



SUBVERSION OF NARRATIVE STRUCTURES IN EXPERIMENTAL LITERATURE

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Abstract: Conventional description in English Literature propound a transparent codification and conventionality, steering perusers through a straight path of storyline, with a limpid prelude, gripping mesial and supportable denouncement. Still and all, Experimental Literature prospers in contravening these suppositions. This research paper is an attempt of investigating on how Experimental Writers vitiate Narrative structures to summon traditionalists, and capture their spectators complex worldliness.

Keywords: Experimental Narrative, Traditional Narrative, Subversion, Modernism, Realism, Fantasy.

Introduction:-

Literature for centuries has been a pulpit for reconnoitring human experience. While some authors cohere the entrenched structures, others expand their limitations and demur the prevalent concept of "Story". Traditional concepts of narration render an awareness among its spectators on intelligibility, steering the readers through an uninterrupted course of action. However, Experimental Writers, continually smash this unbroken course by employing techniques of segmentation at regular intervals. This can be observed in the use of literary devices like embedded narratives or "slice-of-life" storylines. Eminent writers like William Faulkner in *Absalom, Absalom!* and Virginia Woolf in *Mrs. Dalloway*, instantiates these embedded narratives, where the tale is voluntarily lopsided, necessitating it for the readers to bring all the pieces together.

In Faulkner's *Absalom Absalom!* the incorporation of four narrative approach illuminates his experimental writing style. With the inclusion of biological information and chronological descriptions, Faulkner added an espy of credibility to his story. Through the narrative technique of Stream-of-Consciousness, Faulkner captivates discrete characteristics of Modernism, including Allusion and Reminiscence. With varied compulsive characters, Faulkner skilfully fragmented the tale of Thomas Sutpen, cutting the pieces of the reader's perpetuation at regular intervals, forcing them to decrypt the entire narration. Likewise, Virginia Woolf in *Mrs. Dalloway* employs numerous literary devices and techniques, most specifically, the Stream-of-Consciousness, making it extraordinarily exporable. Woolf's experimental style was often considered as a reaction to the traditional narratives, which were chronological destined.

Traditional Narratives at times, provide a transparent and authentic narration, which are often challenged by the experimental writers in their pieces of art. Experimental Literaturists at times manipulate the limitations of realism and fantasy. This involves frequent inclusion of magical fidelity, where the imaginary worlds are exhibited in seemingly realistic habitat. *One Hundred Year of Solitude* by Gabriel Garcia, is an excellent example of this fantastical setting of magical plots. Beyond narrative structures, Experimental Writers often deceive language itself, unusual syntax, haphazard punctuations and self-invented words, contribute in deranging the reader's expectations and lead to misapprehended interpretations.

The subversion of narrative structure is an outface of Experimental Literature. By deconstructing the traditional forms, Experimental writers at times challenge the very notion of story-telling and script works that are feasible of numerous interpretations. However, as every coin has two sides, so does literary narratives,

on one hand some readers perceive experimental literature as perplexed, while on the other hand, some readers believe that Experimental Narratives offer a more refined and subtle possibility of reader-oriented-denouement.

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