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### Implied Fact and Opinion in *Gooseberries*

The primary narrative device in *Gooseberries* by Anton Chekhov is the frame story and the included two narrators, upon which the entire story is built. The short story begins and ends with the omniscient narrator describing the environment and the interactions between the characters, while the middle and majority of the story is almost exclusively dialogue from the main character Ivan Ivanich with minimal interruptions, even for reporting clauses. Ivan Ivanich's dialogue creates a portrayal of his brother's life, in relation to his own ideologies, resulting in a strong sense of subjectivity (Freedman, 9). It is where differing ideologies as a point of view indicator comes into play, as the omniscient narrator is meant to be objective and neutral (Short, 286). The environmental details and sections telling of all characters' thoughts shows how the narrator is not meant to be subjective as both the seeing and telling are from a place disconnected from the characters (Simpson, 27). This creates a situation where all the omniscient narrator says is taken as fact, whereas what the character narrator says is taken to be strongly biased. Furthermore, Ivan Ivanich's inconsistency or disagreeability is enhanced by the discourse structure in which most interruptions to his story and other characters' dialogue after the story complain Ivan Ivanich. All these factors combine together to create a story where there are two narrators who disagree with each other ideologically, but one narrator is meant to be perceived in a way where its ideas are objective and factual whereas the other is meant to be perceived in a way where he is biased and disagreeable.

When considering 'camera angle,' the story's first line of "from early morning the sky had been overcast with clouds; the day was still, cool, and wearisome" begins the story looking

from the sky and also across a period of time (Chekhov, 1). The position of this narrator's camera would then have to be disconnected from the characters in the story from ways of all five dimensions. This external point of view creates a heterodiegetic narrator with an omniscient view of the story (Simpson, 28). Through means of a fictional narrator within a fictional narrative, the fictionality of the story cancels out, which is what creates the suspension of disbelief within the reader directed to what the narrator is saying (Walsh, 496). The concept of the suspension of disbelief is actually based within the cooperative principle, through which the reader and writer works together to understand each other by taking the other's assumptions (Wales, 88). In the context of the short story, since there is another narrator later, this means the reader accepts the omniscience of this narrator and how what it says about the fictional world it is set in will be representative of what the fictional world is like. When the omniscient narrator first speaks of the character which will later become the other narrator, there occurs a case when he is prevented from beginning his narrator in the line "Ivan Ivanich took a deep breath and lighted his pipe before beginning his story, but just then the rain began to fall. And in about five minutes it came pelting down and showed no signs of stopping. Ivan Ivanich stopped" (Chekhov, 1). This shows how the main difference between the heterodiegetic narrator and the homodiegetic narrator is how their narration is affected by the setting and the story (Simpson, 27-28). The knowledge of a narrator being a part of the story through being a character within it creates doubt, as unreliability is shown when a narrator's limitations in its point of view becomes apparent (Walsh, 495). When there are two narrators, but the created sense of suspension of belief makes the reader think one is always factual while the other is unreliable and subjective, if there is disagreement between then, the omniscient narrator will be the one assumed to be correct.

After Ivan Ivanich takes over in telling his story, since he is telling it to specific characters who respond at certain intervals, it can be considered a conversation (Simpson, 34). Yet, if it is considered as such, he says around 2500 words while the other characters only say 4 words. While it may make it seem as though the other characters are only a passive audience, dialogue, even wildly asymmetrical, can be considered to be successful if participating parties complete the objectives they intended to through communication (Crystal, 295). The character's original intention was to hear Ivan Ivanich's story through a clear and meaningful way, so with the four words "stick to your story," the character tries to change the Ivan Ivanich's way of expression as he found it unreasonable. The clearer and more direct way of speaking here shows the similarities of the characters, as their relationship is of equal friends with equal social standing, meaning the words could be taken as is (Simpson, 37-38). If this interaction is seen as an exchange, with an honest direct imperative statement saying to express things better towards Ivan Ivanich, then it would have the prerequisite of Ivan Ivanich having been distracted or unclear in his narration. This would then be a dialogue which further exemplifies his unreliability as a narrator.

In the ending of the story, lines such as "Ivan Ivanich's story had satisfied neither Bourkin nor Aliokhin" happened directly after Ivan Ivanich branched off from telling the story in terms of events into telling his interpretation and ideas (Chekhov, 7). This detail is given to the reader through the same omniscient narrator, since it knows the thoughts of multiple characters, as seen near the beginning of the story. Since an omniscient extradiegetic heterodiegetic narrator is this one who knows all the details there is to know about the creations of the author, it can be considered to be the author themselves (Walsh, 499). If the narrator is considered to be the author, then it becomes equal to the homodiegetic narrator of Ivan Ivanich in the way where both

are the ideas of an individual person. In this scenario, the previously quoted line expressing discontent with Ivan Ivanich's ideas, would then be an ideological difference between the two narrators, which is something which indicates differences between two conversationally engaged points of view (Simpson, 78).

If the two narrators are to then be considered Chekhov himself and the character Ivan Ivanich, then the order of ideas presented throughout the story would be Chekhov gives background information and omniscient environmental details, Ivan Ivanich tells the story about his brother and then Chekhov says how other characters responded to it. Though the middle portion of Ivan Ivanich's storytelling is already known to be part of a conversation; under this foundation, it was be his contribution to a conversation between him and Chekhov the author who communicates through indirect ways. The clash of ideas then become between Chekhov and his creation (Freedman, 2). When expanding beyond what is contained within the story, the general discourse structure becomes one concerning the author, the reader and a character (Short, 373).

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