A Reinterpretation of Structural and Thematic Analysis of the Short Story

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One of the significant anachronisms present in the contemporary analysis of the short story is the narrow, formal interpretation of "Introduction-Body-Climax-Conclusion" of structural analysis. This terminology has been borrowed from the longer prose forms and has been made to accommodate the vagaries of various short story authors. In this adaptation there has been considerable binding of the short story form, and the true versatility of this literary form has been obscured. It is the object of this paper to re-evaulate these four terms and, while not discarding the standard terms completely, suggest alternative definitions and possible new vocabulary for the critical analysis of the short story. In addition to this reanalysis, new vocabulary will be suggested for the function of the short story in conjunction with its thematic analysis.

This problem of correct analytical terms arises because common denominators, if they are to be of any value in literary analysis, are extremely difficult to locate. The range of theme, style, construction, and function of the short story is so broad that although a term may have been chosen to define and describe one example of this literary form correctly, there is no assurance that it will perform the same function in another example. However, as the main tool of criticism is comparative analysis, it is essential that at least a basic set of objective terms be decided upon to facilitate any comparison of both structure and function.

It is not expected that the terms suggested below can be taken as absolutes, replacing their outmoded predecessors but that they are rather intended to function as catalysts for iconoclastic discussion. The reinterpretation of standard terms, as well as the functional and thematic terms, are all intended to promote a more intensive and accurate analysis of the short story as a philosophic and artistic medium of expression. This composite (*i. e.* new interpretation and vocabulary) is offered as another approach to the short story.

Narrow, denotational interpretation of the classical sequence of "Introduction-Body-Climax-Conclusion" is inadequate because of the tendency in the short story, as in other art forms, to shun the confinement of formulae. Therefore, if these terms are to be utilized, they must be elastic enough to pertain to each example of this literary form and, at the same time, meaningful enough to justify their use. Let us first turn to the problem of introduction.

Introduction: the ***essential.***

Chekhov felt that the beginnings and the endings of short stories were the places in which authors were most inclined to be untrue. Because of this he gave his stories a

relaxation of form, a formlessness which was quite influential in the movement away from Poe's carefully constructed, structured story form. Chekhov included in one of his own stories what might well be studied as his philosophy of composition. A father, in telling his son a story

> generally took for his keynote "Once upon a time," and then went on heaping one bit of innocent nonsense on another, not knowing, as he told the beginning, what the middle or the end would be. The scenes, the characters, and the situations he would seize at random, and the plot and the moral would trickle in of their own accord, independent of the will of the story-teller. Seriozha (the son) loved these improvisations, and the lawyer noticed that the more modest and uncomplicated the plot turned out to be, the more deeply it affected the boy.*

This elasticity of form was important in the shaping of the short story in later literary development, consequently the "introduction" of the story changed from a deliberate, planned "preface" to a looser, more diverse beginning. In view of this, I define the introduction as what the author deems essential to move the reader into the context; to establish him in the situation to be studied.

The definitions of this essential, logically, will be as diverse as are the styles of the writers, for each author will prefer different aspects of the situation dealt with in the story and define them as essential to the understanding of the story. For example Joseph Conrad in "The Secret Sharer" devotes his first five pages to the creation of a mysterious mood and meticulous character analysis before moving his protagonist into contact with the secret sharer.[1] By way of contrast, however, note the essential in "At Home." The reader is thrown immediately into a conversation between the father and the governess and the gist of the defining incident is introduced in the fourth sentence.[2] From that point, however, Chekhov presents several important philosophical and problematical considerations which, in that context, appear to have little significance, but in conjunction with the final paragraphs of the story become quite meaningful. Hence, only after the expression of this particular essential (*i. e.* the pondering tone peculiar to this story), does Chekhov introduce the character who is the cause of all the concern.

A third approach to the essential is seen in a third example: Ernest Hemingway's "The Killers."[3] Conversation, with the exception of a very few paragraphs of succinct description, is the medium for the expression of the entire story; and the introduction and essential are nothing more than acquaintance with the killers. This, in Hemingway's terse style, is quite adequate for full appreciation of the situation dealt with.

The significant point to realize about the introduction (the essential) is not that each author defines it differently, but that each one admits the necessity of a certain essential

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*There are two stories by Anton Chekhov which have been given the title "At Home" in their English translations. The one used as example here is the less studied, but perhaps more valuable story of a lawyer who attempts to reveal to his seven-year-old son the moral consequences of lying and smoking. This story is from Roy Ivan Johnson *et. al.*, *Study and Appreciation of the Short Story*, New York: Silver Burdett, and Company, 1930, p. 272.

which will permit the reader to orient himself to the rest of the story. Hence, the essential can be embodied in setting, character description, or plot development.

Body: the ***defining incident.***

Body traditionally signifies the major segment of the story following the introduction and is expected to have a sense of unity. However, in the increasingly obscure patterns of short story construction, the transition from the introduction to the body becomes exceedingly difficult to discern. Notwithstanding this indistinctness, there is generally evident in all forms of the short story a ***defining incident.*** This may be called the body of the story.

Once the essential is established, then the story progresses in its distinctive manner toward the defining incident. This defining incident, like the introduction, is a subjective term which can be described as the incident through which the author moves his major characters in order to show either something about the individuals in particular or society in general. It is called "defining" because it must show something unique or peculiar to the character or to the situation. In this defining incident there is generally an intersection of two dimensions: that of the main character and his being with that of a particular aspect of the world without.

In the diverse expressions of these defining incidents are seen the broad stylistic differences of the authors of the short story. For example, in Jack London's "To Build A Fire" the nature of the man is seen most clearly after the snow has descended on his struggling fire and the possibility of death has become very real.[4] This particular incident, combined with the overall treatment of the encounter of rational man with the unyielding cold of nature, makes the story the classic it is.

Poe, in "The Masque of the Red Death," utilizes the final masquerade ball as the defining incident after building the essential around elaborate setting and character development.[5] Although the longest segment of the story is not this ball, it can be defined as the body or the defining incident because it is during this fatal party that the rest of the structure of the story becomes significant. Poe's single effect depends on the events occuring at this ball. It is, therefore, the defining incident.

James Joyce in "Clay," for still another variant in structure of the short story, has Maria spend an evening at her son's house for the defining incident.[6] It is through this incident, the body of the story, that the reader gains more complete comprehension of Maria and the world she travels in. Nothing extraordinary occurs, but the insight given the reader is just as great (albeit of a different nature) as that gained from a careful study of London's "To Build A Fire." Therefore again, although the structure is broadly different in diverse stories, the defining incident does serve to reveal something significant about the characters involved.

Climax:-the *cumbre*

Either as the defining incident itself or as an integral part of it comes the ***cumbre***--the term offered here to clarify "climax." The short story does not necessarily have any single, climactic moment. Admittedly, many do; but it is unjust to foist this

restriction on this literary form in general simply because traditional examples lean toward a singular climax. I suggest that rather than look for this particular sharp apex in charting the intensity of a given story (*intensity* defined as a relative term within the confines of the story being analyzed) we assume a different pattern in the structure of this intensity. Assume that the pattern of this intensity is that of a hyperbolic curve which has not one single apex but a ***relatively higher area.*** The ascension of this curve would be the essential blending into the defining incident. The lofty region I call the ***cumbre***, or the region of greatest intensity. It may or may not be the climax. The climax, in contradistinction, would be the single action or statement which changes the complexion of the preceding segments of the story. This dichotomy is best developed in O. Henry's style, which frequently has the region of greatest intensity prior to the distinctive final paragraphs.

In some stories this region of greatest intensity is easily discernable. Many of the works of Poe, Maugham, and Kipling have this ***cumbre*** clearly developed and have been a major factor in the generalization that short stories all come packaged with a distinct climax. When you come to examples by James Joyce, Franz Kafka, Virginia Woolf, and others, however, it is increasingly difficult to see this pattern.

In Joyce's "Clay" the cumbre is almost indiscernable but can arbitrarily be spoken of as the involvement in the game when Maria, blindfolded, reaching for a ring, prayer book or clay, got the saddest of the three and bespoke of her own existence by grasping the lump of wet clay.[7] This same incident cannot, however, be called a climax. Nothing is changed by the action and nothing startling comes from it. In a similar sense Tolstoy creates an extended ***cumbre*** in his story "Albert" when he has the entire seventh part of the story leave the realm of the narrative and become a fantasy--a dream.[8] Yet there still exists no genuine climactic moment. The entire theme of the story--the dearth of communication between the world of the artist and the non-artist is developed with no apex or single moment of intensity. There does, however, exist a region of higher intensity.

A third example of the diversity of the ***cumbre*** is seen in Henry James' "Tree of Knowledge."[9] From beginning to end the story deals with the attempts of Peter Brench to conceal from a son the inadequacies of his untalented artist father. However, in the last sentence of the story, James shows the reader that there has been a much more important consideration in the mind of the main character during the several years span of the story. The disclosure of this ulterior motive comes closest to a climax, though the region of highest intensity or the ***cumbre*** has preceded this.

Therefore in re-evaluation of the term climax it is important to recall that this term should be relegated to the description of the single moment, action, or statement in a given story that changes the complexion of the story. It is the thing which makes significant all which has preceeded it. But there is this other structural pattern which is not a point but a "region" of higher intensity which is not necessarily coincident with the climax. This region does not have to change the complexion of the story--it merely intensifies the story. This region I call the ***cumbre.***

Conclusion: the *continuance.*

Recalling the graphic representation of the movement of a short story, it must be noted that the downswing of the curve or the portion after the *cumbre* varies so much in different examples that it is even more difficult to locate a satisfactory term for this segment of the structure. "Conclusion" has too final a sound for many examples of the short story because, although they are complete as literary forms, they are not complete in their view of life. That is to say, although the story ends, it frequently is not concluded. It commonly deals with the defining incident, but after its full exploration, life goes on. It is not, as is often the case with longer prose works, the end of the world for the protagonist. Rather the individual has been led through this incident and the reader has learned something of this person's ability to cope with the intersection of his dimension and the dimension of one aspect of the world without. Jack London points this out cleverly in a conversation between Sitka Charley and an artist in the story "Journey for What?" The Indian, Sitka Charley, ponders the problem of beginning and ending in a picture and finally concludes that he has

> seen many pictures of life, pictures not painted but seen with the eyes. I've looked at them as through a window. I've seen many pieces of life, without beginning, without end, without understanding.[10].

Even should the story end with the death of the protagonist, we still often can not label the post-*cumbre* segment the conclusion because of the attachment which the reader has gained for either a secondary character or the circumstances of the "world without." In few cases is there truly a conclusion. This is as it should be with the short story. Therefore the term *continuance* is suggested for the post-*cumbre* segment.

Again in reference to "Clay," we see that Joyce offers no conclusion.[11] Instead the reader leaves with nothing having been resolved--just observed. The continuance here is the readers continued reaction to Maria. Nothing is concluded.

In London's "To Build A Fire," the husky "caught the scent of death and trotted up the trail in the direction of the camp it knew, where were the other food-providers and fire-providers."[12] The man is gone, but the import of the story is represented in the powerful instinct of the husky, and his movement up the frozen trail is his submission to instinct--a submission which, on the man's part, would have saved his life.

In Somerset Maugham's "P. & O.," the continuance is particularly significant because of the change in spirit that overcomes Mrs. Hamlyn after the unusual acquaintance she has with the ill-fated Mr. Gallagher.[13] The reader is left with almost more desire for a knowledge of the future than a concern for the present. This is continuance. And finally, to cite one more example, part of the power of "The Killers" is the image of Ole Anderson "holed up" in his room, knowing the killers plan "to get" him.[14] This picture also lingers in the mind of the reader. This also is continuance.

With this re-evaluation of traditional terms and the introduction of additional vocabulary for the structural analysis of the short story, we can see more clearly the wide variety of

styles and formats possible in the morphology of the short story.

From awareness of the basic framework of the story we must address ourselves more directly to the problem of defining what the function of the short story is. The most simple answer and most valid answer to the question of function is that there is not any single function; therefore I offer a dual *definition.*

One of the most vital considerations to keep in mind in any discussion of the function of the short story is the nature of the act of reading. Many of the myriad anthologies of the short story on the market today conclude their huckstering introductions with the homey comment that their collection is "good bedtime reading." If a story is meant to be bedtime reading, you do not want it to tax the mind of the bleary-eyed reader who has wearied of television and who will be unable to comprehend symbolism beyond the depth of "when it rains, it pours." This type of reading is called non-intensive reading. It is negatively called "escapism" and positively spoken of as "light reading." No matter what the nomenclature may be, the reader's intentions are basically to remove himself from exhausting reality. He wants to find a story that will open itself to include him with the least possible effort. Depth of symbolism has no market here. To this type of reader the short story is a compact, one-sitting, piece of prose fiction which offers diversion and enjoyment. Even if the story has no broader function than this, it justifies its existence in the same way that television does.

There is, however, another way to read the short story which gives its function a considerably different complexion. This is intensive reading. In this form of reading the reader will assume, as Poe first classicallly stated, that short stories "belong to the highest region of Art--an Art subservient to genius of a very lofty order."[15] This intensive reader, of his own volition, (unless he is a student of an English course), wants to come to grips with some artistic form. He wants to do more than enjoy the story; he wants to experience it.

The dichotomy between these two styles of reading and motivations inspiring them can be more clearly shown by analogy. Consider the dissimilar reactions of two individuals viewing Chinese landscape art. One studies the *chiaroscuro* of a given scroll for one minute and condemns it as obscure. The other viewer pours over the same graceful blending of greys and blacks for two hours and calls it the artistic culmination of a highly sensitive civilization extant for more than four thousand years. To refute the charge of obscurity, it is essential to remember that Art's objective is not to mimic life. The fact that artistic expression is obscure should not be cause for condemnation--great concepts are often inadequately communicated for lack of a suitable medium or a suitable audience.

The value of intensive reading of the short story is the value of intensive study of any form of artistic expression. It enables the observer (reader, listener or viewer) to better sense, perhaps comprehend, the artist's calling, his motive, his *raison d' etre.* It permits the reader to develop an empathy not only for the protagonist but (and this is much more significant and rewarding) for the creator. This fosters real communication, hence not only justification, but laurels, for the art form.

In the short story, authors such as Chekhov, Mansfield, Saroyan, and Joyce, who have shaped its further development to the greatest extent, generally are the ones who have given a substance to their stories that required more than just a passive reading. They expected the reader to match wits with them, to meet their intelligence at least half-way. They expected intensive reading.

Then if we admit the existence of two types of reading, we can go on to a more pointed definition of the function of the short story. For a definition of such function I establish two classes of short story. One type of story is going to satisfy the non-intensive, casual, "bon-bon at fingertips" reader. This story generally has a well-developed plot with the essential being subordinated to the defining incident. Frequently development of character is of less importance in the author's structure than the development of plot or setting. This type of story is usually discussed when the short story is mentioned so I shall not devote much more space to it here. It has been well developed by great short story writers (*e. g.* Poe, de Maupassant, Kipling, London, Maugham, and Jesse Stuart.) The author who is unusually successful in this non-intensive field is often called a "master storyteller." These stories I call ***picture stories.***

A particular characteristic of the picture story is that, unlike stories in the second category below, it is quite "narrative," and the reader can retell it to a group with reasonable success assured, simply by reweaving the thread of the plot. A particularly talented narrator is not necessary. The picture story is also likely to be a story that is read only once and is seldom enhanced by rereading.

The other class of short story can be defined as one that, because of its depth of theme and subjectivity of tone, becomes increasingly interesting with rereading. This same type of story demands intensive reading. The story that falls into this category I call the ***fictionalized essay.***

There will be considerable disagreement with this label because of the word "essay" and its begging of the question as to whether or not authors are using their works, as Maugham put it, "as a pulpit or a platform."[16] In a fictionalized essay the character of the protagonist (and sometimes of secondary characters) is generally developed more thoroughly than the plot (see: "At Home," "Tree of Knowledge" or "Clay," already mentioned above). Uniqueness of action becomes secondary to depth of character analysis. The theme of the fictionalized essay deals with man and his relation to existence and is usually subjective in tone and approach to a particular verity. That is to say that the defining incident will show the protagonist in the fullness of his reaction to one condition of his existence. This reaction expresses the sentiments of the author (though sometimes not intentionally) and for this characteristic I employ the word "essay."

The function of the essay which has been fictionalized through the medium of the short story is one of communication. It stands as a Rosetta Stone awaiting the opportunity to reveal the ponderings and philosophy of the author to an interested observer. Decipherment depends on a willingness to read intensively and questioningly. If the reader is endowed with at least a modicum of perception, he will find the translation still simpler.

It is important to realize that the fictionalized essay and the picture story may overlap. A picture story may be a fictionalized essay. In view of this, it is plain to see that many very popular and excellent short stories are written on two levels: one, the superficial level, which is highly enjoyable and capable of entertaining the majority of readers; and two, the deeper, more obscure level, which reveals some insight into the vagaries of man's existence. This duality might be compared to an illustrated life of Van Gogh. We can look at the reproductions of his work and find the book an enriching experience; but the true appreciation comes from reading the text of his letters and understanding what made him see the world as he did. Only then do we transcend the realm of hollow appreciation, for we are able to empathize and sense the might of the man and his incredible and fevered mind. Again, the greater interest shown by the reader is fully repaid by the nature of the appreciation experienced in artistic communciation.* This same duality can be seen in Mansfield's "Life of Ma Parker." The story can be fully enjoyed as a study of the rigors of motherhood in a low income group but becomes much more significant when the role of the "literary man" and solitude are explored.[17] Then one can see more clearly what Katherine Mansfield meant by her wish "to be rooted in life" and why she made the literary man so incapable of communication with Ma Parker, who was the very fount of life itself.

In London's" To Build A Fire," to return to an already mentioned story, the reader is able to find enough substance in the plot and cumbre to justify reading this story.[18] But, when one goes deeper into the basic conflict between man's sense of reason and an animal's unquestioning sense of instinct, then, and then alone, does the reader truly communicate with London. "To Build a Fire" is London's monument to what he saw as the never-ending clash between the world of man and the world of nature. If the man is not one of London's Nietzschean supermen, he will not come even close to victory. This is the substance that can be obtained from the essay level of a fictionalized essay.

The fictionalized essay can also be defined as a story which has as its main concern the development of an idea. Searching for a way to express this idea, the author often departs from the confines of easily discernible form (hence the need for the new interpretation of the structural features above) and works within the realm of more elastic formlessness. Usually the more an author sacrifices objective, regulated form for subjective formlessness, the more distant he is from the picture story and the more assuredly his work can be called a fictionalized essay. Chekhov in "At Home" represents this deviation from formal structure. James Joyce and William Saroyan are other authors whose works frequently fall into this category.

Finally, this dual classification of the short story, with the intermediate overlap,

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* This analogy suggests that biographical reading is necessary for the greatest comprehension of any piece of writing or artistic work. While awareness of the author's life and times is not absolutely essential, such knowledge does bring a third realm of appreciation to any given story--that of more complete understanding of the intent of a given author.

provides a more precise analysis of this literary form and its authors for two reasons. One is that this classification can be used in conjunction with the more traditional labels given short shories, and it thereby offers a clearer analysis of what sort of a story the reader is dealing with. The second is that this classification might lead to a story-by-story analysis of this literary form, instead of the authors' works being herded together under the all too narrow classification of "horror stories" or "descriptive stories" or "local color stories." Admittedly, if may still be said that many authors tend toward either picture stories or fictionalized essays, but even so these labels tell much more about the ultimate intent of the writer than would any of the aforementioned compartmental labels. It is hoped in this essay to show that the final analysis of a story writer's work, no matter what nomenclature is used, must come at the individual story level.

Hence we have several elements in this new approach to the short story. We can see that each author acquaints the reader with the essential of his story (be this the setting, plot, or character-study) and then moulds this into the defining incident which shows us the main character in some particular relation to his existence. From the area of greatest intensity (the *cumbre*) the story moves into the continuance and takes leave of the reader. Going beyond this structure, we see that there are two modes of reading: non-intensive and intensive. Finally and most significant, there are two functions of the short story--the picture story, which can be enjoyed with non-intensive reading, and the fictionalized essay, which is more rewarding with intensive reading and contemplation.

This approach to the short story creates the proper attitude for the fullest appreciation of the short story, for it admits to the reader that many examples of this literary form are not going to be enjoyed just as "bedtime stories." Many will demand much more seriousness of intent on the part of the reader, but in return will stand as true art forms capable of communicating to an interested and curious public--though it may be small at times--philosophical truths and insights into the intricacies of man's place in the cosmos.

Definitions and Supplementary Examples of Types

Introduction: The *essential*: That which the author deems necessary to move the reader into context and relate him to the situation to be studied in a given short short story.

Exemplified by:

Setting-*To Build a Fire* by Jack London; *The Secret Sharer* by Joseph Conrad.

Character Analysis-*The Real Thing* by Henry James; *Ultima Thule* by John Galsworthy.

Dialogue-*The Killers* by Ernest Hemingway; *Champion* by Ring Lardner.

Body: The *defining incident*: The situation through which the author moves his main character or characters in order to show either something peculiar to the individual in particular or to society in general.

Exemplified by:

Supernatural happenings-*The Rocking Horse Winner* by D. H. Lawrence; *Metamorphosis-Part I* by Franz Kafka

Possible but unusual happenings-*A Passion in the Desert* by Honore de Balzac; *Sunday Afternoon Hanging* by Jesse Stuart.

Common happenings-*Life of Ma Parker* by Katharine Mansfield; *The Name-DayParty* by Anton Chekhov.

The *cumbre*: The region of highest intensity in a given story. Not necessariiy coincident with the climax.

Exemplified by:

Extended *cumbre-Albert* by Leo Tolstoy; *Percy Grimm* by William Faulkner.

Nearly indistinct *cumbre-Clay* by James Joyce; *Departure* by Sherwood Anderson.

Climax: The single action, statement or moment that changes the complexion of a given story.

Exemplified by:

A Family Affair by Guy de Maupassant; *Young Goodman Brown* by Nathaniel Hawthorne

Conclusion: the *continuance*: The post-cumbre segment of the story which either offers full conclusion, (in which case it is not to be spoken of as the continuance); a positive aspect or a negative aspect. A neutral continuance is also possible.

Exemplified by:

Full Conclusion-*The Jilting of Granny Weatherall* by Katharine Anne Porter; *The Masque of the Red Death* by E. A. Poe.

Positive aspect continuance-*P. & O.* by Somerset Maugham; *Hautot Senior and Hautot Junior* by Guy de Maupassant.

Negative aspect continuance-*Bliss* by Katharine Mansfield; *Love of Life* by Jack London.

Neutral aspect continuance-*The Invalid's Story* by Mark Twain; *The Round Dozen* by Somerset Maugham.

The *picture story*: A fast moving, carefully plotted story which is readily enjoyable with casual reading. The plot is generally more important than characterization.

Exemplified by:

The Open Boat by Stephen Crane; *The Most Dangerous Game* by Richard Connelly.

The *fictionalized essay*: A story which is subjective in tone and theme. The development of characters is frequently more important than the uniqueness of plot. It is necessary to read it with care and interest.

Exemplified by:

The Dead by James Joyce; *The Tree of Knowledge* by Henry James.

The *dual level* story: A story enjoyable as a picture story but also offering a depth of theme if carefully studied.

Exemplified by:

The Mysterious Stranger by Mark Twain; *The Strength of the Strong* by Jack London.

Footnotes

1. Christopher L. Salter, editor, *Another Approach to the Short Story*, Taipei: The Book World Company, 1962, pp. 175-180.
2. *Ibid.*, pp. 88-98.

3. Ernest Hemingway, *The Short Stories of Ernest Hemingway*, New York: Charles Scribner's Sons, 1938, pp. 279-289.
4. Salter, *op. cit.*, pp. 143-156.
5. *Ibid.*, pp. 2-10
6. *Ibid.*, pp. 165-173.
7. *Ibid.*
8. *Ibid.*, pp. 47-72.
9. *Ibid.*, pp. 111-127.
10. Jack London, *Stories by Jack London*, Tokyo: Prentice-Hall International, 1961, p. 21.
11. Salter, *op. cit.*, pp. 165-173.
12. *Ibid.*, pp. 143-156.
13. *Ibid.*, pp. 286-316.
14. *Hemingway*, op. cit., pp. 288-9.
15. Salter, *op. cit.*, p. vii.
16. W. Somerset Maugham, *Points of View*, New York: Bantam Books,1958, p. 147.
17. Salter, *op. cit*, pp. 216-223.
18. *Ibid.*, pp. 143-156.

Selected References

The following three categories of books are both useful and generally available for the continued study of the short story. This list is by no means exhaustive, but it will serve as a jumping off place for those interested in other examples, collections with commentary, or more comprehensive literary criticism.

Group One

The titles in this group are various books on literary criticism. Many have more complete bibliographies.

Maxwell Geismar, *Writers in Crisis*, New York: Hill and Wang, 1961.
William Hubben, *Four Prophets of Our Destiny*, New York: The Macmillan Co., 1958.
D. H. Lawrence, *Studies in Classic American Literature*, New York: Doubleday & Co., 1951.
Lewis Leary, editor, *American Literary Essays*, New York: Readers Bookshelf of American Literature.
W. Somerset Maugham, *Points of View*, New York: Bantam Books, 1958.
Edward Biron Payne, *The Soul of Jack London*, Southern Publishers, Inc., 1933.
Philip Rahv, editor, *Literature in America*, New York: Meridian Books, 1957.
Robert Spiller, editor, *A Time of Harvest*, New York: Hill and Wang, 1962.
..... *The Cycle of American Literature*, New American Library, 1957.
Mark Van Doren, *Nathaniel Hawthorne*, New York: The Viking Press, 1957.
Ray B. West, Jr., *The Short Story in America*, New York: Gateway Editions, Inc., 1961.
Edmund Wilson, *A Literary Chronicle: 1920-1950*, New York: Doubleday & Co., 1952.

Group Two

The books in the following group are story collections with valuable commentary. Of particular value are the various titles in The Viking Portable group. The following titles in Viking Portables are especially recommended:

Sherwood Anderson, Anton Chekhov, Joseph Conrad, Nathaniel Hawthorne, Henry James, Edgar Allan Poe, John Steinbeck, Mark Twain.

Anton Chekhov, *The Unknown Chekhov*, Avraham Yarmolinsky, editor, New York: The Noonday Press, 1958.

Joseph Conrad, *Heart of Darkness and The Secret Sharer*, A. J. Guerard editor, New York: The New American Library, 1960.

Guy de Maupassant, *The Best Short Stories of Guy de Maupassant*, Saxe Commins, editor, New York: The Modern Library, 1958.

Henry James, *The Short Stories of Henry James*, Clifton Fadiman, editor, New York: The Modern Library, 1945.

Johnson, Ray, Cowan and Peacock, *Study and Appreciation of the Short Story*, New York Silver, Burdett and Co., 1930.

James Joyce, *Dubliners*, Padric Colum, editor, New York: The Modern Library, 1954.

Bernadine Kielty, *A Treasury of Short Stories*, New York: Simon and Schuster, 1947.

Rudyard Kipling, *Maugham's Choice of Kipling's Best*, W. Somerset Maugham editor, New York: Doubleday & Co., 1952.

Locks, Gibson and Arms, *Introduction to Literature*, New York: Rinehart & Co., 1948.

Jack London, *Jack London Short Stories*, Maxwell Geismar, editor, New York: Hill and Wang, 1960.

Katharine Mansfield, *Stories of Katharine Mansfield*, Elizabeth Bowen editor, New York: Vintage Press, 1960.

....., *The Short Stories of Katharine Mansfield*, J. Middleton Murry, editor, New York: Alfred A. Knopf, 1941.

W. Somerset Maugham, *East and West*, New York: The Garden City Publishing Co., 1934.

Edgar Allan Poe, *Selected Poetry and Prose of Edgar Allan Poe*, T. O. Babbott, editor, New York: The Modern Library, 1951.

Christopher L. Salter, editor, *Another Approach to the Short Story*, Taipei: The Book World Co., 1962.

Ralph Singleton, editor, *Two and Twenty*, New York: St. Martin's Press, 1962.

Raymond W. Short and Richard B. Sewall, *Short Stories for Study*, New York: Henry Holt and Co., 1952.

Snyder and Snyder, *A Book of American Literature*, New York: The Macmillan Co., 1920.

Leo Tolstoy, *The Short Stories of Leo Tolstoy*, Alexandra Tolstoy editor, New York: Bantam Books, 1960.

Ray B. West, Jr., editor, *American Short Stories*, New York: Reader's Bookshelf of American Literature.

Group Three

These books are good story collections with little or no commentary.

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....., *South Sea Tales*, New York: Pyramid Books, 1961.

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分析及欣賞短篇小說的新途徑

蕭 克 立

由於現代藝術表現的潮流日趨脫離公式的束縛，便產生了對各種藝術的結構成分和主題分析作重新估價的必要，本文是對四個用於短篇小說分析上的名詞重加考慮的結果，這裡所討論的名詞是緒言，本文，最高點和結尾。

除了對上述名詞作新解說外，筆者爲比較沒有嚴格形式的短篇小說的各種結構元素提出了一些其他的名詞，由是一套結構上用語便可應用於分析所有類型的短篇小說，本文目的在於促進便利這種文字形式的一般分析。

當完成了結構分析的思索後，就有轉向討論故事本身效能的必要了，因此便接着討論短篇小說主題上的變化。在短篇小說中有兩個意旨的層次，即對哲理中述的興趣兩種程度上的差異。在許多短篇小說中，作者只爲娛樂讀者，他呈獻出一個進展迅速，很有趣並有良好計劃的作品，筆者稱之爲「圖畫故事」(Picture Story)；另外一類短篇小說，作者提出了一個較深奧的問題於讀者之前，他對讀者的要求不止於簡單的讀物另爲欣賞之用，筆者稱這種小說爲「小說化的散文」(Fictionalized Essay)。這兩種形式很可能混合出現，或者界限分明，能够很明白地歸於一類或另一類之中。

最後，有了這些名詞和許多例子加以說明，筆者切望讀者能够了解一條通向短篇小說的新途徑——另一條不同的途徑。