

## POETICS OF THE NARROW SPACE

**Kata Kjulavkova**

### Anxiousness of defining

The literary kind whose ellipsis/shortness raises on the level of essential generic and ontological value can not but cause a certain anxiety of defining. The short story is exactly such a literary kind in whose defining we are carried away by indescribable anxiety. At the very moment we thought we have found the model of conceptualization of the short story and we have formalized its storyness/narativité, here it is how it slips with its whole many-a-century baggage, leaving us on hold, betrayed! This fluid literary kind, this wonder of a discourse, this threefold perfection of Don Juan's Eros, Thomas scepticism and Judas's thrust-unworthiness / hypocrisy! An ecstatic carve in the chaos, a moment of revelation, a lecture forte, protean adaptable in space and time, from one medium to another, on the beach, in the metro, for falling asleep, lecture for fascinating, for memorizing, for narrating and in-sceneing...

The question how much the short story is "a short literary prose fiction"? (Allan H. Pasco, 1994,118) is a usual question that brings about very unusual answers.

The openness of the genre does not terrify so much as the inertia of the theoretical generalizations, cataloguing and definitions! This ("over-stable" inertia of the genre) warns that once cognized non-definitiveness of the story's form shouldn't be ignored. In response expects reactive resistance from the concrete historical and "personalized" (M. Bakhtin) contexts, which condition the epistemological inconclusiveness, not to say prospectivelessness and futility. Firstly, are those contexts in which some short stories appear as literary artifacts, and secondly, the metaliterary contexts where various theoretical-logical conceptions for the short story are placed. The short story and its conceptual projection can be either in accord or can irritate each other. Viewed in perspective of an operational historical section-plane these relations between the short stories and the theory of the short stories respect the principal of intrinsic coherence. But viewed from systematic and methodological aspect, the theory of the short story is faced with numerous antinomies and aporias.

The beginnings of the modern age tradition of the short story are situated in the epoch of the Renaissance, when in the literary praxis a few, until today unavoidable collections of novellas, sealed the difference between the oral folk tale (conte, cuento, tale, folktale, Erzählung, skazka) and the auctorial novella (novella, nouvelle, novela, Novelle, recit, short story, rasskaz). The most important among them are *Decameron* by Giovanni Boccaccio - 1348, *Exemplary novellas* by Miguel de Cervantes - 1613... In the span of two centuries has been formed the identity of the new, innovative, and at that time modern narrative kind, the renaissance novella (and implicitly of the exclusively miniature pre- renaissance form Novellinos) vis-a-vis the identity of the folkloric literary kind - the tale and vis-a-vis the so called folk novellas, such as for example the Arabic novellas from the IX/X century collection *One thousand and one night* or the stories by Shekerezada (where there are hypogrammic layers from the Indo-Persian, Malesian, Egyptian and Hellenic tradition). Not that the older epochs don't have their own (short) narrative forms, but because until the Renaissance these novelistic avatars (a) either have been inserted in the system of the oral literature, (b) or have existed as a underestimated and lower genre, genealogical undifferentiated and structurally subordinated to the big and eminent epic and dramatic genres. The Renaissance is a new beginning, an initiation into a more developed and self-conscious stage in the existence of the novellas (then, the plural was in use more often than the singular, considering the

actual integration of the separate novellas in collections with common frames and narrator, besides the decameronic illusion for multiplication of the narrating voices!)

The identity of one literary kind is established in correlation with another literary kind. There is no self-identity without the identity of the other; there is no identity without alterity. The identity of the genre is a process and re-creation, and not an eternal, predestinated and autarchic arche-structure. Not always visible, but acting tension sets up the relations between the literary genres. Some times it comes to their hybridization and mutation, another time to their counterpoint. The genres are subject to ceaseless conflictive process of coding and re-coding, of actualizing and parodying. The genre is an inter-genre. Hybrid. The novella is an inter-novella.

From there we could recognize the identity of the renaissance novella, which has its own empirical registry of conventions and dominants, opposite the folk tale which also relays on stereotypic genre construct, especially when it is a matter of the fairy tale kind of stories, as was pointed out by Vladimir Propp in *Morphology of the skaska* (1928) for an example. We could talk about the specific characteristics and functions of the novella also when it is a matter of humorous, erotic and devilish kind of stories (an exclusively representative kind of Macedonian oral tradition)!

We could do the same when it comes to the correlation between the novella and the simple prose forms, such as are the myth, parable, allegory, Zen story, anecdote, joke and the puzzle. Sensible are the comparisons of the renaissance novella with the inserted stories in the *Golden donkey* by Apuleius or in *Satiricon* by Petronius, even with the novellas moved in *History* by Herodotus (those about Solon, Croesus, Atis death, about the origin of the Macedonian house). Understandable are also the inter-discursive comparisons between the novella of the modern epoch and the novelistic elements in the epic poems *Iliad* and *Odyssey*.

Justified are also the comparisons on the relation romance - novella, if it is known that until 1774 the term novel in the English speaking world has denoted a narrating form which is shorter and more realistic than the romance; in other words only in the XIX century the term novel came close to the term romance and began to designate a roman in the modern meaning of the word (Ian Read, 1981; Terry Eagleton, 1987/1083). In that sense indispensable are the confrontations between the novella-short story and the novella-short roman (called novellette/novellas), having in mind literary texts such as *The death of Ivan Illic* by Tolstoy, *Notes from the underground* by Dostoevsky, *The heart of the darkness*, by Conrad, *The spinning of the screw* by James, *Death in Venice* by Mann, *The stranger* by Cammus, *While I was dying* by Fockner, *Tunnel* by Sabatto etc. It could also be spoken more competently about the American short story from the XIX century, about French, German or Russian modernistic short story, about Latino-American or Macedonian contemporary short story...

But how is it to be talked about the novella ahistorically, without any and outside any concrete cultural, subgenreic, formative or stylistic context? How is it to be defined supragenreic and archegenreic extract of the novella? Is there an ideal model of the novella? That is a question to which, according to everything, only a conditional answer could be given. Even if there is a novelistic proto- essence then it is manifesting in various appearing forms, thence its anamnesis is truly delicate.

It is far from easy to isolate, even operationally, the generic transhistoric model of the novella. It is truly a devil cycle (circulus vitiosis) to externalize the essential constants of the novella. Even if they exist then they are in conflicting correspondence with the historical manifestations of the novella (kinds, forms, and texts). The constants are theoretic-logical derivatives and idealized axiomatic categories, which relate indifferently and restrictively towards the historical artifacts of the novelistic tradition.

The novella is dialogically situated to the others literary and unliterary discursive practices and their conventions. It follows a specific interdiscursive logi(sti)c of the poetic strategies. That is the logic of the critical, innovative and dispersive correlation with the total, available genre syntax and pragmatics of the literature, inseparable from the wider complex of the renaissance culture in the western-European countries. The novella is profiled against several prose (literary-historic) sub-genres

with which it has active affiliating and intertextual relations of inheritance, modification, exchange, borrowing and reminiscence.

In the period of the Renaissance the novella set up a network of intergenreic correlations: (a) - with the medieval epic romans in verse and stories in verse (fabliaux), whose actualization are the novelistic renaissance kind of versified prose (*Canterbury Stories* by Geoffrey Chaucer - 1387, *Heptameron* by Marguerite de Navarre/d'Angoulême - *Countes ou Nouvelles da la reine de Navarre*, 1559); (b) - with the modern century roman and essay, two literary genres with specific ancient and medieval history, which experiences "Copernican twist" in the epoch of the Renaissance - through the opus of F. Rabelais and M. Cervantes, of Michael de Montagne, and Francis Bacon; (c) - with the adaptable literary and by-literary kinds such as the anecdote, the joke, the biography, the memoirs and the diary; (d) - with the myth, the legend, the oral report; (e) - with the biblical kinds, and especially with the liturgy (Indries Shah, who speaks about Sufistic didactic story).

Therefore, radically observed, even the preferential correlation between the novella and the short story is not simple and unique, neither on a developing and historic level, nor on a systemic and theoretic. The Renaissance novella, for example, is not positioned one-sidedly and causally only towards the folk story/novella. On the contrary, if we agree with the thesis that the Renaissance novella is a chronological and typological substitution of the medieval, the oral model of a story, it is possible with a great probability to conclude that the Renaissance novella fixates a deep interruption in the narrative literary tradition.

The defining of the novella, consequently, is derived not only in correlation with the folk story and novella, but also from the aspect of the similarities and differences between it and the roman, in the epochs before and after the Renaissance.

It goes for: (1) the novella of the eighteen century, when new pre-romantic and romantic narrative conventions were established; (2) the novella of the nineteen century, when it was modernized and experienced expansion/exaltation, perfection and stabilization in the literary and cultural system and (3) the novella of the twenty century, when global differentiation and revision of the enthroned novelistic discourse happened.

The literary practice demonstrates that with small interventions the novella can change its primary functions and be re-coded in roman and vice versa, the roman can be deciphered as a novella, in a way that it is created a graded string of genreic adaptations and assimilations between the novella and the roman: from *The Peasant doctor* by Kafka, *In a Grove* by Akutagawa or *The rose of Paracelsus* by Borges, through *Coat* by Gogol, *Death* by Joyce, *Patriotism* by Mishima and *Metamorphosis* by Kafka, *The lady with the dog* by Chekhov, *The perfection of the love* by Musil, to *Mrs. Dalloway* by Virginia Woolf, *The Great Getsby* by Fitzgerald, *The pornography* by Gombrowich and other novellas-romans. The novella can also be viewed as a constructive factor of the roman, as an elementary Romanesque structure and as a short, small and simplified roman, and the roman can be observed as a narrative super-genre (a syncretic Romanesque structure, roman in many volumes and sagas, a roman - river), as a superstructure of the novella, as multiplied complex/texture of novellas, as a story in story, as a long saga. The history of the literature shows that the novella and the roman can coexist in different configurations, in parallel, without being intimate, but without being annulled by each other, that they can cohabit stimulatingly, motivating certain developing and productive processes.

The dislocation of the novella towards the medieval and modern literary kinds is viewed as category, which defies the petrification and dogmatization. An indicative dose of skepticism and confusion in the defining is introduced and in ultima linea the very act of defining is scrutinized: should or shouldn't be defined/determined the literary genre and consequently what is the way for preserving the orientation in a condition of nonexistence of prescriptive or symbolic orienteers? We could give a rhetoric answer in interrogative mode: Are we not living in an epoch that requires from us to get used to the view of the world based upon the premises of the relativity, synchronicity and the "high dose of probability" (Thomas S. Kuhn, 1962) and to settle with the absence of the universal rules?

Can the novella be an exemption? And why the novella would be the result of causative conditioning and methods? Doesn't the idea for fluidity of the generic phenomena and the historicity of all rules seem relaxing? Or maybe the alterity is an excuse for avoiding the responsibility and the risk of the ambitious cognitive years in the studying of literature, without which it can't be an attempt for defining, without which the poetics deprives itself of the differential minimum of conceptuality and categorialness, and consequently it brings itself under question?

A passion for defining  
or an apology to the poetics

(a). *enthroning of the renaissance model*

In the epoch of the renaissance when the process of the embryonic decentralization of the universal ideologemas in the society and in the culture started, by gradually taking the power from the medieval aristocratic and theocratic centers of power, a space was created for re-integration of the peripheral discourses in the "reigning" literary system. In such a constellation the novella's status begins to be conceived in a transition, from a latent discursive specificity into an evident and potent datum.

If it is understood as a historically finalized and formally closed kind, with familiar representatives and works created in familiar lingual and cultural constellations, the renaissance novella permits a relatively precise identification. The investigations accentuate the following distinctions and principals upon which the structure of the novella is based and its definition is derived:

The novella appears schematized in frames and in cyclical narrative semiosis, as a contained part of an integrative whole, which has, on one hand Romanesque pretensions, on the other hand it tends to disintegrate in hundreds of independent parts.

The renaissance novella is a short or elliptic and fictional form in prose, concentrated on a mimesis of the new, ephemeral, profane actions of the marginalized individuals.

The renaissance novella has a topic of realistic actions, but shown in extreme and inverted variants. They are carnivalized, self-critical, satirical and lascivious. They open an ethical and poetical horizon, attractive for the common lectorate, saturated with medieval ethical dogmas.

The renaissance novella has its central motive, central character and pointed interest in the end of the story, which is canonized in a formalized *cult of the end*.

In the renaissance novella there is not an epilogue without previous, introductive semantic turn/shock or crisis, without a so-called "ring construction of the plot" (V. Shklovsky). It is symbolically legitimized in the so-called "theory of the falcon", inspired by the well known and paradigmatic the Nine novel from the fifth day in *Decameron* by Boccaccio. The unexpected and "unusual, immediate twist" (Ludwig Tieck) in the novel is called also "a clear silhouette".

The renaissance novella is construed manneristically, with antithetic, paradoxical, epigrammatic and grotesque turns: the semantic turn dominates upon the syntactic system of the narrative text.

The renaissance novella has an entertaining, ludicrous character in the shadow of which are situated the didactic and social function.

The renaissance novella hopes for oral transmission, but above all for massive and collective reception (even under illusion of a domestic, familiar theater). There for it relays upon the instance of the auditorium. Opposite to the novel, the roman refutes the epic neo-theatrical forms of interpretation in collectivity. The roman knows in advance that it will be read in a chamber, for a purpose of solipsistic reception, and not for oral re-narrating. After the new arts and mediums of the XX century came into being, the roman has opened itself for intermedial adaptations and re-coding (a screenplay for TV and cinema, theatricalism).

From the intratextual aspects of the novella the narrator and the focalizing modus

can be separated. The narrator is auctorial, omnipresent and ideal. He multiplies borrowing fictively the voice of the characters, without permitting larger liberty in their intervening for creating the artistic picture of a world. The focalization is an external, by which the distance between the narrator and the character is substantiated.

These are the few phenomenological premises of the "starting model" (Lotman) and renaissance prototype of the novella. The notion of that model is actual even today, because it creates the trace of the novella, which exists from XI to XX century as a comparative reference in a new century transformations and re-definitions of the novella/short story.

## POETICS OF THE NARROW SPACE (cont.)

### **Kata Kjulavkova**

#### *(b) The dethroning of the renaissance model*

But, understood in a context and in a process, the novella in its ongoing evolution transforms itself in a way that some of its initial dominants do not coincide with the newly installed micro genreic and micro-stylistic literary conventions. The dominant renaissance model of the novella is dethroned from inside, with its internal self-differentiation on a level of the syntax, pragmatics, topics, mimetics, stylistics and poetics of the narrative morphology. The novella is faced with new options. It manifests openly non-loyalty to its own canon.

At the very beginning of the XIX century, something essential changed in the structure of the novella. There aren't any more framed novels-episodes from longer series of short stories, but simply - a short story (Kurzgeschichte). Some critics estimates the short story as inferior to the renaissance novel, that is a motive for attributing the short story as a "illegitimate child of the novel" (Johanes Klein). The short story of the XIX century is being established as an important and commercialized literary kind, suitable for the new public mediums (the daily and weekly paper, the radio-diffusion network). Beside that, in the short story the interest for the fantastic, miraculous and unreal is deepened which exists synchronically with the already legitimate realistic-anecdotal kind, a novella of the joke inherited from the previous three centuries. The mimesis in the short story faces up the serious crisis. The short stories have appeared which got over with the model of the semantic and chronological inversion, the model of the "electrical shock" subject to mannerisation (O'Henry, Mark Twain). There are no oxymoronly and antithetically built stories-grotesques, but elegant descriptions and meditations. Such are the stories of atmosphere and condition, of arabesque and Stimmung (A.P. Chekhov).

The nineteen and twenty-century try to overcome the dogmatized hierarchy of small and big literary kinds, those worthy of being in a book and those that are not.

But the short story, nevertheless, is slowly getting out of the unbearable shadow of the roman, which has a status of a dominant literary kind. Even in a crisis, the roman (as if) has a bigger literary value. To this understanding we are lead by the fact that even when the golden era of the roman coincides with the big epoch of the short story, the roman is the genre that attracts the official attention of the competent reader, the critic.

#### The labyrinth of the definitions an intriguing unreducebleness of the definitions

##### *(a) Meta-theoretic summary*

Until the beginning of the twentieth century the short story is on the edge of the leading theoretic conceptions and interpretations, excluding several essays by writers and critics: Poe, Goethe, Schlegel, Spilhagen, Brander Matthews -1884, Henry James. After then follow the poetical statements by James Joyce (the short story as an "epiphany"), e.g. the essays by V. Shklovsky and B. Eichenbaum, which are rare projects of the Russian formalists, dedicated to the theory of the novella/short story, and derived from the analysis of the novellas by O'Henry and Gogol. The essay by E.A.Poe formulates the postulate for the totality or for the "unity of the impression" that the story leaves on the reader, by the culmination as a center of the controlled fable. Goethe defines the short story as a story for "an unusual event" which appears uncommon, but not fantastic. According to Schlegel the short story is an anecdote, unknown yet story which is interesting only by itself... which gives a reason for irony at its very production".

Victor Shklovski defines the structure of the short story from the aspect of its contradiction, its ability to produce (a) short stories that convey unusual story/action and (b) short stories that in the usual actions they convey discover a new, unusual meaning. He, critically scrutinizing the conceptions of Goethe, Schlegel and Spilhagen, observes the short story/novella in continuity, from Apuleos, through Bocaccio to Chehov, upon the principal of creating a short story from short story, literature from literature, as if he were a predecessor-follower of the contemporary theory on intertextuality.

Boris Eichenbaum contrasts the two complimentary genres, the roman as a syncretic form and the novella as an elementary form, by which he presents these two literary kinds as hostile. He puts an emphasis on the "principal for unity of the construction with centralized basic effect and strong final accent" which has marked the American novel since the end of the 19 century, has profaned it and drew it near the anecdote, parody and humoresque, in contrast to the serious and "high" novel by Irving, Poe, Hawthorn, James.

Until the seventies of the XX century the theoretical interest for the short story has been insignificant and secondary. But such a situation has sharply changed in the last two decades, when the short story has become one of the focal areas to the postmodernist and post-structuralist theoretic observations and critical evaluations and interpretations. According to some investigations, for example between 1976 and 1994, almost twenty years since the publishing of the first anthological reader by Charles May, with introductory essay titled "*The short story: an underestimated art*" and the second one (*The new short story Theories*), the short story has experienced a complete Renaissance. Short stories are written, published, interpreted more and more, they are highly estimated, the hermeneutic and epistemological interest for the short story has been increased. A prejudice drawn through centuries has been finally transcended, an injustice has been rejected: the short story can return from exile home.

#### (b) *Pluralisation of the conventions*

At the very moment when the novella brings into question the inherited literary canon it manifests vitality of its genre. Exactly when it is dropped on the periphery of the literary universe, the novella rehabilitates and actualizes itself again. The contemporary novelistic practice shows that the novella is able to survive through constant immanent self-searching and redefining of the status of the genre. The novella rejects the inherited conventions and creates the new one.

The nineteenth century introduces several synonyms for signifying the complex of the novelistic genre, where all the prose kinds, different and shorter than a roman are included. The roman serves again as a starting point in the defining of the novella and its family of cognate sub-kinds. The twenty-century places new terms and distinctions (small or short roman, for an example), so the literary theory faces up gradual, cumulative experience in the terminological and conceptual distinguishing of the novelistic discourse.

In the twenty-century it is been talked about many novelistic sub-kinds, about disintegrating of the novelistic code, about disperse structure of the novella. In respect to the postmodernist epoch that does not protect strict hierarchic relations in the literary system, the novel-short story is written in a broad gamme of genre hybridizations, of terminological and conceptual variations. In Anglo-American tradition at the end of this century the terms short short story and short story, short fiction are in use. In the Romanic tradition, Franc, Italian, Spanish, even today exists the term, inherited from the renaissance period - nouvelle. In the recent Croatian and Serbian tradition the cognate terms *novela*, *prica*, *pripovjetka* are in use. Some analogue terms present in the traditions of the Japanese, Chinese and Indian literature should also be taken into account. Those are the terms that have synonymous configuration. But, the novella has a homonymic semantics: the term novella can be read in different ways, depending on the context where it renders its concrete content precise - as a short story and story, as a saga or long story, as a novella or short roman...

The short story in the XX century shows its de-canonizing and inclusive poetics in full light, especially in the actual, postmodernist or post-postmodernist phase from the end of the century and the end of the millennium. The poetics of the short story implicates diametrically opposite narrative morphologies and textuality: - from very short instant story to long and very long story; - from sketch to small roman; - from short story of paradoxes to short story of the ambient; - from short story of action and intrigue to short story of epiphany and condition, in which nothing happens; - from realistic to fantastic, enigmatic and miraculous; - from elitist and hermetic to children story; - from closed to open; from meditation to satire, from philosophical to lascivious-erotic; from detective-criminal to science -fiction and negatively-utopian; from fictional to pseudo-fictional; from lyric short story to essay; and from psychoanalytic to autobiographic report.

After the long tradition of undeclared exile, the short story has been displaced in a constellation in which it has experienced exaltation and has been promoted in an attractive, fascinating and non-sterile literary modus. Its hybridity is not an inhibition, but advantage. This hybridity is convenient for the postmodern culture, which actualizes the synecdochic principal "the totality of the part" (*pars pro toto*), which focuses on the fragment, individuum, margin, and the periphery. Without such a synecdochic projection of the world there would not be supplementing overcoding of the fragments and episodes, which have a power to suggest a picture of the whole and to re-signify the same one. Without it there would not be sophisticated and intermedial experiments as a collage and montage, pastiche and palimpsest.

The paradigms of the short stories are differently situated in different concrete historical and megacultural constellations (romanticism, realism, surrealism, modern, high modern and avant-garde, postmodern...) Every historical and sociocultural context creates its own empirical, terminological, methodological and poetical construct of the short story, its own horizon of expectations. That's why it is very difficult, if not impossible to speak about one only distinctive characteristic in which all the sub-groups and every concrete narrative text of whatever historical and sociocultural provenance can be recognized.

The definitions of the short story today alternate between the statistic enumeration and limitation of the pages, the number of the words and signs on one side, and the pedantic (minutiose) terminological distinguishing of the symptoms and measures of the non/ellipticity. That presents the novella as a semi-category, whose terminological indication can be achieved only contextually in a determined cultural system. All global attempts fall in a lightheaded confusion. Every definition of the short story is historically and traditionally determined. This unrepeatable, simple and "single art" (*un art singulier*", Thierry Oswald, 1996, 3) follows the line of constant pluralisation to its own conventions of the genre, that doesn't make the conventions of the spoken genres which it enters in intertextual deal with indifferent and untouched.

The short story's conventions are in the process of continuing revision and pluralisation. It suggests an acceptable solution, the defining of the short story to

undergo a processual and plural procedure as well, with selective inclusion of all respectable and acting principle, functions and distinctions of the short story, from its historical origins until today. Maybe with right, a group of theoreticians suggests the criterion "family resemblances" (Ludwig Wittgenstein), understood as "a network of similarities and correlations" that exist among the "individual members of the genre, and in respect to the similarities between the prototypical members in the genre of the short story".

(c) *The oriental definition*

-poetics and metaphysics of the narrow space

We will allow ourselves - beside everything - the necessary freedom to compose a flash group portrait with a short story, emphasizing some essential poetic positions and conventions of the narrative discourse and its metalinguistic code, which are indicators of its peculiarity:

- an inauguration of the ellipticity from a formal distinction in a distinction that produces essential stylistic, semantic, syntactic, pragmatic and metalinguistic implications, considering that the short story discovers itself meaningfully and philosophically through the poetics of the narrow space, which excludes the ataraxy of the linear narration and suggests, e.g. stimulates the chronological and semantic inversion;
- a predisposition of the short form for contacting the structure, that results into forgetting with emphatic longing the epic aesthetic material: remarkable absence of the narrative excursions and descriptions, of the supplemented details and comments, of the epic retardations and repetitions, of the introduction/the prologue and epilogue;
- a frequent use of the restrictive procedures for limiting and sublimation to degree of evident lyricism/poeticism of the narrative text;
- a latent tendency towards the "systematism" and formalization of the discursive and morphological strategies (opposite to the narrative texts, so that the short story is not just a serial of events but a statement with higher, parabolic meaning - Stirl);
- a metamorphosis of the fictionality, characteristically for the prose and dramatic literary kinds, from a primal to marginal sign: from a tendency for emphasizing to a tendency for abolition and dosing of the fictionality. Some narrative paradigms relay on the principal of creating "an illusion of the reality" ("What I am narrating to you is mine construct, a fiction, but I am narrating it convincingly as it were a reality!"), others reject this principal and signalize the absence of the fictional mediators of probable and possible actions with procedures for disillusion and pseudo-fiction (What I am narrating to you is a real event, and not an imaginary and virtual world);
- an attractiveness of the story, irrespectively of whether it is contradictory in the syntagmatic combinations or in the semantic implications (not only on the level of the fable, but on the level of a discourse), that produces aesthetic ambiguity and multi-meanings of the narrated, consequently are created three dominant models, (1) the model of subversuion - grotesque, (2) of revelation - epiphany and (3) of atmosphere - arabesque<sup>1</sup>;
- an effect of primariness, unity and actuality of the two complimentary levels of (1)the discourse (syntagmatic, syntactic, composition, formal construction) and of (2) the story (paradigmatic, semantic, pragmatic), even when it comes from already known tradition and has entered the data base of the cultural memory, considering the latent interest for actualization, remake, revision, and variation of the mythical, legendary, biblical, archetypal and epic situations (motive nomadism, intertextual communication);
- a flexibility of the form which enables creative improvisations in the narrative act and nurture the feeling of freedom of choice, considering that in the process of its inscribing the short story can be: (a) romanized - a small roman, (b) poetized-a song



in prose, (c) dramatized, (d) essay-zed, (e) simulate orally in a kind of authentic record of other's sermon;

- generic interdiscursivity and correlativity of the short story with other pre-literary and boundary kinds: biblical, churchical, archaic, historiographic, simple forms (anecdote, parabola, puzzle), with the diary, memoirs, biography and autobiography, epistles;

- non-indifference towards the lectorate and the elements of the meta-narrative dialogue with the reader, what specifies the reception of the short story from the aspect the channels and mediums for communication, and from the aspect of its reading and interpreting. That activates other social and semiologic functions that the short story can do in a society.

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1: The allusion to the collection of novels by Edgar Allan Poe - *Tales of the Grotesque and Arabesque*, we hope is obvious!

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