

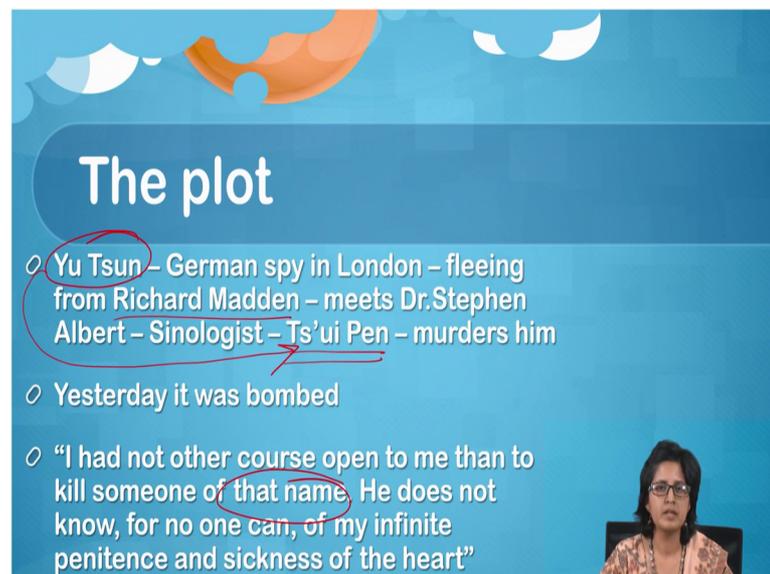
Postmodernism in Literature
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Lecture – 21a
The Garden of Forking Paths: Postmodernist short fiction

Hello everyone, Good morning and welcome to yet another session of the NPTEL course, Postmodernism in literature. Today's lecture is a continuation of the previous lecture where we started discussing moorhead story, the garden of forking paths.

We have been trying to look at the story and a locate it in a postmodernist really and also we began with this understanding that, though the short story was published a way before the postmodernist moment officially was inaugurated. We begin to is understand that there are so many elements which could be identified with postmodernism in this short story, the Garden of Forking Paths. I will give you a very quick recap of the plot of the story, the Garden of Forking Paths.

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The plot

- Yu Tsun – German spy in London – fleeing from Richard Madden – meets Dr. Stephen Albert – Sinologist – Ts'ui Pen – murders him
- Yesterday it was bombed
- “I had not other course open to me than to kill someone of that name. He does not know, for no one can, of my infinite penitence and sickness of the heart”

(Note: Red circles and arrows highlight 'Yu Tsun', 'that name', and 'Ts'ui Pen' in the original image.)

(Note: A small video inset of the lecturer is visible in the bottom right corner of the slide.)

The protagonist and the narrator is Yu Tsun and the story is also narrated in the form of a deposition, it also in that sense negates all kinds of conventional attitudes towards storytelling and also about narrative techniques. Yu Tsun is a German spy, who is currently located in London and his a spy cover has been blown and he is now been exposed. So, he is also fleeing to escape being murdered being, shot dead by Richard

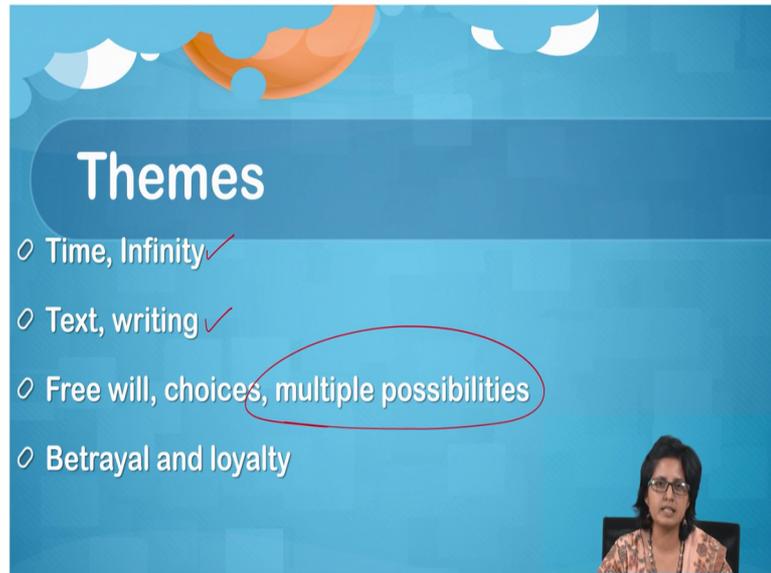
Madden who is the captain and he also in this process decides to go and meets with doctor Stephan albert and that is also the turning point, the twist in the tale as a one could say and he meets with a doctor Stephan albert who is also a renowned sinologist.

And as the story progresses, we also get to know that doctor Stephan Albert has also been working on Ts'ui Pens a novel which was also incidentally titled the garden of forking paths. And a Yu Tsun and in and again very coincidentally, Ts'ui Pen also happens to be the grandfather, the great grandfather of Yu Tsun.

So, they have this meeting. They talk about the bifurcations in time, the bifurcations in space how both of them have been endlessly fascinated by this novel and the labyrinth that this a Chinese ancestor Ts'ui Pen had proposed to create. And a just when Yu Tsun sees Richard Madden approaching him, he murders Stephan Albert and the rest is a history. And we also get to know towards the end of the story that a city named Albert was bombed and that was also incidentally, the city where that the weapons were stashed in England.

And towards the end of the story, there is also this statement, I had not any other course open to me than to kill someone of that name, that name being Albert, he does not know for no one can of mine finite penitence in sickness of the heart. The story in that sense as we have noted in the previous session, it is many things rolled into one. It is Postmodernist fiction, it is a detective fiction, it is also a celebration of non-linear kind of narrative which could be seen in hypertext narratives as well.

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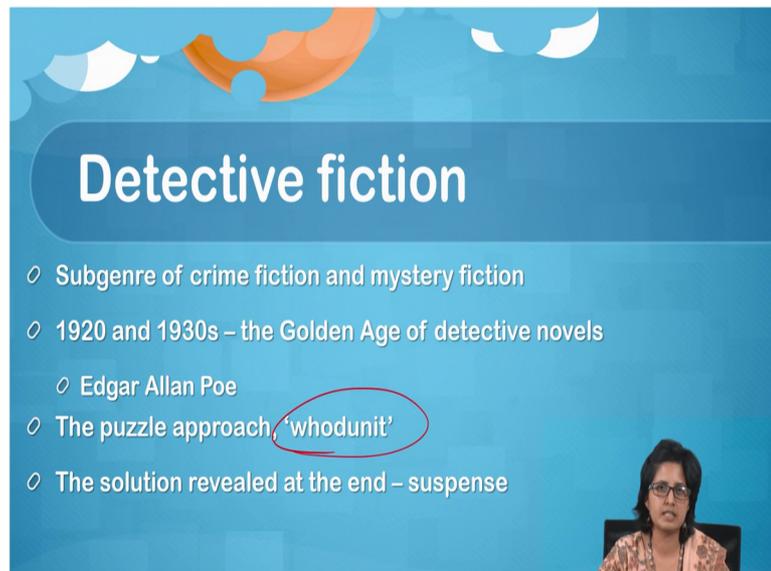


Themes

- Time, Infinity ✓
- Text, writing ✓
- Free will, choices, multiple possibilities
- Betrayal and loyalty

So, these were the major themes that we started identifying the most important one being about time and infinity. It is also about a text and writing process, it is also a narrative a story which questions, the existence of free well about the choices available and about the multiple possibilities which both a life as well as a text open Sabbath before us.

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Detective fiction

- Subgenre of crime fiction and mystery fiction
- 1920 and 1930s – the Golden Age of detective novels
 - Edgar Allan Poe
- The puzzle approach, 'whodunit'
- The solution revealed at the end – suspense

It is also at some level about betrayal and loyalty as we would see in the discussion of the story today. That the Garden of Forking Paths is also being posited as a detective fiction is something very telling. We noticed in the previous lecture that Albert has

himself identified and labeled the story as a Detective fiction. Detective fiction is a subgenre of crime fiction and mystery fiction and it witnessed the golden age of a detective novels in 1920s and 1930s. And a one of some of the supreme examples would be Edgar Allan Poe and Agatha Christie and in a in the pattern of a detective fiction, in the narrative the structure of a detective fiction, the most commonly used approach is that of a puzzle approach or the approach which has a now been a commonly known as whodunit.

And in any detective story, the way the story the plot unfolds is also about a solution being revealed at the end. And there is also a suspense which is being built and that also makes the story racy and interesting and technically superb in the multiple ways.

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The 'inferior' genre

- Popular medium – criticized as literary inferior – not really part of the literary canon
- “Garden of Forking Paths” – first appeared in a pulp fiction periodical – no ‘highbrow literary acclaim’ – Ellery Queen Mystery Magazine

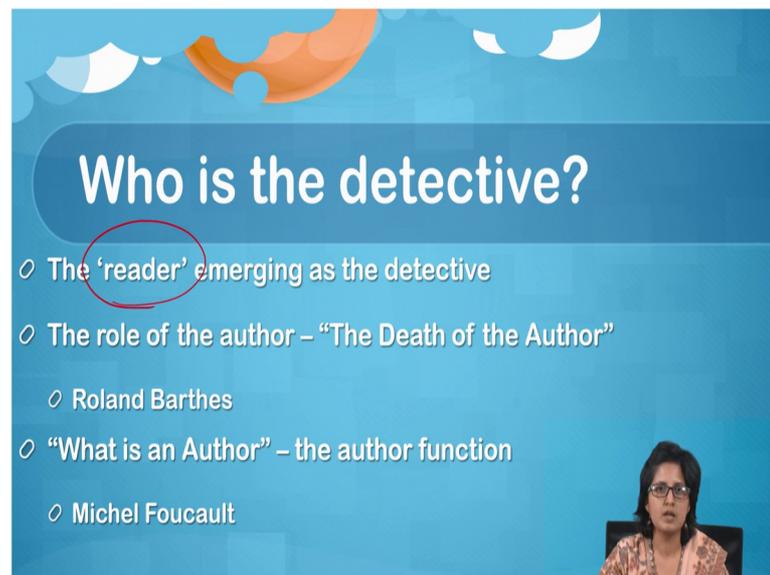
But at the same time, though this genre, the detective fiction was considered as an extremely popular medium in the beginning of the twentieth century, it was also considered as inferior to other kind, other genres. It was considered as critically inferior to all other kinds of a genres.

It was seen as an inferior a literary genre and this was not included as part of the literary canon for a very long time and this is very telling given the fact that the literary fiction of Boris also gets written in the framework of a detective fiction. And a later Umberto Eco, also adopts the detective genre to experiment with his narrative techniques. Garden of Forking Paths had a very interesting entry to the literary world. It first appeared not in a

highbrow literary academic journal or a magazine, but it first appeared in a pulp fiction periodical title Ellery Queen Mystery Magazine.

So to begin with, this was a deliberate play with an inferior genre and there was a deliberate attempt to get it published in a pulp fiction periodical, but it is yet another accident of literary history that now this is considered as one of the most literary and one of the most difficult a stories ever written.

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The slide features a blue background with a decorative top border containing white and orange abstract shapes. The title 'Who is the detective?' is centered in a white rounded rectangle. Below the title is a list of five bullet points, each starting with a white circle. The word 'reader' in the first bullet point is circled in red. In the bottom right corner, there is a small video inset showing a woman with glasses and a patterned top.

Who is the detective?

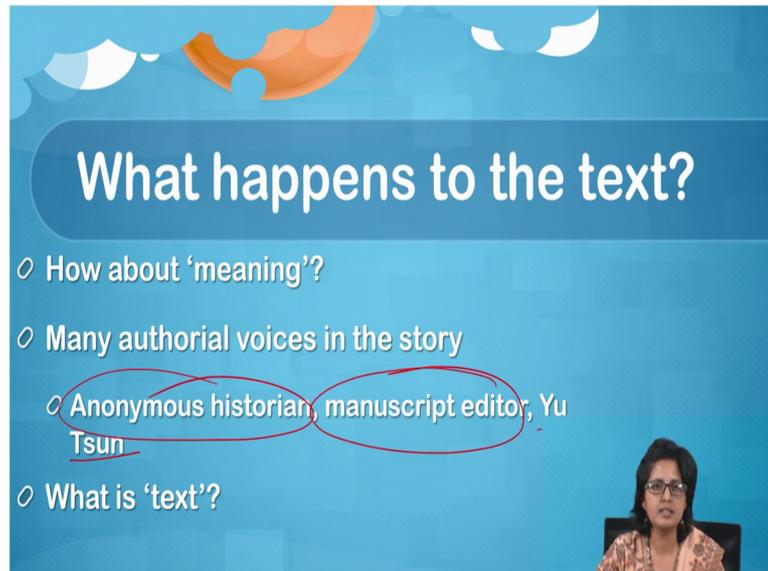
- The 'reader' emerging as the detective
- The role of the author – “The Death of the Author”
 - Roland Barthes
- “What is an Author” – the author function
 - Michel Foucault

So, coming back to the framework of the detective fiction within which the story the garden of forking paths gets a narrated, who is the detective in this story. More than a person, a character within the story resolving the set of events; more than a character solving the puzzle which the story foregrounds, we find that the reader emerges as the most important detective in this process.

So, this can be then effectively connected with the with the essays that we discussed in the beginning of this course namely, The Death Of The Author by Roland Barthe and what is an author by Michel Foucault and we also notice that in the narrative move from structuralism to post structuralism, it is the reader who emerges as the detective. It is a reader who co participates in this a process of telling the story and who also engages in unraveling the mysteries which are part of the story. So, in that sense, there is no single solution, no single a puzzle which gets resolved but it is also about multiple problems

and multiple resolutions which the text has to offer and that is the infinite possibility that a text like a garden, Garden of Forking Paths offers to us.

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What happens to the text?

- How about 'meaning'?
- Many authorial voices in the story
- Anonymous historian, manuscript editor, Yu Tsun
- What is 'text'?

So, what happens to the text in this process? What about the meaning making process? We find that in this story the Garden of Forking Paths, we find a multiple authorial voice is being foregrounded. For example, to begin with we have the anonymous historian, there is a manuscript editor who paraphrases the historical document. There is also Yu Tsun whose deposition becomes the central part of the story. This also leaves us with this a very telling question, what is text and if we look at the novel, if we look at this short story, if we look at the ways in which it engages with a set of texts which are real and unreal.

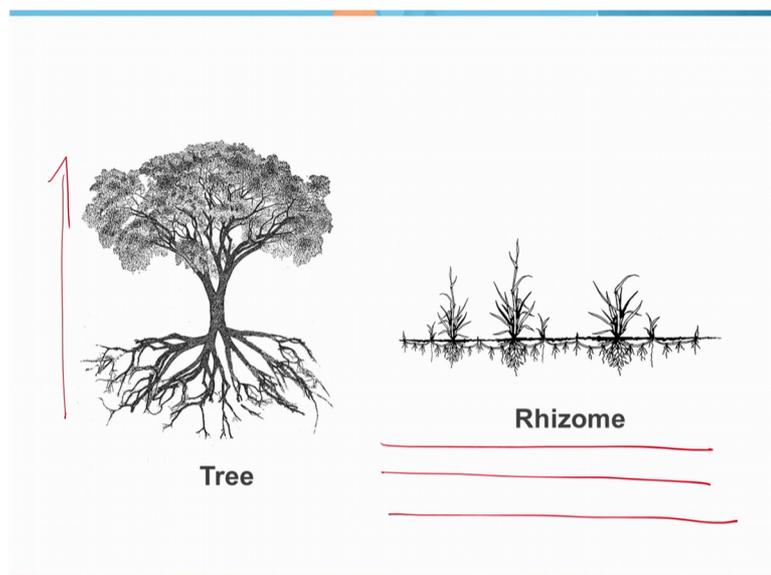
The text is also, the story is also asking this question about how to define a text. So, in multiple, in multiple ways the story itself is about the process of writing. The short story does not have a story of its own unless it engages with other processes of narration and other ways of a telling different kinds of stories.

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To locate this discussion in a more effective way, it will be important to recall the earlier sections where we also discussed about Rhizomes which were discussed by Gilles Deleuze and Felix Guattari. And we also spoke about the Rhizomatic and hypertextual environments such as the World Wide Web which were discussed as postmodern decentralized and kinetic worlds.

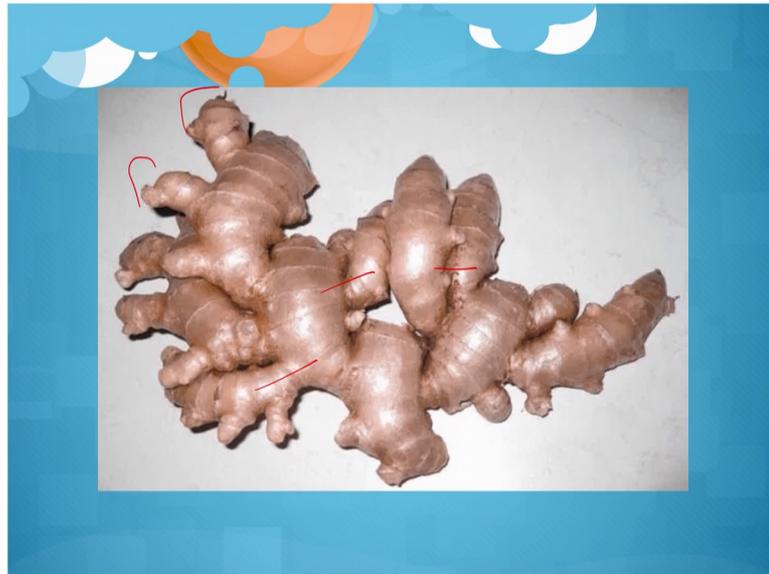
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We spoke about what how Rhizomes in a certain way, completely negated and questioned or kinds of our authority and also any kinds of hierarchy and unlike a an

approach which is top down, Rhizomes existed in a parallel a way without any sense of hierarchy without any kind of a top down approach.

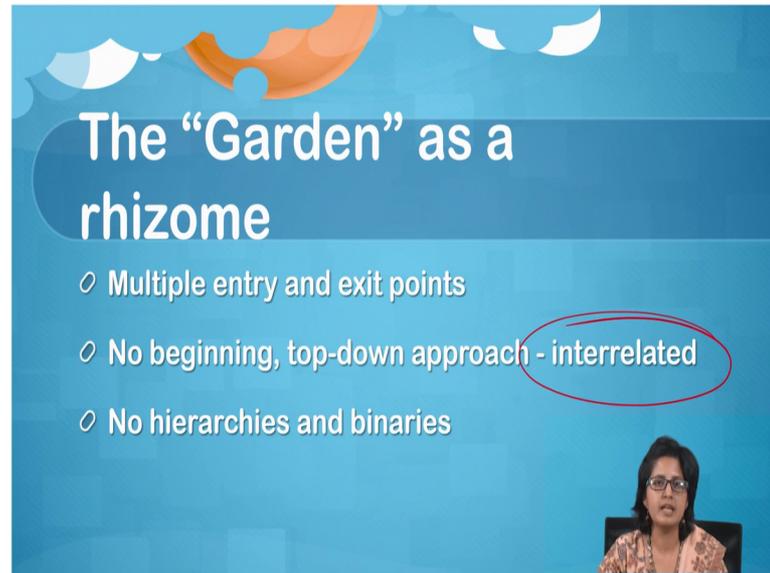
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And this was also seen in the way in which a Rhizome could be effectively compared to a ginger where there are these multiple openings and multiple entry points and there are a number of connectors that we can see but it would be difficult to identify where the part of a ginger begins or where it ends.

So, it was not about the beginnings, middle and the endings; it was more about the connections and the different possibilities of connectors that a structure would lend itself to.

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The “Garden” as a rhizome

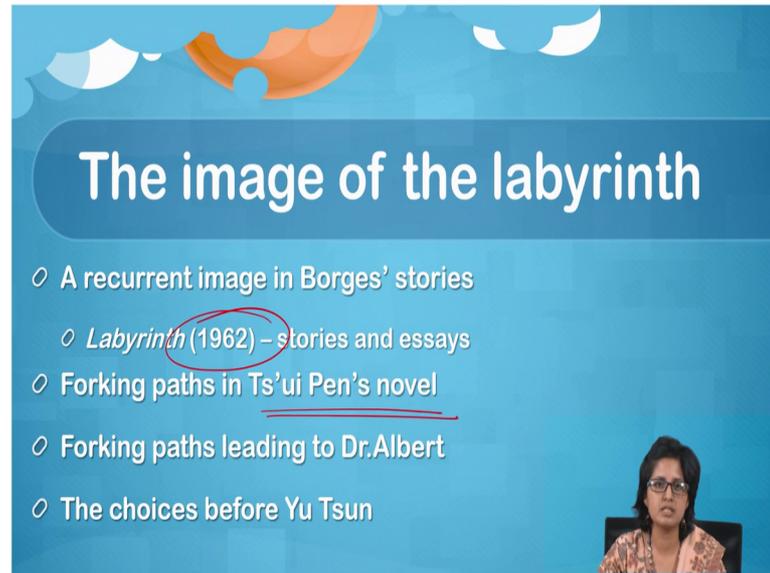
- Multiple entry and exit points
- No beginning, top-down approach - interrelated
- No hierarchies and binaries

So, if we begin to see the story at the Garden of Forking Paths as a rhizome, we noticed that the story has a multiple entry and exit points. It does not adopt a beginning, a top down approach, in the on the other hand it is more about the interrelatedness between the sequence of events and the interconnectedness between the characters and there are also no hierarchies and no binaries. If you are asked, who is a central protagonist who is the hero of this a story? It would be difficult to identify one.

At a various levels, if we access a story from multiple entry points, it would be possible to locate all the characters as central characters because all of them also have a different story to tell. There are also these different possibilities that the story offers and it is only just a coincidence, it is only just a literary accident that the story foregrounds certain parts which can be taken. The story is also about these multiple bifurcating parts that each character could have chosen, could have followed but it is also about the many choices and the many possibilities they did not chose to take.

So, in that sense, the Garden of Forking Paths needs to be seen as a rhizomatic text which offers is multiple entry and exit points which it defines all kinds of hierarchies? And all kinds of binary ways in which narratives, characters and even the act of storytelling can be talked about.

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The image of the labyrinth

- A recurrent image in Borges' stories
 - *Labyrinth* (1962) – stories and essays
- Forking paths in Ts'ui Pen's novel
- Forking paths leading to Dr. Albert
- The choices before Yu Tsun

The image of the Labyrinth is a recurrent image and Borges stories and even in this even in this Garden of Forking Paths, we find a very a pertinent presence of the image of the labyrinth and this is also instrumental in making sense of the story. Borges was so preoccupied in the, in a creating and recreating the image of the Labyrinth. In most of his stories we find him publishing an entire collection of short stories titled in the Labyrinth in 1962.

So, when we examine the Garden of Forking Paths within the context of a labyrinth, we find we are being introduced to the forking paths in Ts'ui Pens novel which is also a fictional work that is this not a real work that Borges is alluding to, but it is also a book which is not been written, but Borges pretends that the work as well as multiple interpretations of that do exist.

We are also introduced to forking paths leaving to Doctor Albert's life and doctor Albert's house and there are also these choices which are being placed before the central character, Yu Tsun that could also be seen as different possibilities or different forking paths which the text talks about.

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The slide features a blue background with white and orange decorative elements at the top. The title "The 'Garden' as a labyrinth" is centered in a white rounded rectangle. Below the title, two bullet points are listed. The first bullet point, "A textual labyrinth - more complicated than a physical labyrinth - not clear where the walls are, where the centre is", has "textual labyrinth" and "physical labyrinth" circled in red. The second bullet point is "A conceptual, symbolic space - to explore an unknown space - demands a second reading". In the bottom right corner, there is a small video inset showing a woman with glasses speaking.

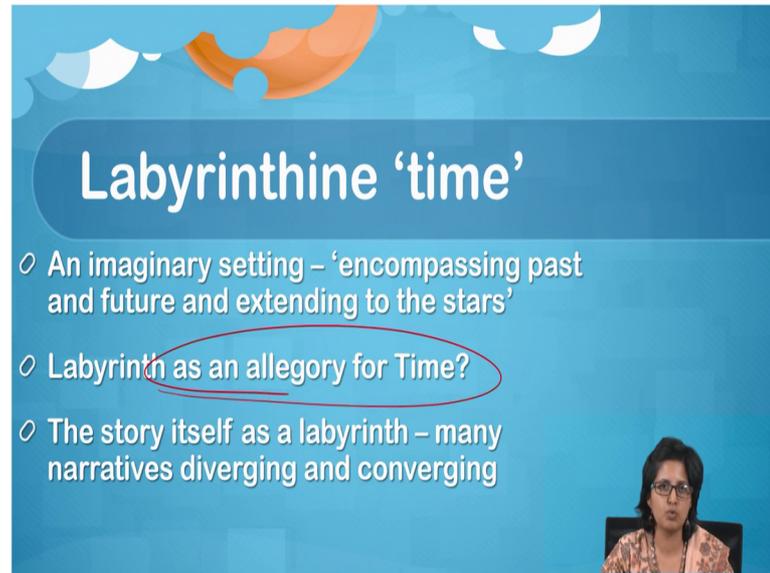
The 'Garden' as a labyrinth

- A textual labyrinth - more complicated than a physical labyrinth - not clear where the walls are, where the centre is
- A conceptual, symbolic space - to explore an unknown space - demands a second reading

So, when we see the garden as a labyrinth, the short story the Garden of Forking Paths as a labyrinth. We are being introduced to two kinds of spaces; one a textual labyrinth and also a physical labyrinth and we find that the textual labyrinth is more complicated and more complex than the physical labyrinth because in the case of a textual labyrinth, one is not too sure, not clear where the walls are, where the center is and there is an impossibility of a knowing it, just like a rhizome where the beginning, the end and the entry points or the exit points of the textual labyrinth lies.

So, at some level Borge has by introducing us to the textual labyrinth as well as a physical labyrinth. He is also introducing us to a conceptual symbolic space and. Looking at the labyrinth from such an angle, it is also like an invitation to explore an unknown space and it is for the same reason that this story is a one among the one among those stories which always demand a second reading and if you have already taken a look at the a short story or even if you are yet to take a look at look at the short story, you would also realize that the first reading will certainly demand a second reading from you because that is when the possibility of a analyzing the text, that is when the possibility of identifying the different forking paths with the narrative offers is lies.

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Labyrinthine 'time'

- An imaginary setting – ‘encompassing past and future and extending to the stars’
- Labyrinth as an allegory for Time?
- The story itself as a labyrinth – many narratives diverging and converging

Taking the discussion on labyrinth a little further, Borges also introduces to this concept of a labyrinthine time and that is also an imaginary setting; in his own words it encompasses past and future and extends to the stars. So, you are also wondering whether Borges is using the labyrinth as an allegory for time because why are the prominent themes of this a novel, a one of the prominent themes of this story is also about time and infinity.

It is also possible to see the story itself as a labyrinth because there are many narratives diverging and converging in this in this single story and there are also these ways in which one could begin to identify the possibilities of bifurcating in time. For instance, if you take a look at some of the episodes such as Yu Tsun choosing to flee, there is always this option of you should not flee, not escaping and not taking the train.

And what his is also alluding that there is a possibility to write a story about that as well. There is a possibility to talk about another timeframe, another space where Yu Tsun you is exercising a set of other choices and also towards the end, the moment Yu Tsun makes this decision to murder Stephen Albert, he is also exercising this choice of not inhabiting another timeframe of not exist and not deciding to do it otherwise.

So, this story by fore grounding the many choices, the various characters are making, are all is also alerting us to the possibility of an alternate set of a timeframes, an alternate a set of a choices which are also available to us. But again there is an impossibility for the

same character to inhabit all of these times slots and all of these specialties at the same time which is what the narrative also tries to challenge and expose us to.

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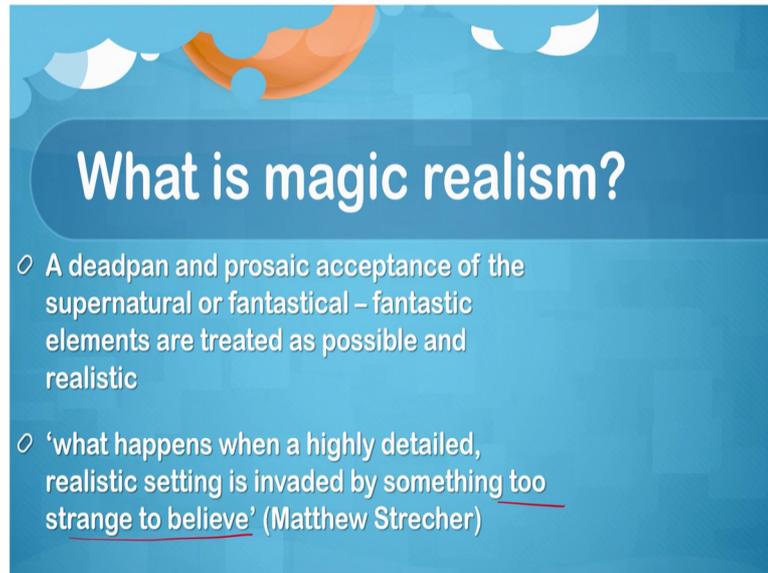


Magic Realism

- Magical Realism, Marvellous Realism
- 'a sharply etched realism in representing ordinary events and descriptive details together with fantastic and dreamlike elements, as well as with materials derived from myth and fairy tales' (M H Abrams)
- Fabulism

This now brings us to another important aspect of postmodernism which is also been linked quite pertinently with this a story Garden of Forking Paths. Garden of Forking Paths as well as most of the writings by Borges has been largely seen as a part of the magic realist narration. Magic realism is also known as magical realism or a marvelous realism. To quote M H Abrams, it is a sharply edged a realism in representing ordinary events and descriptive details together with fantastic and dreamlike elements, as well as with materials derived from myth and fairy tales.

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What is magic realism?

- A deadpan and prosaic acceptance of the supernatural or fantastical – fantastic elements are treated as possible and realistic
- 'what happens when a highly detailed, realistic setting is invaded by something too strange to believe' (Matthew Stretcher)

So, it has also been referred to as a fabulous; so, what exactly is magic realism? It is a deadpan and prosaic acceptance of the supernatural or the fantastical and the fantastic elements are treated as possible and realistic. They are not a consciously being shown as supernatural or fantastic elements. To core to Matthew Stretcher, magic realism is what happens when a highly detailed, realistic setting is invaded by something too strange to believe. So, here is the key to understanding a magic realism. It is too strange to believe but at the same time, it is placed a within a very ordinary realistic setting.

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Realism ✓ Surrealism ✓ Fantasy ✓

Magic realism

- Considered a postcolonial marginalizing of quaint fiction away from serious literature
- Often associated with Latin American Literature
- Also Salman Rushdie, Gabriel Garcia Marquez



It is important to understand that magic realism is very different from realism, surrealism and fantasy. Fantasy is something which play takes place in an unreal world, in an unreal setting; for example, the lot of the rings by a Tolki and a surrealism could be identified as a certain kind of a deliberate rejection of a realism and an engagement with a certain kinds of works such as Dalies paintings, Salvador Dali, the modernist, the modernist painter.

And realism is something that we are all familiar with. It is a more or less a real, more or less a realist depiction of life in any kind of art and a narration. And magic realism could also be seen as a post colonial marginalizing of a quaint fiction away from serious literature and magic to realism has often been associated with Latin American literature and a Salman Rushdie, a Garcia Marquez all have been are a related associated with the various techniques of magic realism they have been seen as supreme practitioners of magical realist affection

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Magic realism

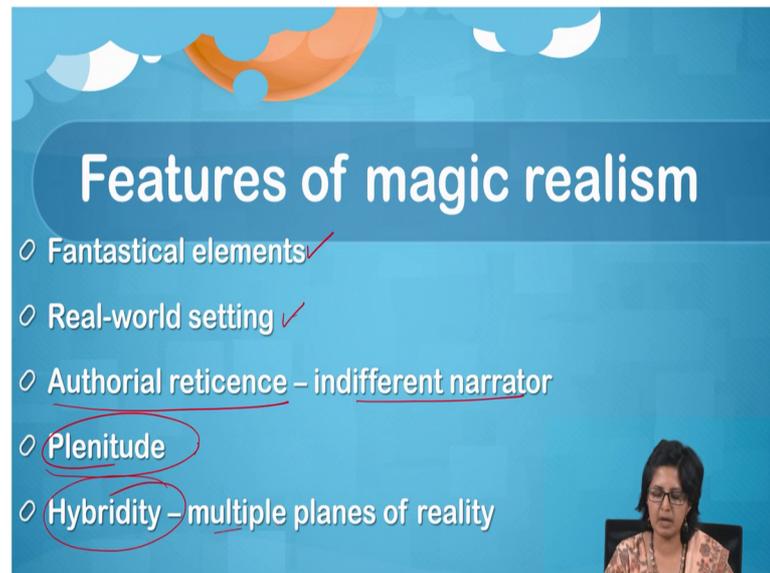
- The world appears much like our own
- Franz Kafka's "Metamorphosis" - Gregor Samsa - turns into a giant insect
- Marquez's "A Very Old Man with Enormous wings" - Pelayo finds an angel with 'huge buzzard wings, dirty and half-plucked' in his courtyard after rainstorm

And in magic realism, unlike say realism a realism and fantasy, we are talking about a world which appears a much like our own, much like the real world.

For example, in are France Kafkas, a Metamorphosis, we have this rental protagonist a Gregor Samsa, who wakes up in the morning and finds that he has turned into a giant insect or a Marquezs, a short story a very old man with enormous wings where the character Pelayo finds an angel with huge buzzard wings dirty and half plucked in his

courtyard after rainstorm. So, there are these extraordinary supernatural things which happen in the real setting and most of the other settings, the rest of the world looks a very much like our own and only these supernatural elements stand out and then not being made to stand out because they are also presented as matter of fact, more or less a real events.

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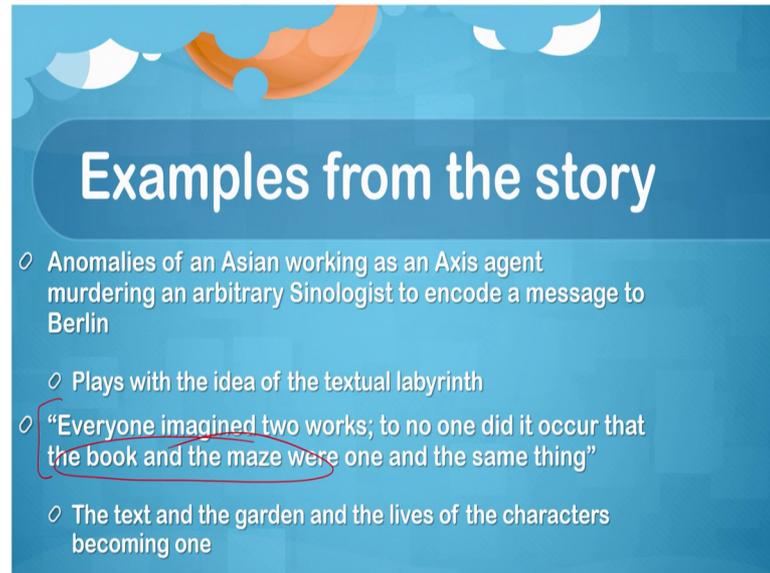


Features of magic realism

- Fantastical elements ✓
- Real-world setting ✓
- Authorial reticence – indifferent narrator
- Plenitude
- Hybridity – multiple planes of reality

So, these are some of the features of magic realism, the narrative will have fantastical elements. It would be based in the real world settings; it will be based in a real world setting. There is a presence of authorial reticence; on the other hand, we also have an indifferent narrator who narrates in a rather unsympathetic tone. We also have the discussion we also have a representation of plenitude and also hybridity which is central postmodernist feature but this also enables the reader to access a multiple planes of reality.

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This brings, this was some of the examples from the story which could be related with magic realism. There is this anomaly of the an Asian, who is a Yu Tsun, working as an Axis agent murdering an arbitrary Sinologist to encode a message to Berlin.

So, this is a very magical realist a thing because that plays with the idea of textual labyrinth, plays with the idea and certain impossibilities of time, a technique and also about occurrences and there is a this excerpt from the story. Everyone imagined to works; to know when did it occur that the book and the maze were one and the same thing. Here Doctor Stefan Albert, the Sinologist is talking about Ts'ui Pens unwritten novel and he is alerting us to the fact that according to his observation, the novel and the labyrinth that Ts'ui Pen sought to create, both were a one, to know one did it occur that the book and the maze were one and the same thing.

So, here through the a narrative of the story, we are also being told that the text, the garden and the lives of the characters are becoming one. So, there are certain impossibilities that the story garden of forking paths deals with and those could be seen as the intervention of magical dwellers techniques in the narration.

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“The Garden” as Postmodern?

- Metafiction - self-conscious about the form – parodying or departing from traditional techniques
- Heightened awareness of mystery
- Political critique – decentering, subversive
- Nation, ethnicity, hierarchy
- Meant for a ‘sophisticated’ audience?

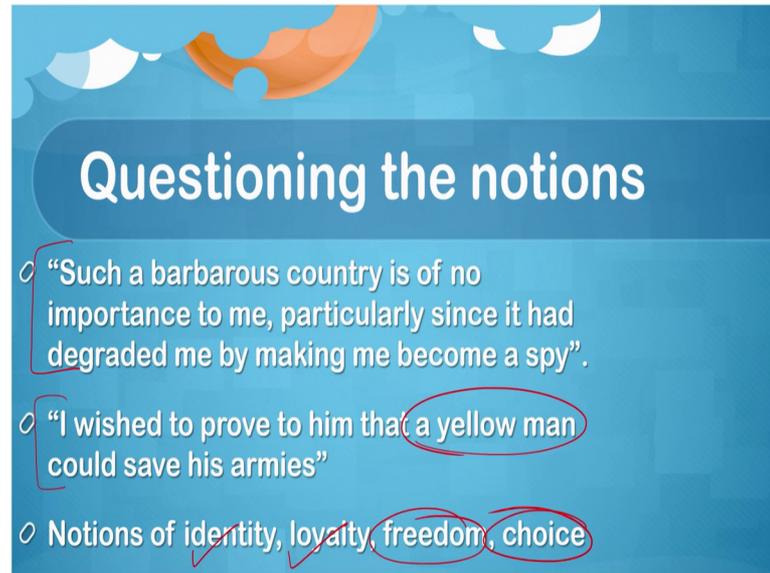
Video inset: A woman with glasses speaking.

So, how do we locate the Sinologist as a postmodern text? It very clearly employs the techniques of Metafiction. It is self-conscious upon the form the story talks about a story, within the story while a Borges story is titled the Garden of Forking Paths, we also have an unwritten novel by Ts’ui Pen which is mentioned in the novel, in the story which is again titled the Garden of Forking Paths.

So, there is a parodying or a departing from traditional techniques that is also a deliberate thing that the Borges deals with. There is also heightened awareness of mystery or heightened awareness, awareness of infinite possibilities and at the same time, there is a certain kind of political critique also which emerges through the narrative. It is also decentering, in subversive, in certain ways there are a, there is a way in which the story also the prompts is to talk about certain contested notions such as Nation, ethnicity as well as hierarchy and there is also this ultimate question about whether this story is meant for the sophisticated audience.

So, how does a layman make sense of this story; here is one have to be acutely conscious about the various possibilities that the postmodern, that the postmodern a world offers to be able to make sense of this story. This is also a very ambivalent dichotomous a question that the Postmodernist need to reckon with.

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Questioning the notions

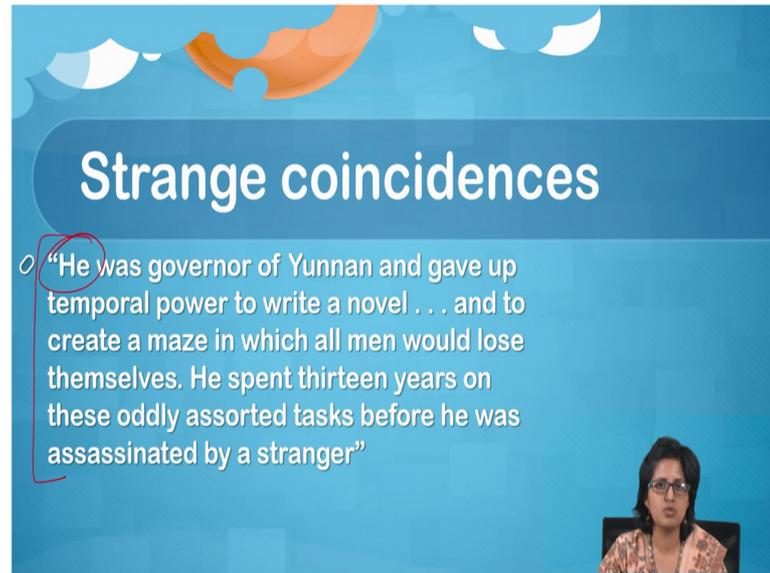
- “Such a barbarous country is of no importance to me, particularly since it had degraded me by making me become a spy”.
- “I wished to prove to him that a yellow man could save his armies”
- Notions of identity, loyalty, freedom, choice

While the story endlessly talks about the multiple possibilities and the infinite bifurcate, bifurcation of a time in space, it also questions certain traditional notions attached with identity, nation, loyalty, freedom, choice etcetera. There is this occasion where the character Yu Tsun is made to wonder. Such a barbarous country is of no importance to me, particularly since it had degraded me by making me become a spy.

Here we find Yu Tsun questioning his own identity, his own occupation and also how there are certain things that he is being forced to do, just because of this imposed loyalty towards the nation and also towards a certain kind of an occupation, a certain kind of a mission that he has been entrusted with. And he is also making this a very powerful statement; I wish to prove to him that a yellow man could save his armies. There is a very direct reference to his at ethnicity and also about the racial superiority that he tries to subvert.

And we are also being made to understand that Yu Tsun as a character, perhaps has limited freedom, limited sense of choice, given that he is also driven by the a powerful, hierarchical binary based understanding of identity as well as loyalty towards nation and also towards the a mission that he is been entrusted with.

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Strange coincidences

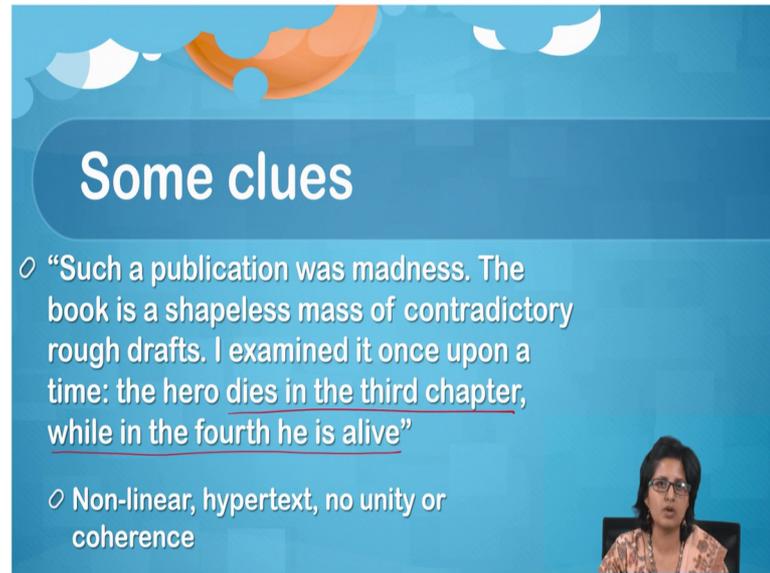
o “He was governor of Yunnan and gave up temporal power to write a novel . . . and to create a maze in which all men would lose themselves. He spent thirteen years on these oddly assorted tasks before he was assassinated by a stranger”

There are also these strange coincidences that the story opens up and introduces us to; for example, take a look at this passage he was governed of a Yunnan and gave up temporal power to write a novel and to create a maze in which all men would lose themselves. He spent 13 years on these oddly assaulted tasks before he was assassinated by a stranger.

Here this passage is talking about the Chinese ancestor, the great grandfather of Yu Tsun, who is a Ts'ui Pen. In this passage, we find that doctor Stephen Albert, who is having this conversation about Tsui Pen who spent 13 years on oddly assorted tasks before he was assassinated by a stranger.

He himself, I mean Stephen Albert himself gets assassinated by a stranger after having spent a number of years working on again a set of strangely assorted toss. And this is the kind of coincidences the story is opening up to and it is a very postmodern thing to do in the sense that, it is conscious about the deliberate ways in which the story is knit together. It is conscious of the multiple possibilities that there the story is throwing open before us.

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Some clues

- “Such a publication was madness. The book is a shapeless mass of contradictory rough drafts. I examined it once upon a time: the hero dies in the third chapter, while in the fourth he is alive”
- Non-linear, hypertext, no unity or coherence

There are also certain clues, the text leaves us with in order to make a better sense of the entire technique which is being used. Look at this passage, such a publication was madness; again they are referring to this novel which Ts'ui Pen tried to write.

The book is a shapeless mass of contradictory rough drafts. I examined it once upon a time: the hero dies in the third chapter, while in the fourth he is alive. Here, we are being introduced to the possibility of non-linear hypertext, a kind of narration which negates all sense of unity as well as coherence. It needs to be kept in mind and this story was published in the 1940s when hypertext and digital revolution had knotted a right. In that sense, it is also foretelling of a kind of hypertext technique which becomes one of the key features of the prominent narrative techniques of the post-modernist era.

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What is this 'Garden' about?

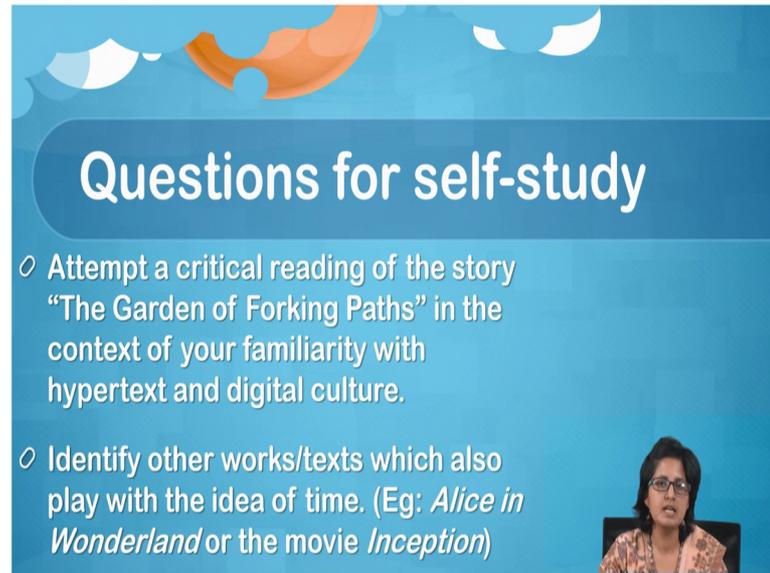
- "I leave to the various futures (not to all) my garden of forking paths"
- About bifurcating in time and not in space - various futures/time
- "No one realized that the book and the labyrinth were one and the same"
- About an impossible literary invention, about infinite endings

So, to sum up, what is this garden about, again let us look back to the text are for particular kinds of a clues. The text tells us, I leave to the various futures not to all my Garden of Forking Paths. This is also one of the most a quoted passages from a Boris; so here, we are being introduced to about the possibilities of bifurcating in time and not in space about the possibilities of various futures and various times existing. But whether one is able to inhabit all of those futures and all of those times is also the question then, the story opens up.

And another passage, no one realized that the book and the labyrinth were one and the same here. In fact, Borges is perhaps alluding through this narration, the possibility of an impossible a literary invention about infinite endings, while he is acutely conscious about the fact that such a novel or such a story with infinite possibilities and infinite endings cannot be written.

He does not stop himself from talking about a text which imaginarily exists, talking about a text which attempts to bifurcate in time and in space and also about how that is linked with a certain choices that one is making, certain kinds of freedom that one is invested but and this is ultimately the something that the text leaves us with. Garden of Forking Paths, as a story is also about the various possibilities that lie in space and time, the various impossibilities that are also part of certain narrations, the various possibilities that a postmodernist a text opens up before us.

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Questions for self-study

- Attempt a critical reading of the story “The Garden of Forking Paths” in the context of your familiarity with hypertext and digital culture.
- Identify other works/texts which also play with the idea of time. (Eg: *Alice in Wonderland* or the movie *Inception*)

Video inset of a woman speaking.

Let me also leave you with a couple of questions for self study. Attempt a critical reading of the story, The Garden of Forking Paths in the context of your familiarity with high protection digital culture. This is also keeping in mind the fact that the text predates these newer notions of hypertext and digital culture which is part of the post modernist era. Identify other works or texts which also play with the idea of time; for example, you could look at a text like Alice in wonderland or the movie inception or any other text where you find the possibility of playing with time excess.

So, with this we sum up this lecture on the Garden of Forking Paths, the short story by Boris. I also again encourage you to take a look at the original short story to make better sense of the discussion that we have just had.

Thank you for your time and I look forward to seeing you in the next session.