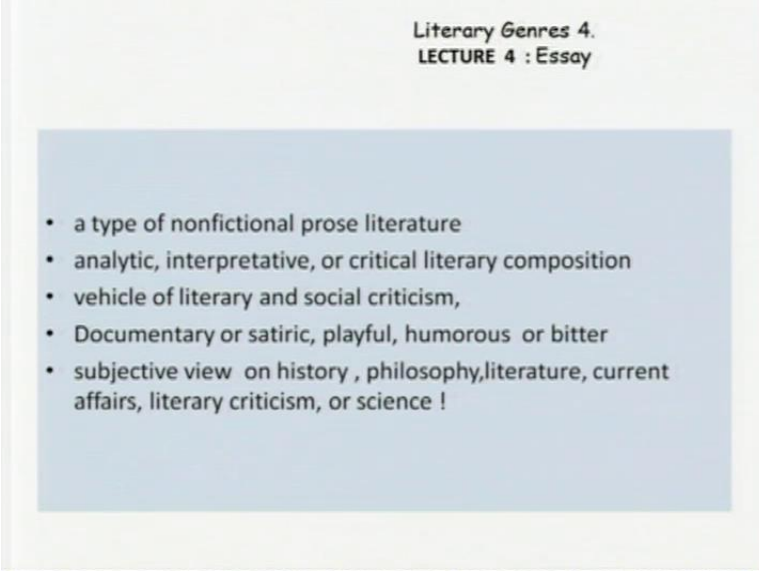
- collective experience; collaborative effort of design and stagecraft. The cumulative efforts of author, director, actor, technicians ,lights and props
- **music and dance are integral parts of drama**

recreate the flow of human life before a live audience in a specific place

And, when we came to drama, we found that it was a performative art all together, and it was a art form to get a with the form, which could be said to be collective at the same time collaborative, because there was so many people involved in it, there was a

directory, author, actor, technicians, not only of the person, who writes the scripts, the dramatist. So, we have to see that, it is how the life is in acted.

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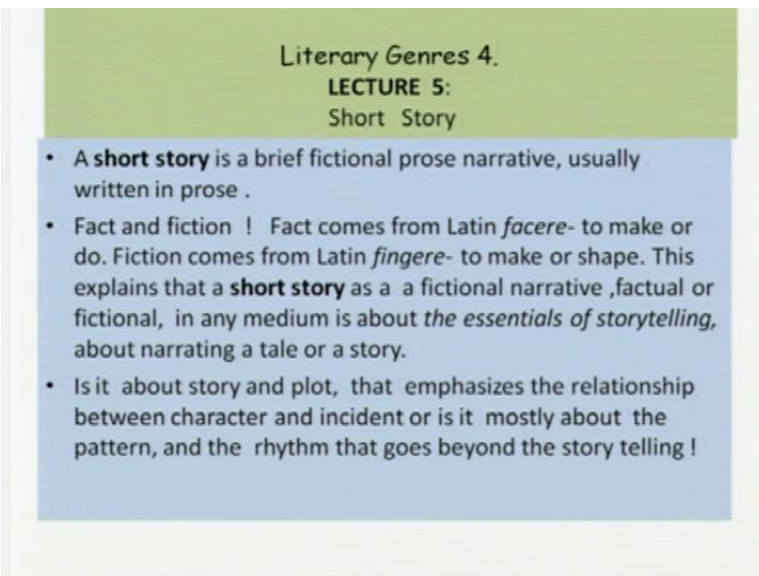


Literary Genres 4.
LECTURE 4 : Essay

- a type of nonfictional prose literature
- analytic, interpretative, or critical literary composition
- vehicle of literary and social criticism,
- Documentary or satiric, playful, humorous or bitter
- subjective view on history , philosophy,literature, current affairs, literary criticism, or science !

Well, last time we did the essay, which is the more prose form of a genre. At the same time, we find that it deals with criticism, it deals with literary criticism; it deals with documentary or satiric, playful, humorous or bitter, and has definite views on history, on philosophy, literature etcetera.

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Literary Genres 4.
LECTURE 5:
Short Story

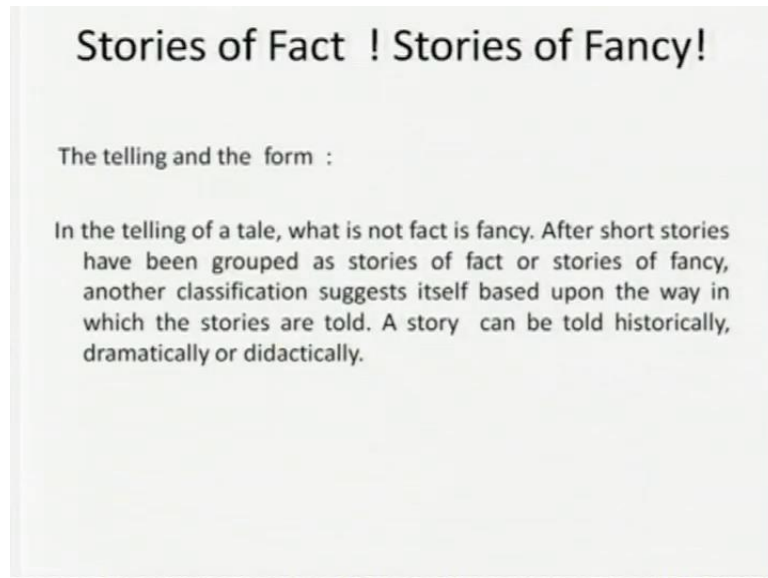
- A **short story** is a brief fictional prose narrative, usually written in prose .
- Fact and fiction ! Fact comes from Latin *facere*- to make or do. Fiction comes from Latin *fingere*- to make or shape. This explains that a **short story** as a a fictional narrative ,factual or fictional, in any medium is about *the essentials of storytelling*, about narrating a tale or a story.
- Is it about story and plot, that emphasizes the relationship between character and incident or is it mostly about the pattern, and the rhythm that goes beyond the story telling !

So, we are today in lecture 5 of the module on literary genres, which is the short story. I do believe each one of you, have read a lot of short stories, and if you have liked a short story, you must have, it may have stayed in your mind. So, let us see, what makes a short story. A short story is definitely a brief fictional prose narrative, usually written in prose, but I have concentrated on this, usually written in prose. Now, we have the poetic short story, when we go into poe again, when we go into different writers who have experimented with the form, the short story can be in a different form altogether. Well, so this makes us come to the concepts of fact and fiction.

Well, when we look into the etymological meaning of fact, it comes from the Latin *facere* to make or do, so you make it, you manipulate it. Fiction comes from Latin *ingere* to make our shape. So, both these are closely interrelated. This explains that a short story or a novel if you want to talk about it, as a fictional narrative, it can be factual or it can be fictional in any medium. But, this is the midpoint about it; it is about the essentials of storytelling, about narrating a tale or a story. So, when we are talking about a tale, we are going back into the ages, All right. Because, human history shows that does not it, that every region, every place has a tale to shape.

So, when we talk about the short story is it about the story, is it about the plot, that emphasizes the relationship between character, incident or is it mostly about the pattern, and the rhythm that goes beyond the story telling. Well, as you have seen in all these lectures that we have done in this module, that there are two things that we have to realize when we are doing module on literature language, one is the manner; one is the matter of the text. The manner is the technique, and the matter is the content, a thematic content.

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Well, so when we talk of stories of fact, stories of fancy, how is it being told, the telling and the form? In the telling of a tale, what is not fact is fancy, is not it. After short stories have been grouped as stories of fact or stories of fancy, if we want to group them together, another classification suggests itself, based upon the way in which the stories are told. A story can be told historically, all the historical situation can be told about the documentary of the facts which way presented in the story, or it can be told dramatically with a lot of things going to a climax like in a drama, or it can be didactic, when it gives a lesson at the end of it.

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- **As a matter of fact, even the briefest consideration of the history of literature should be sufficient to convince us that the short story, far from being a distinctive product of the nineteenth century, is the oldest form of literature, from which all other literary types, with the exception of the lyric and the critical essay, have developed in the course of time.**

As a matter of fact, even the briefest consideration of the history of literature, just now I had told you about that ((Refer Time: 06:52)), that a history of literature should be sufficient to convince us that the short story, far from being a distinctive product of the 19th century. Many people say that the term came into existence only in the 19th century, but we have listen to doubt about that, because it is the oldest form of literature, just now I told you it goes bit back to, you do not know which age, when people use to tell tales to one another. From which all other literary types, with the exception of the lyric and the critical essay, have developed in the course of time. So, we go back to the oral tradition, is not it.

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Oral tradition begins with the first human family; and it is to this first oral tradition that we look for the genesis of the short story. Anthropologists assure us that primitive man was endowed with substantially the same imagination, pride in achievement, curiosity, and love of excitement and novelty which characterize the average man today.

"There is no new thing that is not old."

In every culture, you find that the oral traditions are very, very strong. And people use to tell stories to while avoid a time or in the evenings while by the fire. Oral tradition begins with the first human family. And it is to this first oral tradition that we look for that genesis of the short story. I think will end with this, let us see, how we end this lecture. And we will see that, anthropologists assure us that primitive man was endowed with substantially the same imagination, pride in achievement, curiosity, and love of excitement, and novelty which characterize the average man today. This I have taken from cooper's essay on the short story, and where he has said that there is no new thing that is not old, and on bigger statement, is it not?

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- **We find the great epics, the Chanson de Roland, Beowulf, the Odyssey, and the Iliad, developing from ballad cycles,** were merely short stories in rhythmical form, rested ultimately upon a basis of prose narrative oral short stories.
- In our earliest histories we find that the art of telling stories had reached a point where the existence of fully developed cycles of spoken stories is taken as a matter of course.

Well, so when we go back right to the meaning of the short story, as a form or as a genre, as such. We find that it is not only the 19th century you know, terminology of the term which came into effect, but it was from the great epics, the Chanson de Roland, Beowulf in the Anglo-Saxon tradition, the Odyssey, and the Iliad, developing from ballad cycles. And these epics themselves again developed from the ballad cycles were merely short stories in rhythmical form, they were told in the form of furze or in the form of reputations, rested ultimately upon a basis prose narrative oral short stories, and that again gave place to the stories or the oral short stories.

So, in earliest histories we find that the art of telling stories had reached a point, where the existence of fully developed cycles of spoken stories is taken as a matter of course. So, this become cycles of telling and retelling, and again being transmitted to another one, again going to another region.

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- **The modern short story form emerged from oral story telling traditions, the brief moralistic narratives of parables and fables, and the prose anecdote, all of these being forms of a swiftly-sketched situation that quickly comes to its point.**

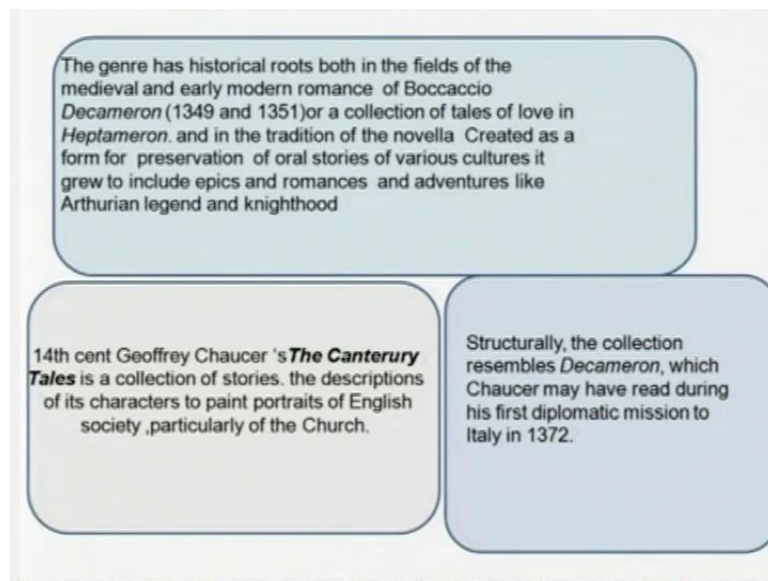
So, when we come to the 19th century or to the modern short story form, it emerged from the oral story telling traditions, definitely. And the brief moralistic narratives of parables, which are have no authors you can say, which have been going on from generation to generation. Fables which are associated with the land, with the river we believes and a prose anecdotes, when we try to sometimes talk about a story, which has some sort of a moral connotation, all of these being forms of a swiftly-sketched situation that quickly comes to the point.

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- Fables succinct tales with an explicit "moral," in the 6th century BCE by a Greek slave named Aesop. These ancient fables are today known as Aesop Fables
- The other ancient form of short story, the anecdote was popular under the Roman empire .Anecdotes functioned as a sort of parable, a brief realistic narrative that embodies a point.

Well, so when we looked at fables like Aesop fables, many of you must be familiar with them. They do have explicit moral in the 6th century BCE by a Greek slave named Aesop. These ancient fables are today known as Aesop fables, All right. More or less, they talk about the connection between the way we conduct ourselves with the animal world, and things we learn from the natural sciences. The other ancient form of short stories, the anecdote was popular under the Roman Empire. Anecdotes functioned as a sort of parable, a brief realistic narrative that embodies a poem.

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Well, so we are looking into the background of this genre, whether it is a modern genre or is it something, which was there with its historical roots? So, let us see what we have here, the genre has historical roots both in the fields of the medieval and early modern romance of Boccaccio *Decameron*. *Decameron* has been said to be almost in the 14th century as to be the precursor of the modern short story. They or they were a collection of tales of love in *Heptameron*, and in the tradition of the novella, we had already done the novella in the novel module.

Created as a form for preservation of oral stories of various cultures, it grew to include epics, and romances, and adventures like Arthurian legend and knighthood. So, you see that is almost the landmark, the *Decameron* in which Boccaccio had written his tales, and it led to so many influences which came after it. Well, we come to England 14th century Geoffrey Chaucer's, the *Canterbury tales* specially the introduction.

The Canterbury tales is a collection of stories, the descriptions of his characters, where to paint portraits of English society, particularly of the Church, how they were going on a pilgrimage to Canterbury, and each of the pilgrims where being given a description. Structurally, when we look at Chaucer's Pollok to the Canterbury tales, we find that it resembles that the Decameron allot, and this may have been because of Chaucer's trip to Italy in 1372, he may have had access to the Decameron.

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- **With the rise of the novel, the short story evolved in a parallel tradition. The character of the form developed particularly with authors known for their short fiction, which acknowledged the focus and craft required in the short form.**

So, when we see the novel, side by side the short story. With the rise of the novel, the short story evolved in a parallel tradition, that was else we have done in the past lectures, that it had become more or less in the 17th century, in the 18th century, and again in the 19th century that the novel took on it is base. The character of the form developed particularly with authors known for their short fiction, which acknowledged the focus and craft required in the short form.

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- [Rudyard Kipling](#) published short story collections [Plain Tales from the Hills](#) (1888). [The Jungle Book](#) (1894). In 1892
- [Arthur Conan Doyle](#) brought the [detective story](#) to a new height with [The Adventures of Sherlock Holmes](#).
- [H. G. Wells](#) wrote his first [science fiction](#) stories in the 1880s.

Let us go to Rudyard Kipling, when he published a short story collection in 1888, plain tales from the hills; the jungle book for children mostly in 1894. Then we had the detective stories of Arthur Conan Doyle, the adventures of Sherlock Holmes. H. G. Wells wrote his first science fiction stories in the 1880s, so that was in the 19th century.

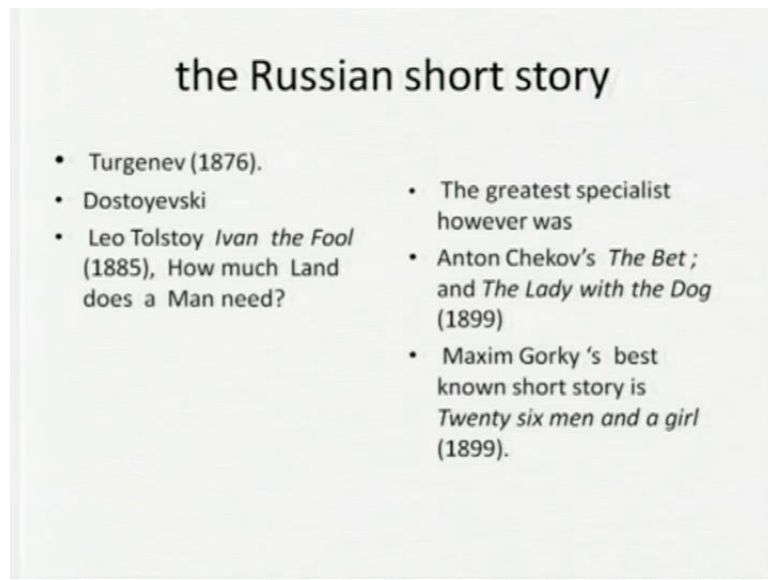
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genre of "short story".

- In 1884, Brander Matthews in *The Philosophy of the Short-Story* named the emerging genre of this short fiction as "short story".

And this genre of short story actually the name was being given by Brander Matthews in 1884, in the philosophy of the short story named the emerging genre of short fiction, as for the first time, the short story.

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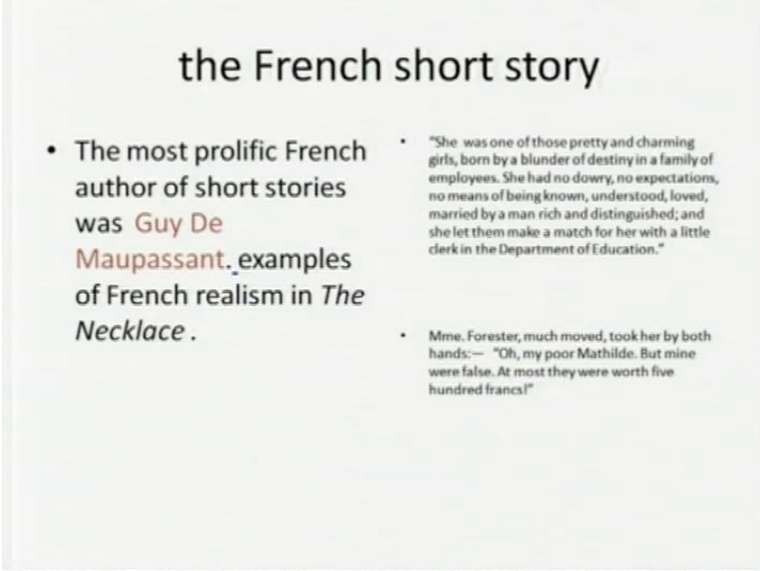
Well, when we do the short story, we cannot ignore the Russian angle. The Russian literature is famous for it is short stories, not only for it is novels. We have great giants, icons in these short fiction genres, especially in the short story. In 1876, you find Turgenev of started writing his short stories; collection of short stories which completely amaze the world of course, people read it more in the translations. There was immense popularity of the translated stories. Then we have Dostoyevsky, which is dark narratives of passion, as well as of redemption.

Then we have supposed to be one of the greatest writers of this genre Leo Tolstoy, especially he is a short story, how much land does a man need, which every school boy I think has to read in his school syllabus. So, all this was in the end of the 19th century, but the greatest specialist in the Russian scenario was Anton Chekov's, and people who end they specialize in this craft are always being compared to a Chekov's of Ireland or a Chekov's of America. So, it is as if he is the four runner of the short story, as if he is the master cast men of the, he was the master cast men of the short story.

I hope, you will read some of his stories, specially the bet and the lady with the dog in 1899. All of these were written almost there on the end of the 19th century. We have at the same time Maxim Gorky, All right, who was writing his novels, at the same time his short stories. And all these writers that we have mentioned here, whether we have mentioned Tolstoy or Chekov or Maxim Gorky had equally excelled in the novel form

genre. And Maxim Gorky's best known short stories twenty six men and a girl. Well, when we talk after Russian angle, at the same time we find equally prolific is that of the French short story, so this is the continental angle.

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the French short story

- The most prolific French author of short stories was **Guy De Maupassant**. examples of French realism in *The Necklace* .
- "She was one of those pretty and charming girls, born by a blunder of destiny in a family of employees. She had no dowry, no expectations, no means of being known, understood, loved, married by a man rich and distinguished; and she let them make a match for her with a little clerk in the Department of Education."
- Mme. Forester, much moved, took her by both hands:— "Oh, my poor Mathilde. But mine were false. At most they were worth five hundred francs!"

And the most prolific French author of short stories, I have almost not mentioned the other writers of the short story, but it was Guy de Maupassant, who had you know dominated the entire scene of the French short story, not only of the French short story, but of the entire, you can say of the domain of the short story. Specially, the examples of French realism in the necklace, this is supposed to be, the necklace is supposed to be the perfect short story ever written. And if you read that short story, you will find that it tells about all the elements which should be there in a short story.

And, the beginning, the end, the twist in the end, which comes as the surprise, the poignancy, the patterns, which is there about a small family, how they work hard for something which they had not known. And this is how the story begins about Mathilde, she was one of those pretty and charming girl, born by a blunder of destiny in a family of employees is very middle class, very poverty sticking. She had no dowry, no expectations, no means of being known, understood, loved married by a man rich or distinguished.

And she let them make a match for her with a little clerk in the department of education; this is how this story begins. And a lot happens in the story, where she goes to a party,

borrowed a necklace from her rich friend, and the necklace gets lost, and how she works for ten years for that lost necklace, because the question of pride, integrity everything is there. And she comes to return it, and at the end when she comes to return it, her rich friend much more she could not recognize her, because the tool of the suffering years had made her look old and haggard.

And she was surprised, then she said that was a diamond necklace took her by both hands, my poor Mathilde, but mine were false, that necklace that you have worked for so long, it was a false necklace, it was an artificial necklace, utmost there were what five hundred francs. So, this ending, it is something which amazes people, surprises people with its poignancy of effect.

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In the United Kingdom

- periodicals, *Harper's Magazine* and *Story Teller* contributed to the popularity of the short story.
- Hector Hugh Munro (1870–1916), also known by his pen name of *Saki*
- P.G. Wodehouse
- Jeeves in 1917.
- Agatha Christie
- Graham Greene 1929 and 1954.
- Daphne Du Maurier wrote suspense stories like 'the Birds' (1952)

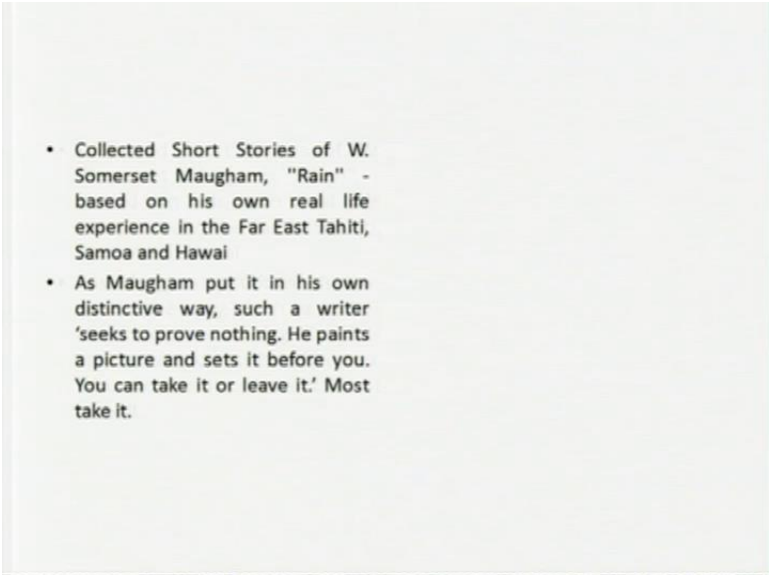
Well, in the same line, if we look into in the United Kingdom, how the short story genre had flourished. We see that the periodicals, which we had mentioned in the last lecture about essay, Harpers magazine, and a story teller, and many others were really contributed to the popularity of the short story. The reading public had leisured to read, and at the same time, they were not they did not have that enough leisure to read a full novel. And it was the short story, which was circulated in the magazines, and we find that a lot of people started writing.

So, we find Hector Hugh Munro also known by his pen name of Saki, became one of the most famous writers. We will discuss, take an example of a short story towards the end

of this lecture. We have during this time P. G. Wodehouse; I think many of you have read his short stories. The famous character Jeeves in 1917, which became almost an iconic figure than Agatha Christie with her short stories of the deductive series; Graham Greene, which is adventure, as well as of his representation of things which were exotically from 1929 and 1954.

And romance took a different form with Daphne Du Maurier, who had with a novels like Rebecca, and so, who wrote suspense stories like, the birds; I think many of you may have seen the film, which ((Refer Time: 21:03)) probably had directed in the beginning of I think in the 60s, the film was made out of this short stories. So, these were some of those, who had taken different ways to write the short story.

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- Collected Short Stories of W. Somerset Maugham, "Rain" - based on his own real life experience in the Far East Tahiti, Samoa and Hawaii
 - As Maugham put it in his own distinctive way, such a writer 'seeks to prove nothing. He paints a picture and sets it before you. You can take it or leave it.' Most take it.

Well, we cannot, but grateful attention, if when we go to the United Kingdom to the short stories of William Somerset Maugham, and specially his collected short stories, which are based on the south sea experiences in Samoa, in Hawaii, in the Far East Tahiti. And there was one short story which even, I can recollect even now, which was, Rain based on his own real life experience. As Maugham put it in his own distinctive way, such a writer seeks to prove nothing. So, he had his own way of saying, what a short story writer should be. He says we do not have to prove anything; he paints a picture and sets it before you. It is something like a visual art, he will give a graphic detail or he will

show the picture before you. You can take it or leave it, most take it, so very ((Refer Time: 22:14)).

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In Ireland

<p>The Happy Prince by Oscar Wilde</p> <ul style="list-style-type: none">• "High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt."	<ul style="list-style-type: none">• James Joyce published his short story collection <i>Dubliners</i> in 1914.• depiction of Irish middle class in the early years of the 20th century.• The initial stories in the collection are narrated by child protagonists, and as the stories continue, they deal with the lives and concerns of progressively older people. This is in line with Joyce's division of the collection into childhood, adolescence, and maturity.
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Well, so we cross over to Ireland, again at the main of the short story, the famous short story, the happy prince by Oscar Wilde, it begins like this. It is almost on the fairy tale, you know the fairy tales of grime in Germany; I had not mentioned it here. Those are also tales; those are also short stories, which have written before, I mean the tales, which came before the short story, as a genre came in, in the 19th century. So, this happy prince is almost retailing of a fairy tale, and where it begins with a part of sculpture, high above the city on a tall columns to the statue of the happy prince.

He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword hilt. So, this is a verbal short story, which tells about the meaning of happiness, the meaning of fantasy, the meaning of reality. Closely follow after that is James Joyce, who published his short story collection *Dubliners* in 1914. Well, James Joyce is known for his great modern novel *Ulysses*, but you find that here in his collection of tales, which comes from the childhood to adolescence to youth to maturity, it is a different sort of the stream of consciousness method that he had employed.

And of the epiphany of the moment of the meaning of the movement or of the mood, that he wants to show in the protagonists of his stories. Mostly, it is about Irish middle class

in the early years of the 20th century. So, you find this is the connection between Chaucer's prologue to Canterbury tales, which was the portrait of the 14th century England and the search in the society. Here, in James Joyce Dubliners, the tales one by one, they are telling you about the ((Refer Time: 24:20)) of societal life may be, about individual lives, psychological life whatever.

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Yeats said O'Connor was "doing for Ireland what Chekhov did for Russia",

- "A good short story must be news," Frank O'Connor, .
the story should ring "with the tone of a man's voice, speaking". conversational ease, effortless flow, the intimacy and familiarity of the oral tradition with a Chekhovian objectivity.
- I write my stories as though they were lyrics ... I like to get the essence, the spirit of a story down in about four hours – in any old rigmarole (I've got to catch it like a poem). And then I polish it endlessly.

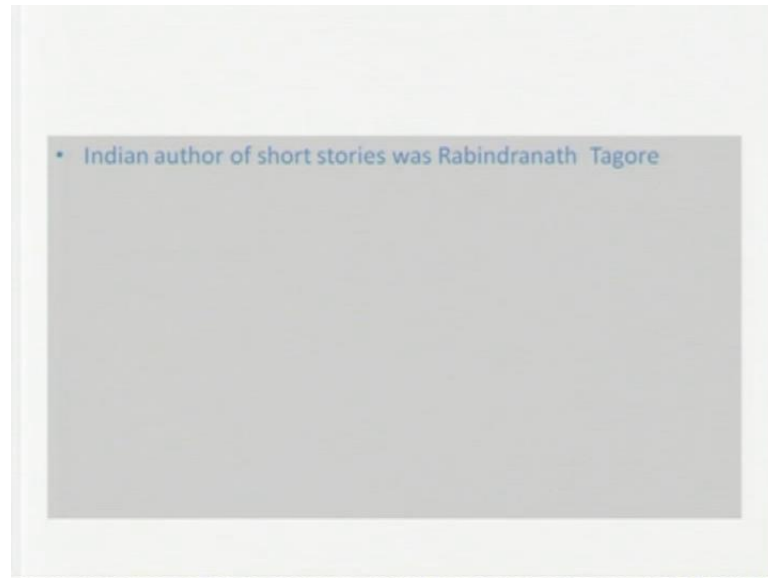
When we have Frank O Connor again in Ireland, and Yeats said, an Irish poet he said, O Connor was doing for Ireland what Chekhov did for Russia, remember Chekhov. And I had told to Chekhov goes on coming as comparison, whenever say short story form is being explored. And Frank O Connor said, that a good short story must be news, the story should ring with the tone of a man's voice, speaking, he should have that, the connection with reality, with life. It should not be something which is too far removed from reality.

And therefore, he concentrated on the conversational ease, that there should be a sort of a dialogue between the men, what is being said, and what is being told. And an effortless flow which is not necessary the medium or the manner, in which the novel takes on, and the intimacy, and familiarity of the oral tradition with a Chekhovian objectivity, very beautifully put. He said that, they has to be that intimacy, and that is a sort of familiarity in the short story form, which comes with a sort of objective way of looking at live.

And this is what Frank O Connor had said, I write my stories as though they were lyrics, I like to get the essence, the spirit of a story down in about four hours, in any old

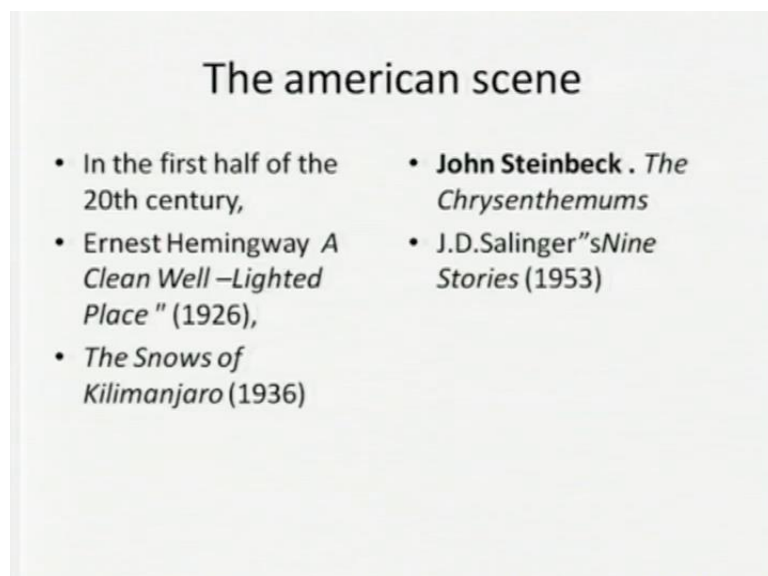
rigmarole. I have got to catch it like a poem, and then I polish it endlessly. So, this let us question, what is the poem? A short story is the poem, which also carries the epiphanic movement, and it also has that the way that we like to see the poem.

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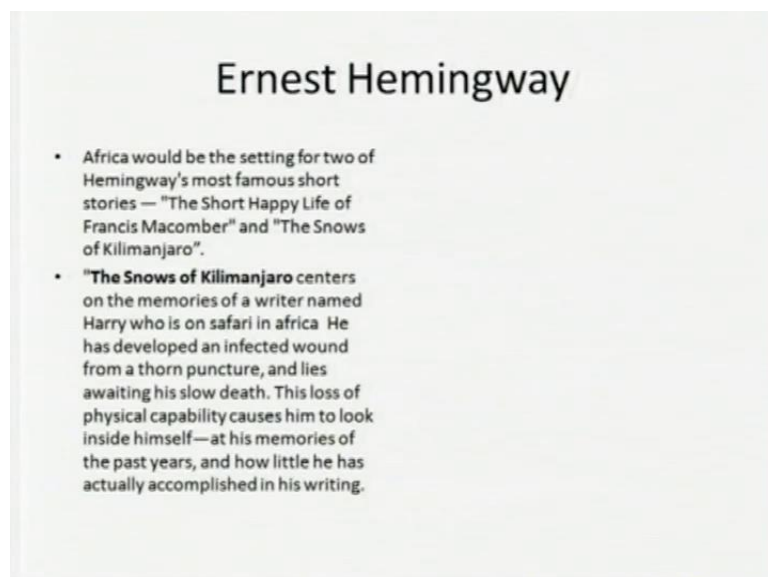
Well, when we come to India, we know that apart from all the other short stories which have written regionally, those of Rabindranath Tagore in Bengali were known for it is classic ending. Foremost like Maupassant's the necklace, and many others of the Irish short story writers.

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So, let us go into across Deccan, across the ocean All right. And we go into the American scene, in the first half of the 20th century we find that, who dominates the scene Ernest Hemingway, noble laureate not so much for the way that he had written his novels. The old man and the sea, and you may have known all his novels, which were known for his narrative style. The same way he was known for his short stories, the collection, a clean well lighted place 1926, snows of Kilimanjaro, the most well known short story or short novel or you can call it of Hemingway; and John Steinbeck, the Chrysanthemums and J. D. Salinger's, the nine stories, to all this whether giants in their feeds.

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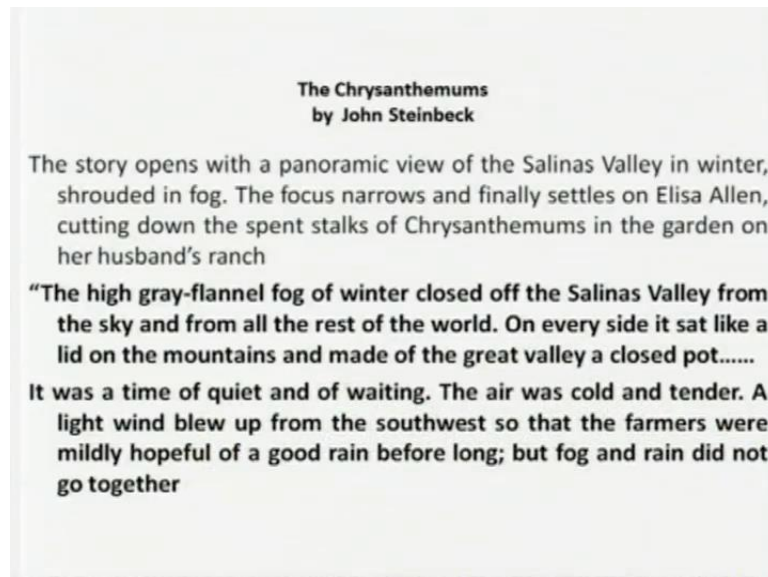


Ernest Hemingway, we find that most of his short stories, not most, some of them. Africa would be the setting for two of Hemingway's most famous short stories, the short happy life of Francis Macomber, and the snows of Kilimanjaro. The snows of Kilimanjaro has been made into a film I believe to, centers and the memories of a writer name Harry, who is on a safari in Africa. And he has use the theory of implication, the entire the style of the short narrative which short sentences, short words to full form in this short story.

And where it tells about the story of this writer Harry, who has an infected wound from a thorn puncture, and this loss of physical capability causes him to look inside him. So, there is in introspection about, what he had done as a writer, and his memories of the past years, and how little he has actually accomplished in his writing. So, what is

important in this short story, in the snows of Kilimanjaro is the dominating metaphors of snow, and after hyena and the sense of infection, the metaphor that has been show over here. So, it is almost like a biological trap, the way that the biological, natural world traps you into a sort of fur tic or into a sort of decay.

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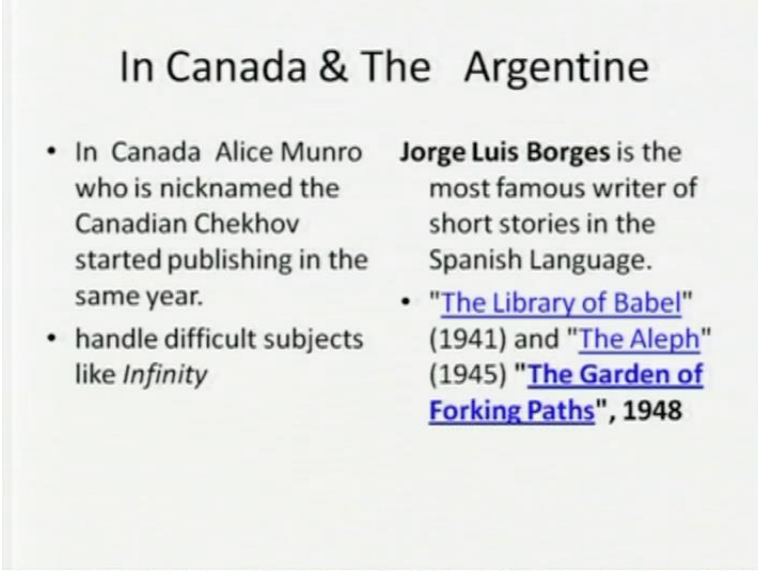


Well, one of the most well known like, we had done the necklace of Maupassant, and the snows of Kilimanjaro of Hemingway, we have the chrysanthemums by John Steinbeck cannot a noble laureate. Here, this is the chrysanthemums, it is more the naturalistic bent of the narration. The story opens with a panoramic view of the Salinas valley in the west in California in winter, shrouded in fog. The focus narrows and finally settles in house wife Elisa Allen, cutting down the spent stalks of chrysanthemums in the garden on her husband's ranch. So, there is a lot of contrast over here, it is almost that the meaning of the American dream being questioned over here.

The meaning of the determinism, as well as materialism against naturalism, against essence meaning of a sense, and it opens with a beautiful description after fog of winter, closed up to Salinas valley from the sky, and from all the rest of the world. On every side it sat like a lid on the mountains and made of the great valley a close pot, it was a time of quiet and of waiting. The air was cold and tender, just note the way the descriptions are given. A light wind blew up from the southwest, so that the farmers were mildly hopeful

of a good rain before long, but fog and rain did not go together. So, this two contrasting symbols, fog and rain will be developed again in the latter half of this story.

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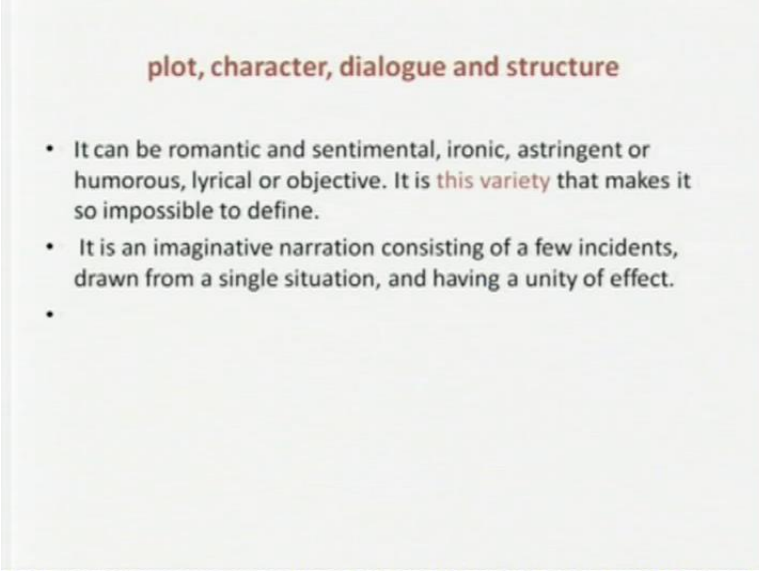


The slide is titled "In Canada & The Argentine". It contains two columns of text. The left column lists characteristics of Alice Munro, and the right column lists characteristics of Jorge Luis Borges.

In Canada	The Argentine
<ul style="list-style-type: none">• In Canada Alice Munro who is nicknamed the Canadian Chekhov started publishing in the same year.• handle difficult subjects like <i>Infinity</i>	<p>Jorge Luis Borges is the most famous writer of short stories in the Spanish Language.</p> <ul style="list-style-type: none">• "The Library of Babel" (1941) and "The Aleph" (1945) "The Garden of Forking Paths", 1948

Well, I am skipping over to different, different ways that this genre was been used. In Canada, we have the great Alice Munro, who is nick name again the Canadian Chekhov started publishing in the same year. We could see that see was known, how she could handle difficult subjects like in her story, infinity. I think we had come across Jorge Luis Borges even in our past lectures, most famous writer short stories in the Spanish language, specially the short stories that he wrote took on a distinctive form of multirealism like his collection, the library of Babel in 1941, the Aleph in 1945, the Garden of Forking paths in 1948. We can call them poems, we can call them the novel; we can call them the short story, and it is, and different form all together that he had experimented.

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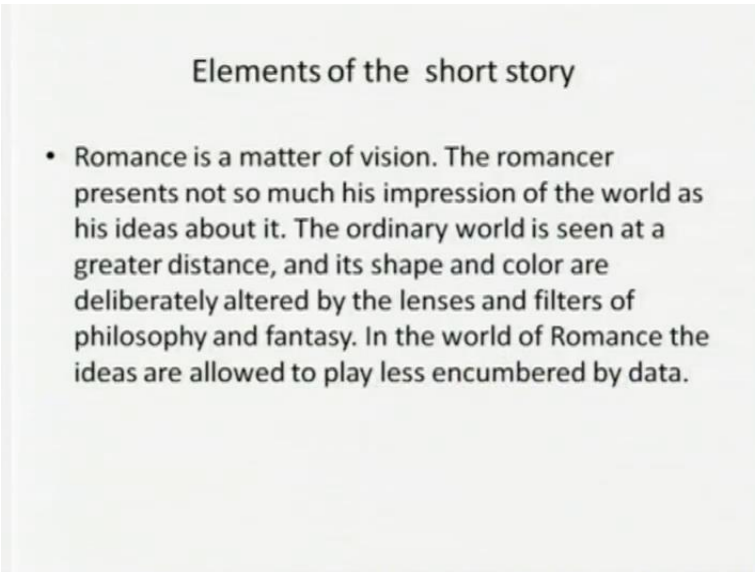


plot, character, dialogue and structure

- It can be romantic and sentimental, ironic, astringent or humorous, lyrical or objective. It is **this variety** that makes it so impossible to define.
- It is an imaginative narration consisting of a few incidents, drawn from a single situation, and having a unity of effect.
-

Therefore, when we had examined the short story, we have seen that plot, character, dialogue, and structure, is not it, can be romantic and sentimental, it can be ironic, it can be astringent or humorous, it can be lyrical or objective. It is this variety that makes it so impossible to define. Well, as one writer said, it is an imaginative narration consisting of a few incidents, drawn from a single situation, and having a unity of effect. So, as in drama, there has to be a unity, it should not be all lose hence going together, but there has to be a unity of effect.

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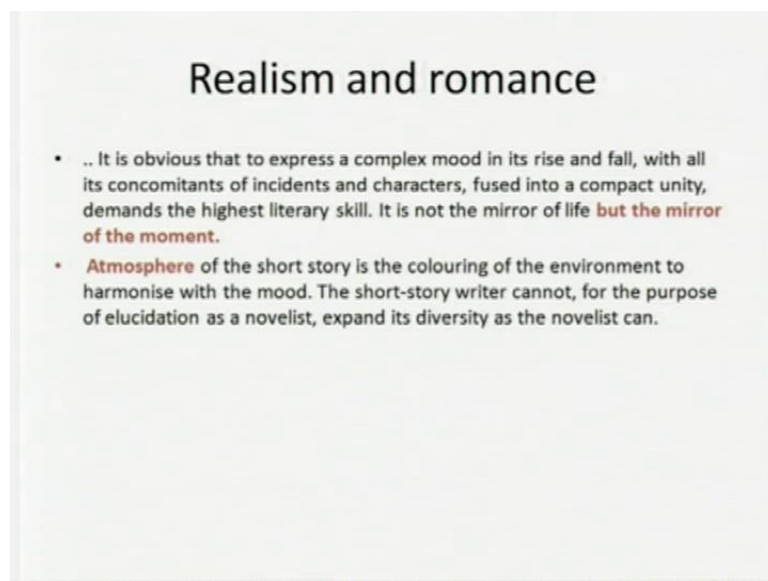


Elements of the short story

- Romance is a matter of vision. The romancer presents not so much his impression of the world as his ideas about it. The ordinary world is seen at a greater distance, and its shape and color are deliberately altered by the lenses and filters of philosophy and fantasy. In the world of Romance the ideas are allowed to play less encumbered by data.

So, let us come and see, what are the elements of the short story? There is the sense of wonder; this sense of romance has to be there, in a matter of vision. The romancer presents not so much of his impression of the world, as his ideas about it. So, this perspective which is there, about the way that he look at the ordinary world is seen at a greater distance like, Borges has done, ordinary events took on a magic by his own. A library took on different avenues of introspection, and it is shape and color deliberately altered by the lenses and filters of philosophy and fantasy. In the world of romance, the ideas are allowed to play less encumbered by data.

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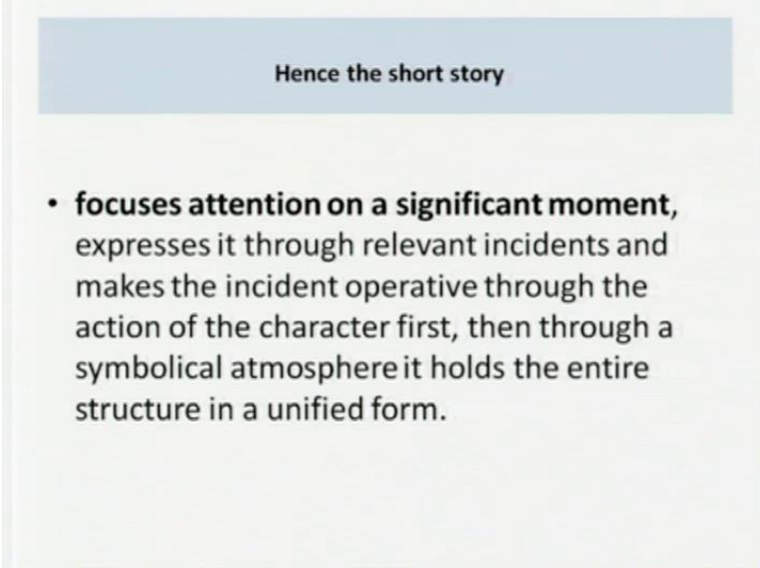
Well, so when we talk of this realism and romance, which are tenets which we have to examine, when we are doing the narrative form, whether in the post fiction, whether it is in the short story, whether it is in the epic form. It is obvious that to express a complex mood in it is rise and fall, with all it is concomitants of incidents and characters, fused into a compact unity, demands the highest literary skill, when you want to constrain it, when you want to put it into one small unit.

It is not the mirror of life, but it becomes the mirror of the moment. So, it needs lot of skin and a lot of cosmentation to make all these mood to come to a highest literary skin, inter compact unity. Therefore, as many have said, that mood and atmosphere after short story that the wonder, the wonder who should be there, I think this is also a element,

which you have to examine in the poem, when you read a poem, why does a poem touch you or how do you appreciate a poem.

Sometimes, you may like a poem, another may not like it, may reject it, same thing is about the short story either you take it or you never. So, the question of the deception, the reader response as you say about short story is that, it has to have that atmosphere or it has to have the mood, which is the coloring of the environment to harmonize with the mood. And the short story writer therefore, cannot for the purpose of elucidation as a novelist, expand its diversity as the novelist can.

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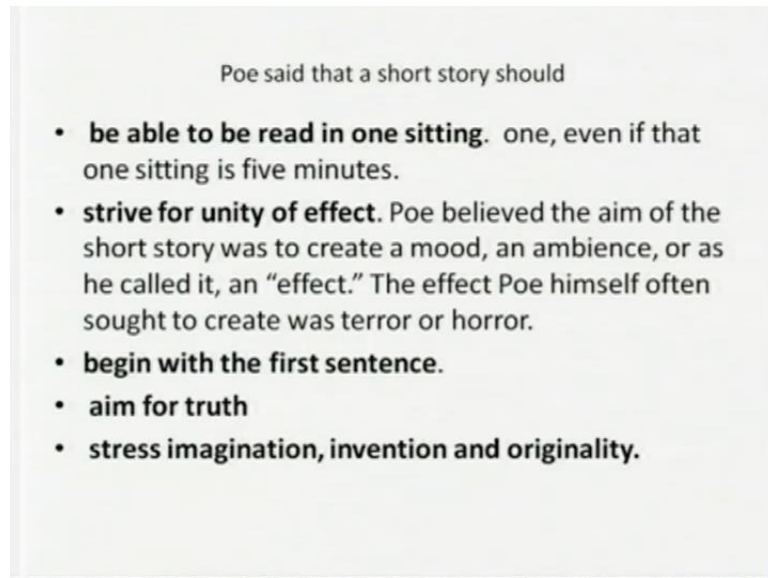


Hence the short story

- **focuses attention on a significant moment,** expresses it through relevant incidents and makes the incident operative through the action of the character first, then through a symbolical atmosphere it holds the entire structure in a unified form.

Hence that short story, focuses attention on a significant moment, expresses it through relevant incidents, and makes the incident operative through the action of the character first. James Joyce was a master aim doing this, I had told you about epiphanic moment did not I, and there, where he could talk about a magic of the moment of something which was special attention, which comes and goes. Then through a symbolical atmosphere, it holds the entire structure in a unified form.

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A Carl and Poe, who is also one of the great Crossman of the short story, said that a short story should, so these fact debatable points with at Carl and Poe, American short story writer, as well as a novelist. He led down some rules; he said that a short story should be able to be read in one sitting, one, even if that one sitting is 5 minutes, impossible is not that. Strive for unity of effect, he says it should have a unity of effect, just now who when I have said, that they should not be lose strengths, that talks almost of all the genres of literature, we do not have lose tense, just running around.

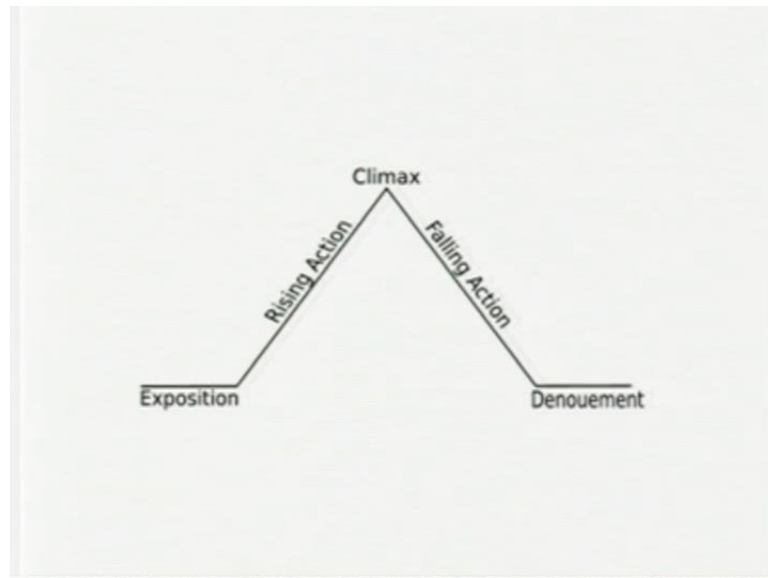
There is always a unity of effect, in whatever genre you were saying. The effect Poe himself often sought to create was terror or horror. His terror stories, horror stories always had that mood or the effect. Begin with the first sentence, the beginning sub short story that is why I had read out some of the beginnings of the short story, as I had read out in the novel form. The first ten sentences strikes the handle, aim for truth, and stress imagination, invention and originality.

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- It is impossible to formulate a set pattern for such an elastic literary type as the short story is. The variations are as numerous as human moods.
- There is the abrupt and dramatic opening situation or prologue; the unexpected complications, the tension leading to a climax, the resolution of the climax leading to the unfolding. But both the complication and the resolution must involve suspense or surprise.

Now, it is impossible to formulate a set pattern for such an elastic literary type as the short story is, variations are as numerous as human moods. There is the abrupt and dramatic opening situation, just like in a drama, remember we had done the triad of development, here to we do have sometimes. The opening situation or prologue, the beginning is so important, the unexpected complications, the tension leading to a climax sometimes, sometimes the resolution of the climate leading to the reversal of the action, but both the complication and the resolution must involve suspense or surprise. As we have seen in Maupassant's, the necklace ((Refer Time: 37:31)) that the surprise and thus climax came towards the end, not in the middle, as in a drama.

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So, you find it is almost like in a drama exposition, the raising action, climax, falling action, then the denouement, not so in the short story, sometimes the denouement may come in the climax, or the climax may come in the denouement.

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- the line of rising action along which the story climbs to the turning point, the crisis, or the climax; the line of falling action along which the story descends to its logical resolution. In life the element of chance does sometimes seem to figure, but in the story it has no place. If the ending is not the logical outcome of events, the reader feels cheated. This does not condemn, however, the "surprise" ending, so admirably used by O. Henry. The reader, in this case, admits that the writer has "played fair" throughout,

The line of rising action along which the story climbs to the turning point, which the story descends to its logical solution, but we have seen the question up to surprise ending, where it ago stories also have that. We have also in Maupassant, we have in chrysanthemums, I mean in Steinbeck, so admirably used by O. Henry. The reader, in the

sense admits the writer has played fair throughout. So, you cannot just say that this was, because the way, that it has been laid out, you have to follow the linear form of development.

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***The Open Window* by Saki. (H. H. Munro 1870 - 1916)**

- How it begins :
- "My aunt will be down presently, Mr. Nuttel," said a very self-possessed young lady of fifteen; "in the meantime you must try and put up with me."

And the last line
"Romance at short notice was her speciality."

Well, let us now look into some of the stories, which are so well known that they have become classics in the world, the open window by Saki. So, pen name of which was Munro towards the end of the 19th century, beginning of the 20th century, he had written. So, this is the famous short story, the open window how it begins, it talks about a visitor and now needs of the house hold, who plays the hose to the visitor, this is how the story begins. My aunt will be down presently, Mr. Nuttel.

Mr. Nuttel has come visiting to the house hold said a very self possessed young lady of fifteen, in the meantime you must try and put up with me, this is how it begins, the story. It is a ran down story, it said conversation between Mr. Nuttel, and the young lady of fifteen. And the last line clinches the story, romance at short notice was her speciality, you read the story then you will know, what an impression it has, what an impact it has, on the reader. This is one of the best known short stories of Saki.

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The Secret Life of Walter Mitty by James Grover Thurber

- James Grover Thurber humorist, and cartoonist. Famous for insightful, comedic explorations of everyday life, ***The Secret Life of Walter Mitty*** published in 1939 is one of James Thurber's most well-known and beloved stories

Then many of few must have read the secret life of Walter Mitty by James G Thurber, who is known as a humorist, and cartoonist, and famous for insightful, comedic explorations of everyday life. The secret life of Walter Mitty, it was published in 1939 is one of the west most well known and beloved stories. It is about protogonus, who is all the time day dreaming.

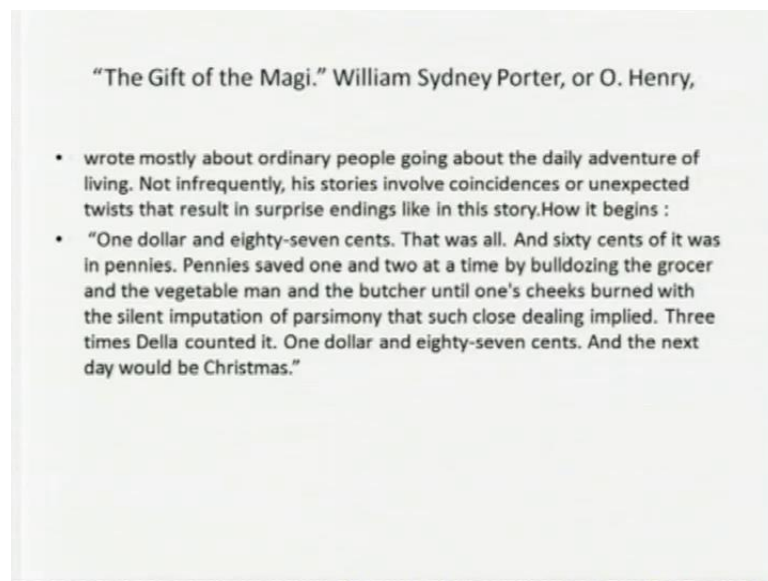
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- *Mitty's imaginary adventures over a two-day period, as the affable daydreamer.*
- "We're going through!" The Commander's voice was like thin ice breaking. He wore his full-dress uniform, with the heavily braided white cap pulled down rakishly over one cold gray eye. "We can't make it, sir. It's spoiling for a hurricane, if you ask me." "I'm not asking you, Lieutenant Berg," said the Commander.....
- "Not so fast! You're driving too fast!" said Mrs. Mitty. "What are you driving so fast for?"

And Mitty's imaginary adventures over a two day period, as the affable daydreamer, it begins like this. He is thinking of adventure and everything else. Well, actually his life is

very plebian; it is very, very rational, it is sometime which is down to ordinary. So, his things that he is the commanders voice was like thin ice breaking, his taking part in an adventure. He wore his full dress uniform, I am not asking you Lieutenant Berg, said the commander it goes on, and all of us sudden a voice comes in, that is Mrs. Mitty. Not so fast, you are driving too fast said Mrs. Mitty, what are you driving so fast for? So, you find humorous account of this, a story.

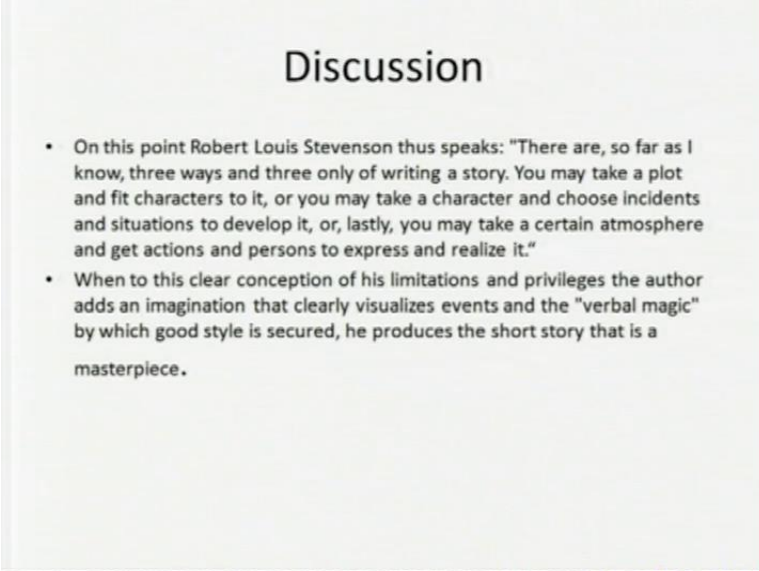
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Now, we had mentioned the gift of the magi by O. Henry. And here, this is the story, which is so well known with the rest, with the necklace, with the chrysanthemums, with all the rest that we have mentioned, it also stand on its own. O. Henry usually wrote about ordinary people going about daily adventures of living. Not infrequently, his stories involve coincidences or unexpected twist that result in surprise endings, like in this story.

It also begins like this, about how Della and her husband they are counting, they are not very well of. So, it is Christmas each one loves, the husband loves his wife, and the wife loves her husband so much. They want to give a surprise gift, and how they plan about it; and what comes to us than. This is the beautiful story very poignant and very beautifully crafted. Well, so when we have seen all this, I hope you have come to understand, what does short story is.

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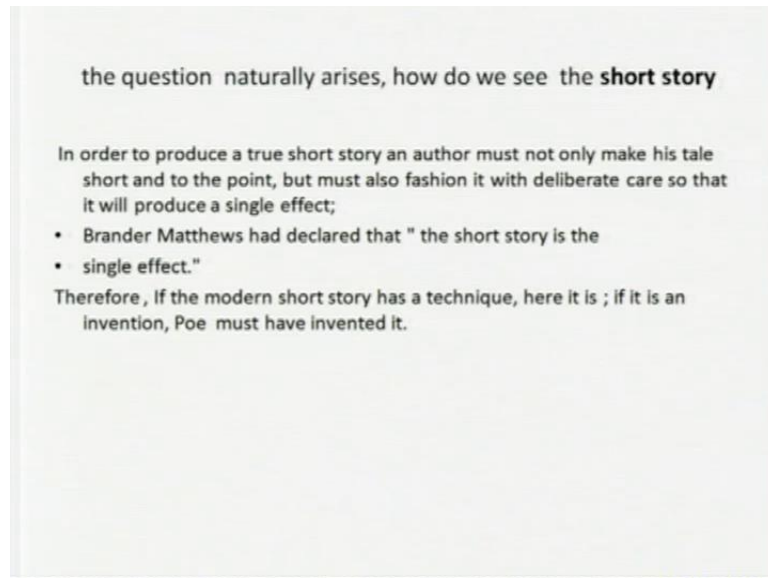
Discussion

- On this point Robert Louis Stevenson thus speaks: "There are, so far as I know, three ways and three only of writing a story. You may take a plot and fit characters to it, or you may take a character and choose incidents and situations to develop it, or, lastly, you may take a certain atmosphere and get actions and persons to express and realize it."
- When to this clear conception of his limitations and privileges the author adds an imagination that clearly visualizes events and the "verbal magic" by which good style is secured, he produces the short story that is a masterpiece.

And we have seen that, on this point Robert Louis Stevenson thus speaks, there are, so far as I know, three ways and three only of writing a story. You may take a plot and fit characters to it, or you may take a character, and choose incidents and situations to develop, or lastly you may take a certain atmosphere, and get actions, and persons to express and realize it. So, he says that, you can do it in three ways, when to this clear conception of his limitation and privileges, the author adds an imagination to all this you add an imagination, and the wonder, and the creativity, and originality that clearly visualizes events and the verbal magic, by which good style is secured, he produces the short story that is a masterpiece.

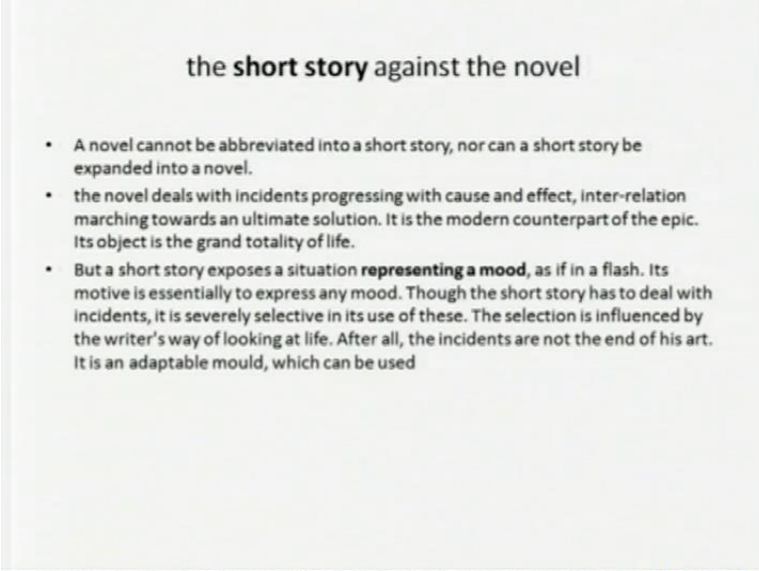
So, ultimately it rest to that magic, it rest to the imagination, as it is with the poem, as it is so in the drama, not so much in the essay. But, in the short story also, you have to have that something that elusive something, that magic, that originality whether in technique, whether in the end, the way the story closes, the way the characters I have told, the way it has been brought together that adds to be it to be a master piece.

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The question naturally arises, how do we see the short story, is not it. In order to produce a short story, an author must not only make his tale short and to the point, but must also fashion it with deliberate care, so that, it will produce a single effect. So, this is the most difficult thing. Hemingway had said that, this is the most difficult thing to bright simply, to write a simple short sentence, the same thing with a short fiction or with so the short story. Brander Matthews had declared that, the short story is the single effect. So, you have to have that single unity effect, somewhere which will carry it along. Therefore, if the modern short story has a technique, if at all, if it is here it is, if it is an invention, Poe must have invented it.

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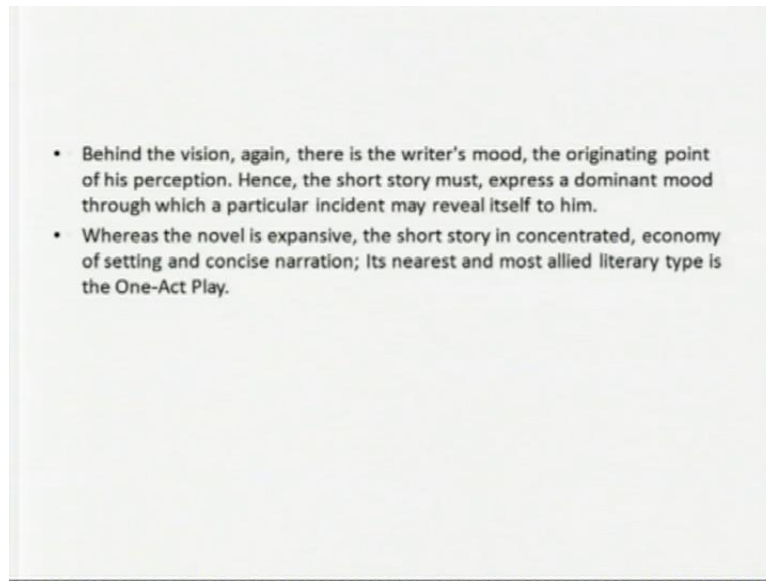


the short story against the novel

- A novel cannot be abbreviated into a short story, nor can a short story be expanded into a novel.
- the novel deals with incidents progressing with cause and effect, inter-relation marching towards an ultimate solution. It is the modern counterpart of the epic. Its object is the grand totality of life.
- But a short story exposes a situation **representing a mood**, as if in a flash. Its motive is essentially to express any mood. Though the short story has to deal with incidents, it is severely selective in its use of these. The selection is influenced by the writer's way of looking at life. After all, the incidents are not the end of his art. It is an adaptable mould, which can be used

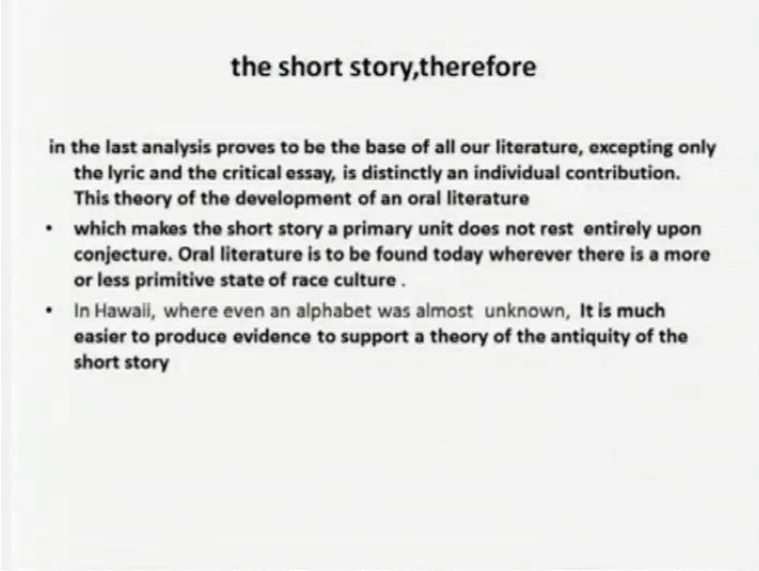
So, in the discussion, as we have discussed it parallelly, we have to see the short story against the novel. A novel cannot be abbreviated in the short story, nor can a short story be expanded into a novel. The novel deals with incidents progressing with cause and effect, and we have seen in the short story, the mood is what is important, is not it. It is the modern counter part of the epic; its object is the grand totality of life, not so in the short story. Because, a short story exposes a situation representing a mood, as if in a flash and its motive is essentially to express any mood. The selection is influenced by the writer's way of looking at life after all, the incidents are not the end of his art; it is an adaptable mould, which can be used.

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So, behind the vision therefore, is the writer's mood, the originating point of his perception ultimately, it looks into the perspective of the way you look. The point of a view, which is so important in the novel, we find that this is the perspective the way, the writer, the author, the short story writer, looks at his world, at his correctors at the moment. Hence, the short story must, express a dominant mood through which a particular incident may reveal itself to him. Short story is concentrated, economy of setting, and concise narration, it is nearest as most allied literary type is the one-Act play, when you compare the one act play with their full and drama, I think you can make a parallel comparison with the novel, and that of the short story.

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the short story, therefore

in the last analysis proves to be the base of all our literature, excepting only the lyric and the critical essay, is distinctly an individual contribution.
This theory of the development of an oral literature

- which makes the short story a primary unit does not rest entirely upon conjecture. Oral literature is to be found today wherever there is a more or less primitive state of race culture .
- In Hawaii, where even an alphabet was almost unknown, it is much easier to produce evidence to support a theory of the antiquity of the short story

The short story therefore, in the last analysis when we conclude this lecture, proves to be the base of all our literature, excepting only the lyric and the critical essay, is not it, is distinctly and individual contribution, each writer has it is own mould of presenting a short story. We have seen O. Henry, Saki, Maupassant, Hemingway, Steinbeck agor every one of them have their own way. We cannot say that his story Chekov or Dostoyevsky, they have their own way of writing a short story, which makes the short story a poem primary unit does not rest entirely upon conjecture.

Oral literature is to be found today, when we talk of oral literature, we cannot just go to the Middle Ages, and think that oral literature adjusted at that time. We think that oral literature is to be found today, wherever there is more or less primitive state of race culture. In Hawaii, there is an example, where at one time even an alphabet was almost unknown, it is much easier to produce evident to support a theory of the antiquity of the short story; you will find instances. Well, you go into some places like, in a tribal villages of in the north east of India, you will find that there are oral tales which are told, which captivate you by it is authenticity, and by it is style of narration, and by it is metaphors that I use.

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- If the search back to the beginnings of things, through the cycles of medieval tales to the ballads which have been preserved as the oldest fragments of the great body of pre
- historic oral literature, reveals not merely one method of telling stories or two, but every type of the short story, we have reason to believe that every type of the short story was to
- be found even in the earliest tales of all, the prose narratives from which the ballads developed.

If the search back, in concluding we had started with this ((Refer Time: 47:27)) that it goes back to the oral type of storytelling. If the search back to the beginning of things through the cycles of medieval tales to the ballads, which have been preserved as the oldest fragments of the great body of prehistoric oral literature, reveals not merely one method of telling stories or two. But, every type of the short story, we have reason to believe that every type of the short story was to be found even in the earliest tales of all, the prose narratives from which the ballads develops.

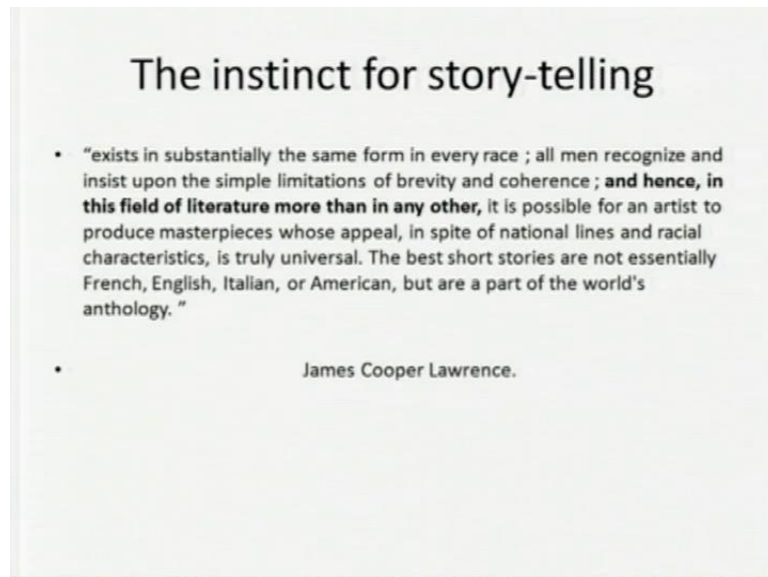
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- There can be no question as to the antiquity of historical and didactic methods of story telling, and the examples of " effect" stories in the most primitive literatures are numerous enough to warrant the conclusion that such tales have almost, if not quite, as ancient a lineage as the other forms of the short story.

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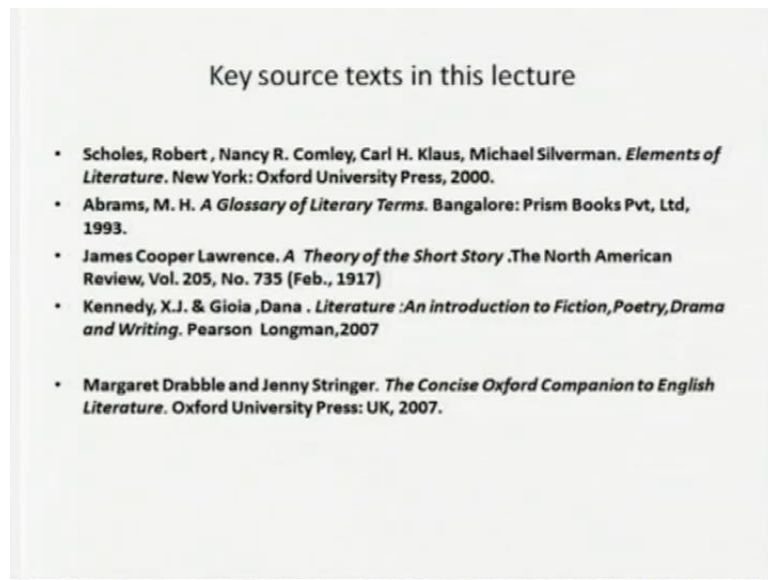
There can be no question therefore, as to the antiquity of historical and didactic methods of storytelling, and the examples of effect, stories in the most primitive literatures. And we find to warrant the conclusion, that such tales have almost if not quite, as ancient a lineage as the other forms of the short story.

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So, we end with this quotation from James Cooper Lawrence, the instinct for story-telling exist in substantially the same form in every race. All men recognize and insist upon the simple limitations of brevity and coherence. And hence, in this field of literature, in this genre of literature, more than in any other, it is possible for an artist to produce masterpieces, whose appeal, in spite of national lines and of racial characteristics is truly universal. The best short stories are not essentially French, English, Italian, or American, but because they are part of the worlds anthology.

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So, the key source texts in this lecture were, elements of literature, glossary of literary terms, theory of the short story by James Cooper Lawrence, literature, an introduction to fiction, poetry, drama, and the concise Oxford companion to English literature, I hope you enjoy this lecture.

Thank you.