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Where does Wholeness come from in the short story? Wholeness comes from causality of subsurface thinking and surface action or vice versa. What becomes important is not whether a story focuses more on the mental process or physical but if such focusing works towards Wholeness. A tree is a tree and is familiar and useful in its own form regardless of whether it is an oak or weeping willow or magnolia. So, if a short story is to be successful, readers must recognize in the working a familiar and useful sense of Wholeness.

To make sense of all this I will talk about my own writing. Most of my stories come from somewhere deep inside of me that I may or may not be aware of. But they are there just the same, incidents from my past that are stored in long-term memory like high-school yearbooks that gather dust on a shelf and are rarely opened. The mind, however, is much more than a yearbook. As if to prove this, every so often one of my long-stored memories breaks free and springs onto the computer screen with little or no effort from me at all. As my hands move along the keys, I watch, amazed, as a single memory evolves into a short story. I am tempted to slow down, but a rhythm has established itself and the rhythm is king. It refuses to slow down so I can hammer in the proper subjectivity and plot and all the other things I was told to include in a short story to get it right. The result is an exercise in storytelling. And like its oral predecessor, it is unbound by rigid and, often, artificial expectations. Without such expectations the story, then, becomes a frame on which characters and surface action are stretched onto a page until both gain a new shape and meaning. Still my story is not Whole. Wholeness is achieved from presenting people with all the raw-boned honesty one can muster. This takes work. It requires knowing what your characters are comfortable doing and what they are uncomfortable doing but seem to do anyway....