



ELEMENTS OF SHORT STORY

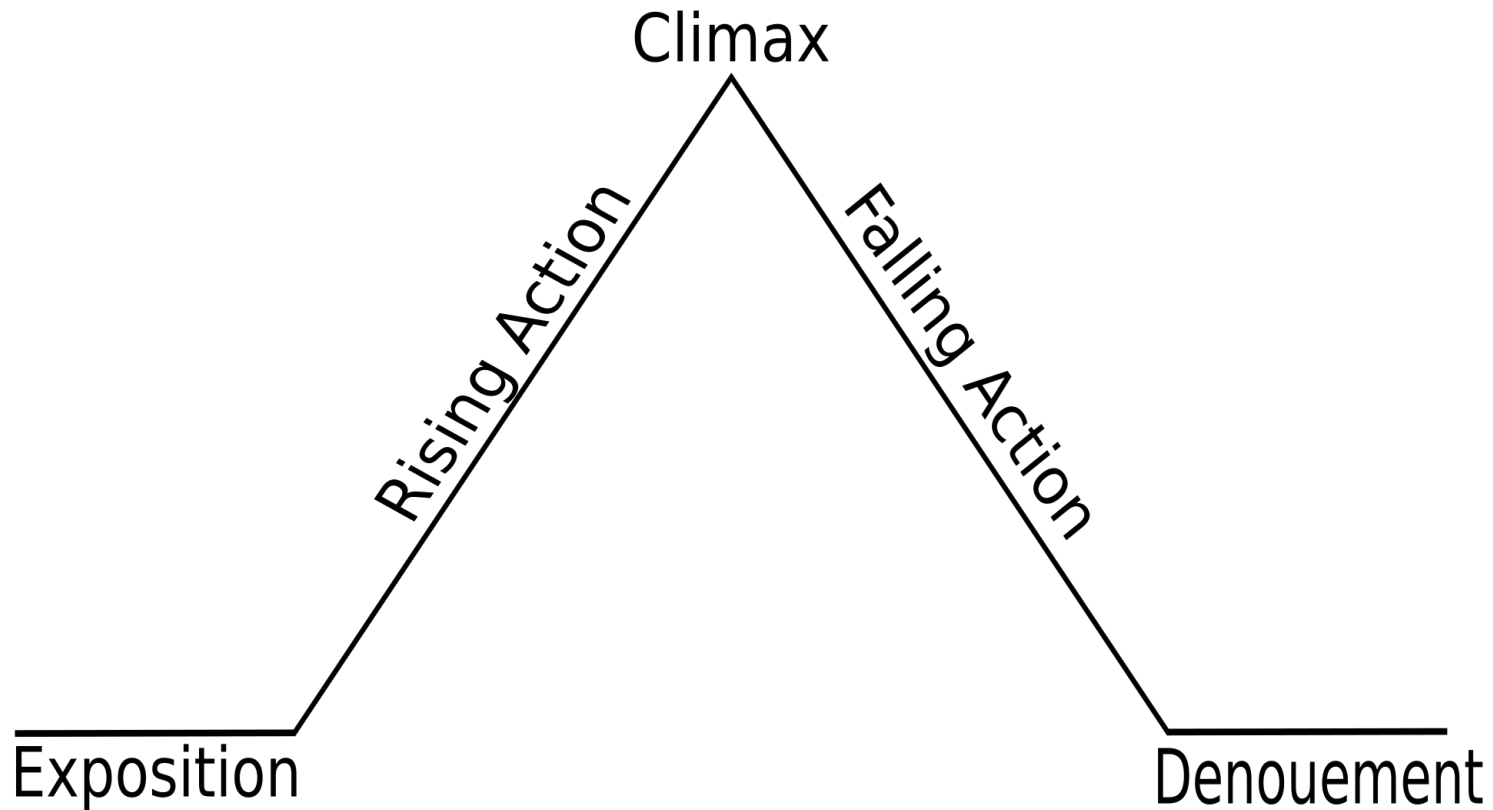
PLOT

- **Exposition:** Background information
- **Conflict:** Struggle between opposing forces
- **Complication:** intensification of the conflict that leads to crisis
- **Crisis:** moment of great tension
- **Climax:** turning point, a moment of greatest tension that fixes the outcome
- **Resolution** or **Dénouement:** the final part of a short story (or any literary work) in which the strands of the plot are drawn together and matters are explained or resolved.

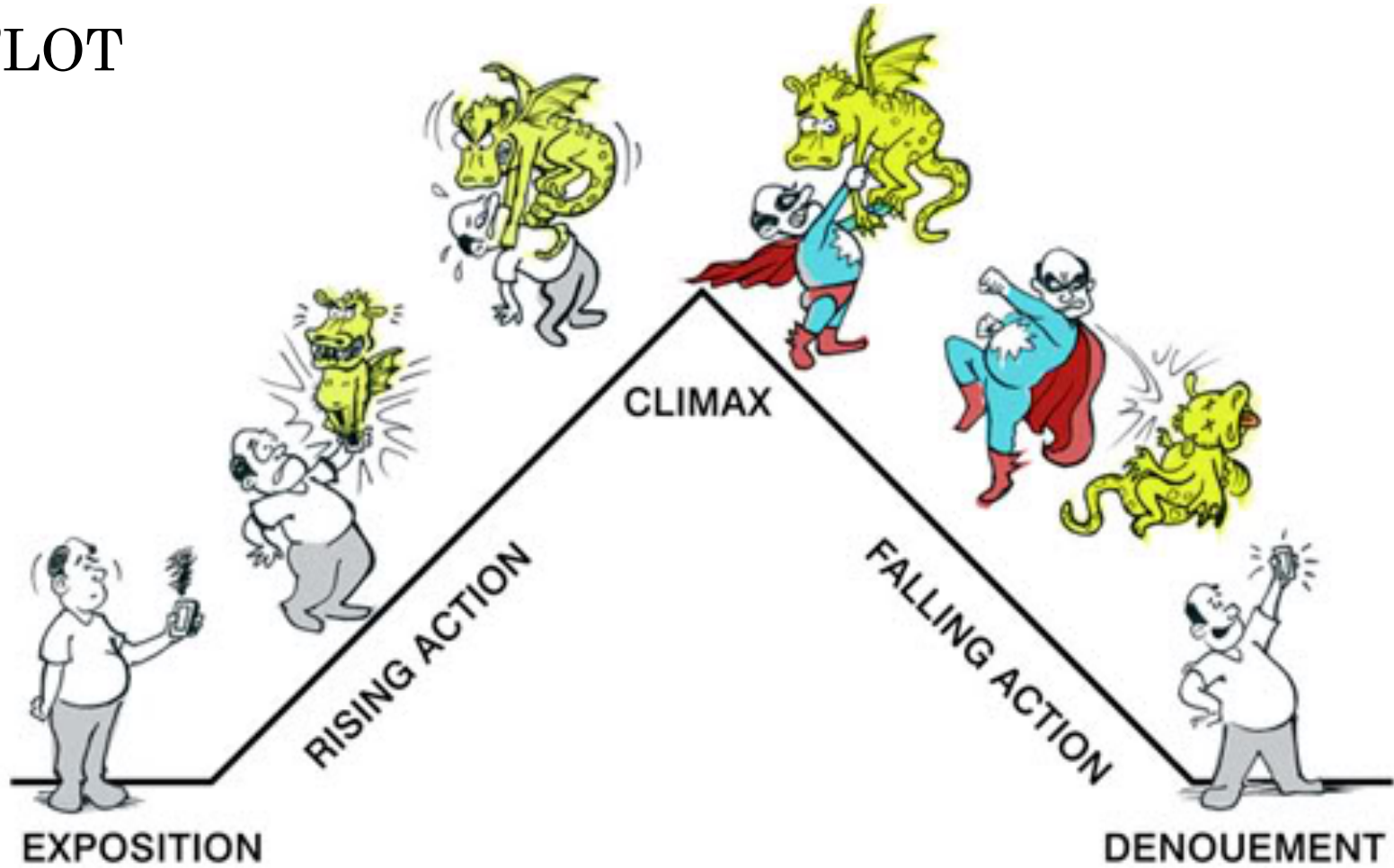


PLOT

- THE ARRANGEMENT OF EVENTS THAT MAKE UP A STORY



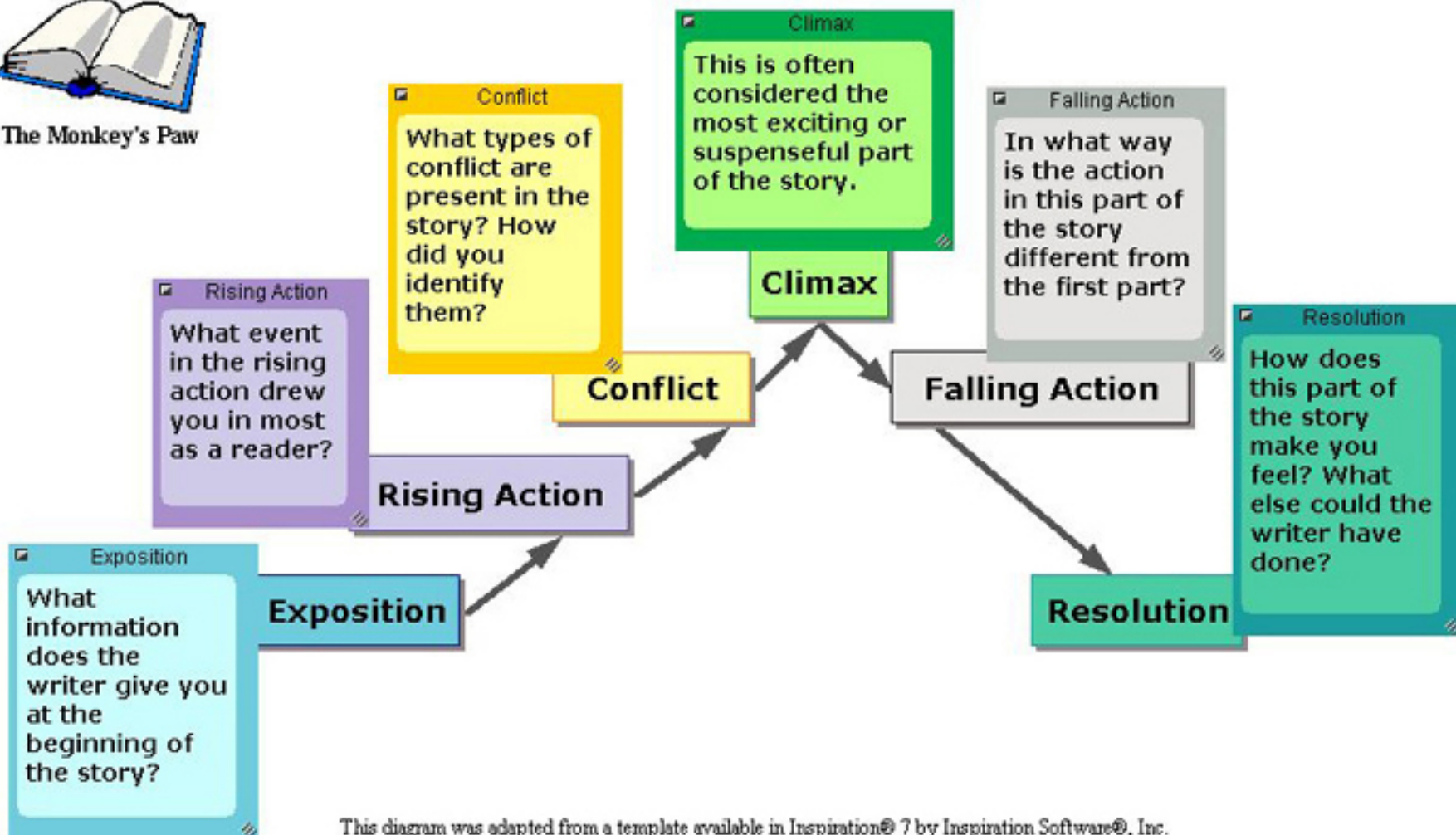
PLOT



PLOT



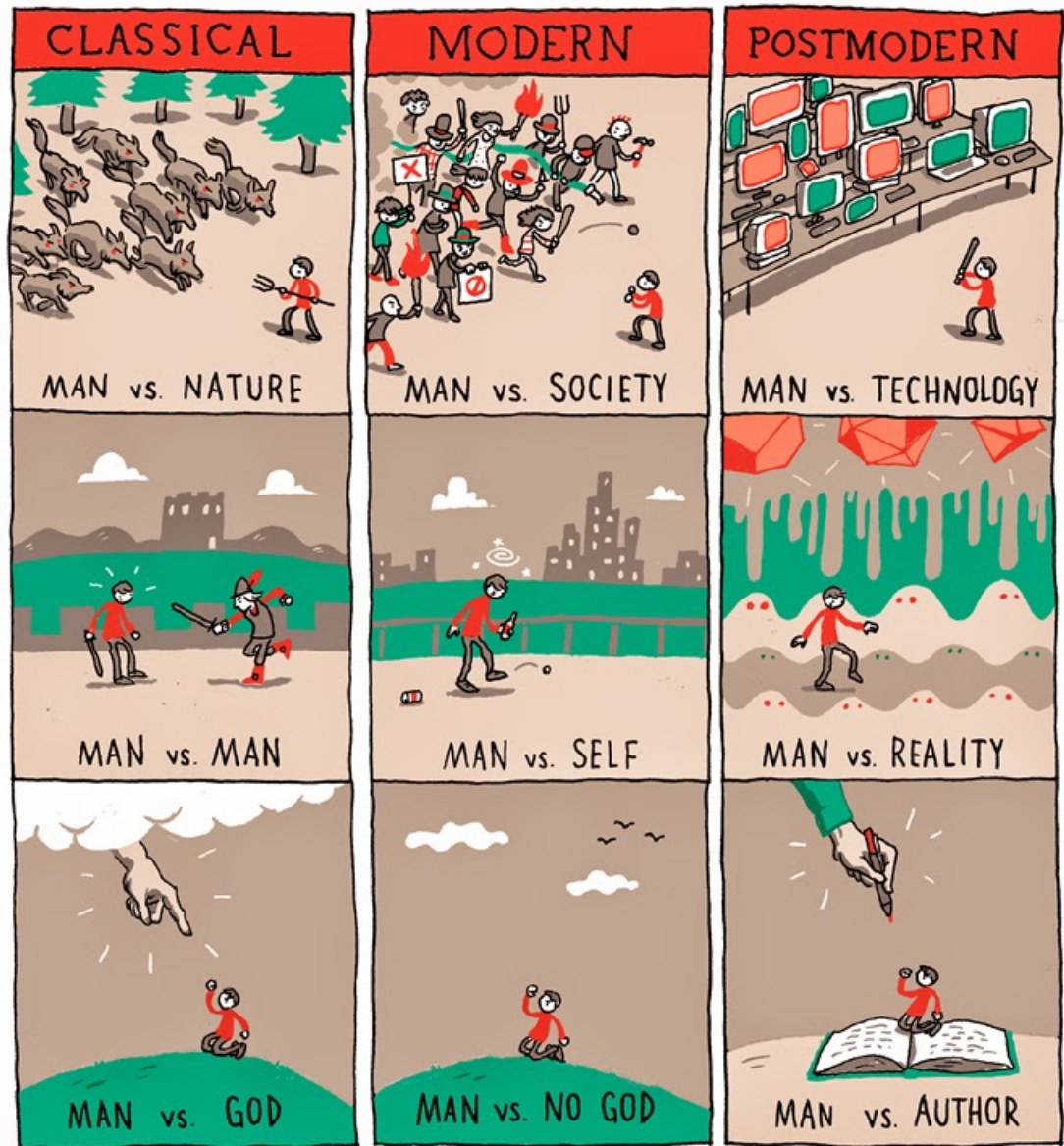
The Monkey's Paw



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CONFLICT IN LITERATURE

CONFLICT



GRANT SNIDER

IRONY

- **Verbal irony:** what is said is actually the opposite of what is meant or intended
- **Dramatic irony:** the contrast between what a character believes or says and what the reader understands to be true
- **Situational irony:** the discrepancy between appearance and reality / the contrast between what is expected to happen and what actually happens



IRONY

- Verbal irony



Eve discovers sarcasm



IRONY

- Verbal irony
- Soft like a brick.
- That dog is as friendly as a rattlesnake.
- One got in a car accident and said “Lucky me!”



IRONY

○ Verbal irony

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.

(From William Shakespeare's *Romeo and Juliet*)

- When Shakespeare introduces his two antagonistic families in *Romeo and Juliet*, he calls them two households that are “*alike in dignity*.” The reader may think that the two families are both honorable and dignified only to discover later on in the play that the families are violently competitive and undignified.



IRONY

- Dramatic irony



- Two people are engaged to be married but the audience knows that the man is planning to run away with another woman.

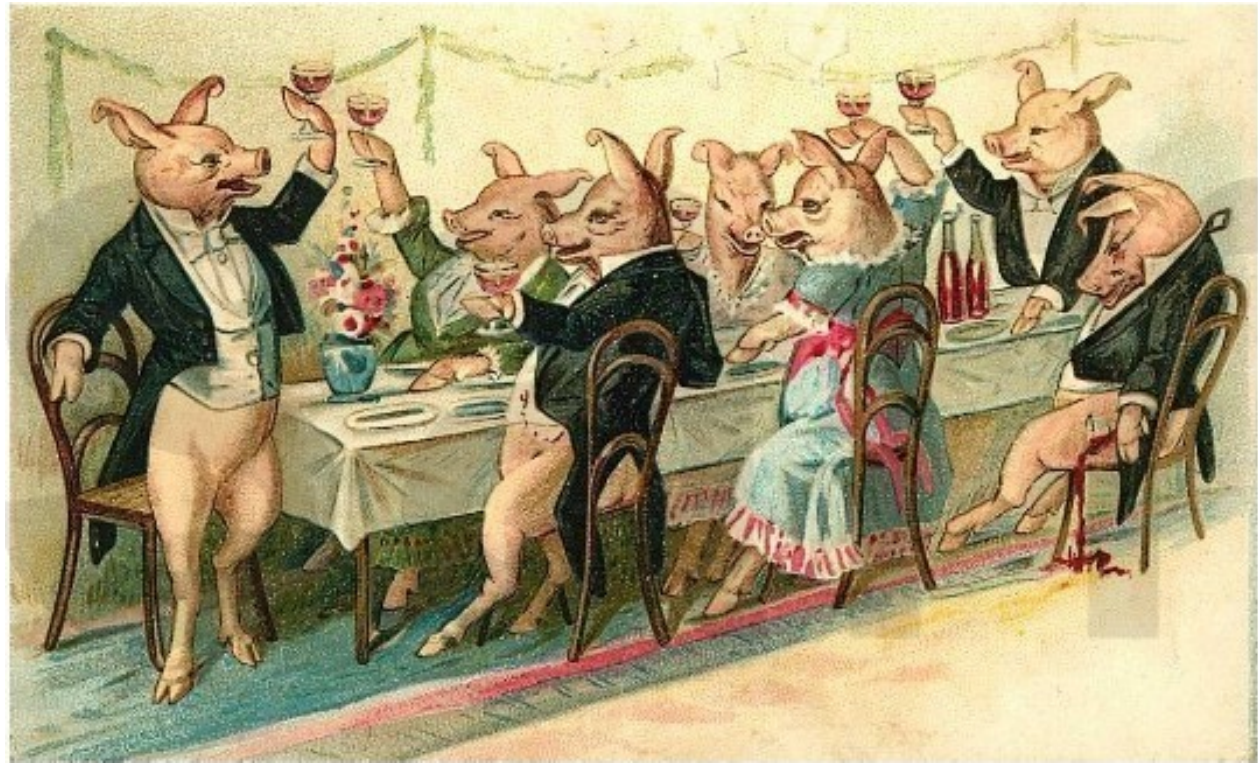


IRONY

- Dramatic irony



IRONY



- Dramatic irony
- In George Orwell's *Animal Farm*, the readers are aware of much more facts than the animals. For instance, the readers know that the pigs have spent the money they got from selling Boxer, the horse, to the slaughter house to purchase whiskey.



IRONY



- **Situational irony**
- Two people want a divorce and during the proceedings, discover they still love each other and remarry.



IRONY

- Situational irony



IRONY



- Situational irony
- In O. Henry's *The Gift of the Magi*, the wife cuts her long hair and sells it to have the money to buy her husband a pocket watch chain. He sells the watch to buy her a hair accessory.



IRONY – SITUATIONAL IRONY

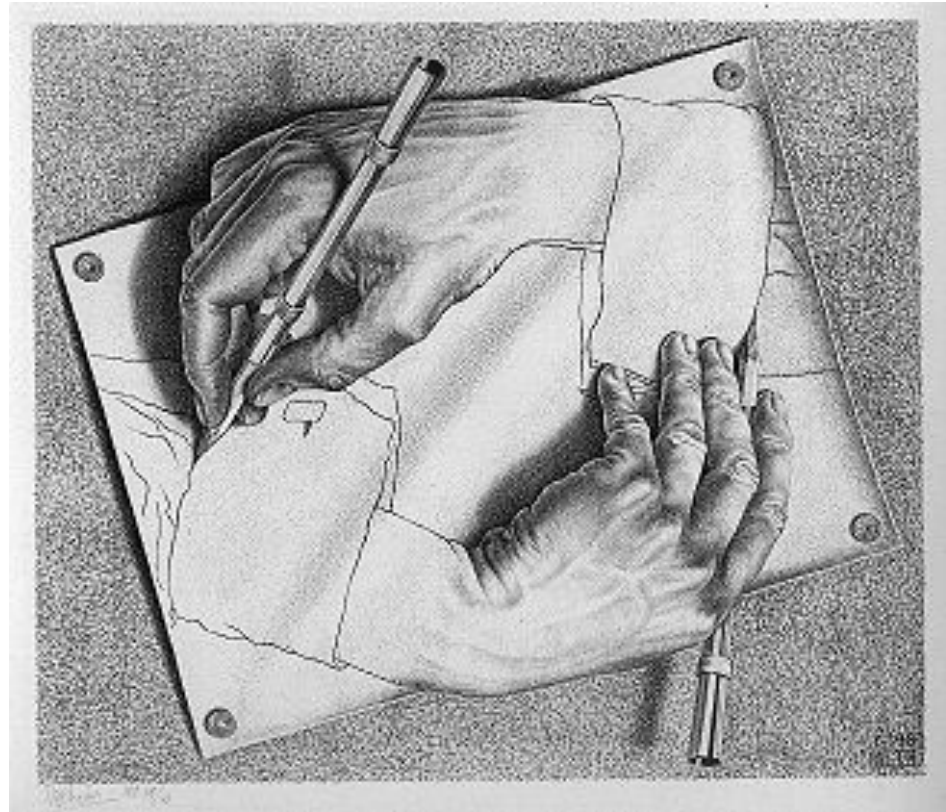
Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean

Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

(From Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*)



CHARACTERS



- **Characterization**
- a means by which writers present and reveal characters – by **direct description**, by showing the character in action, or by the **presentation of other characters** who help to define each other.



CHARACTERS

- **Direct Characterization**

From J.K. Rowling's

Harry Potter and the Philosopher's Stone



Mr. Dursley was the director of a firm called Grunnings, which made drills. He was a big, beefy man with hardly any neck, although he did have a very large mustache. **Mrs. Dursley** was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on the neighbors. **The Dursleys** had a small son called **Dudley** and in their opinion there was no finer boy anywhere.



CHARACTERS




- Indirect Characterization

... It was times like these when I [Scout Finch] thought my father [Atticus Finch], who hated guns and had never been to any wars, **was the bravest man** who ever lived. . . .

- From Harper Lee's *To Kill a Mockingbird*



CHARACTERS

- A **major character** is an important figure at the center of the story's action or theme.
 - The major character is sometimes called a **protagonist** whose conflict with an **antagonist** may spark the story's conflict.
 - Supporting the major character are one or more secondary or **minor characters** whose function is partly to illuminate the major characters. Minor characters are often **static** or unchanging: they remain the same from the beginning of a work to the end.
 - **Dynamic characters**, on the other hand, exhibit some kind of change – of attitude, purpose, behavior, as the story progresses.
- 

CHARACTERS

- Major characters or protagonists



Cinderella



Snow White



CHARACTERS

- Antagonists

Lady Tremaine



Queen Grimhilde
or the Evil Queen



CHARACTERS

- Minor characters



Mice



Prince Charming



CHARACTERS

- Minor characters



Prince



Seven Dwarfs



CHARACTERS

- Static characters:
Sherlock Holmes and Dr. John Watson



CHARACTERS

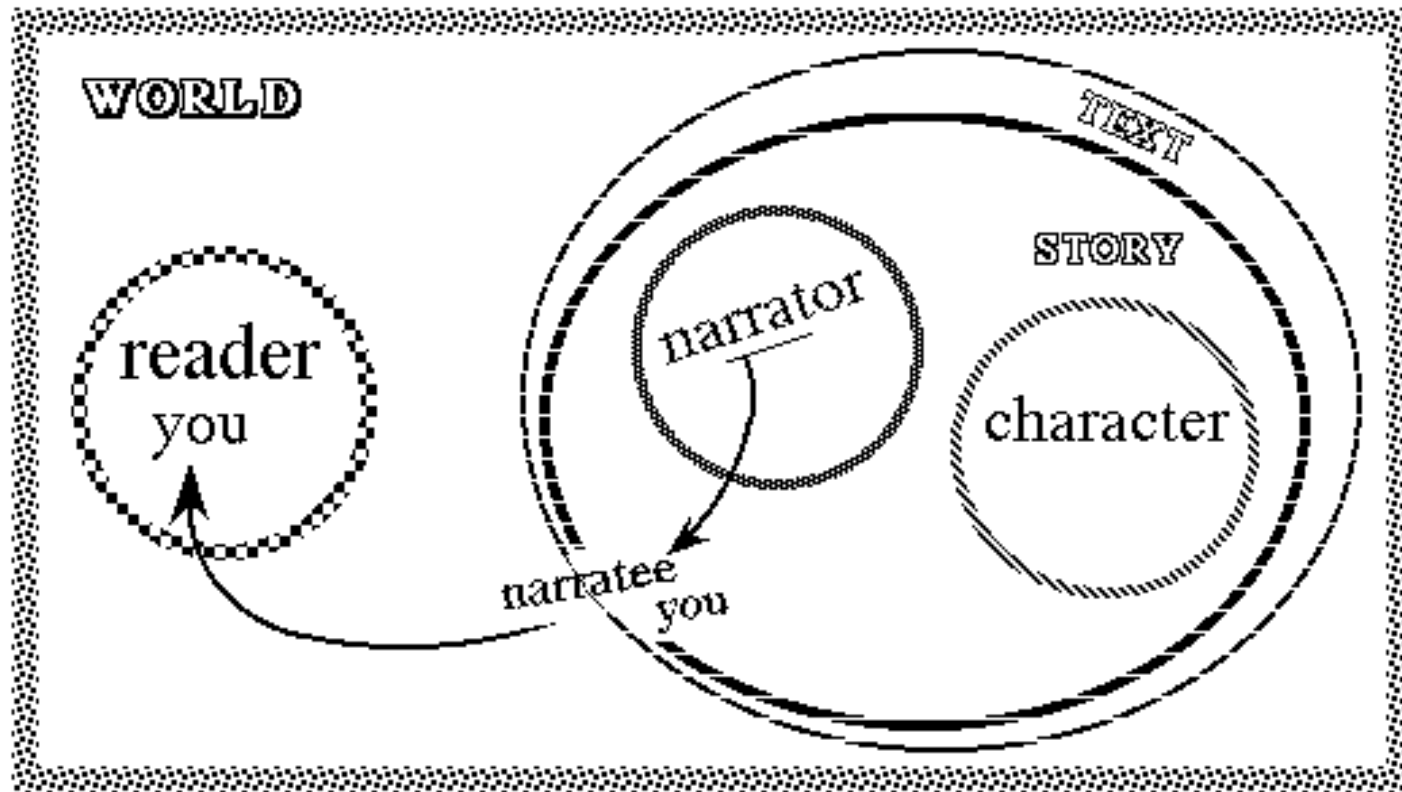
- Dynamic characters

Ebenezer Scrooge from Charles Dickens's *A Christmas Carol*



POINT OF VIEW

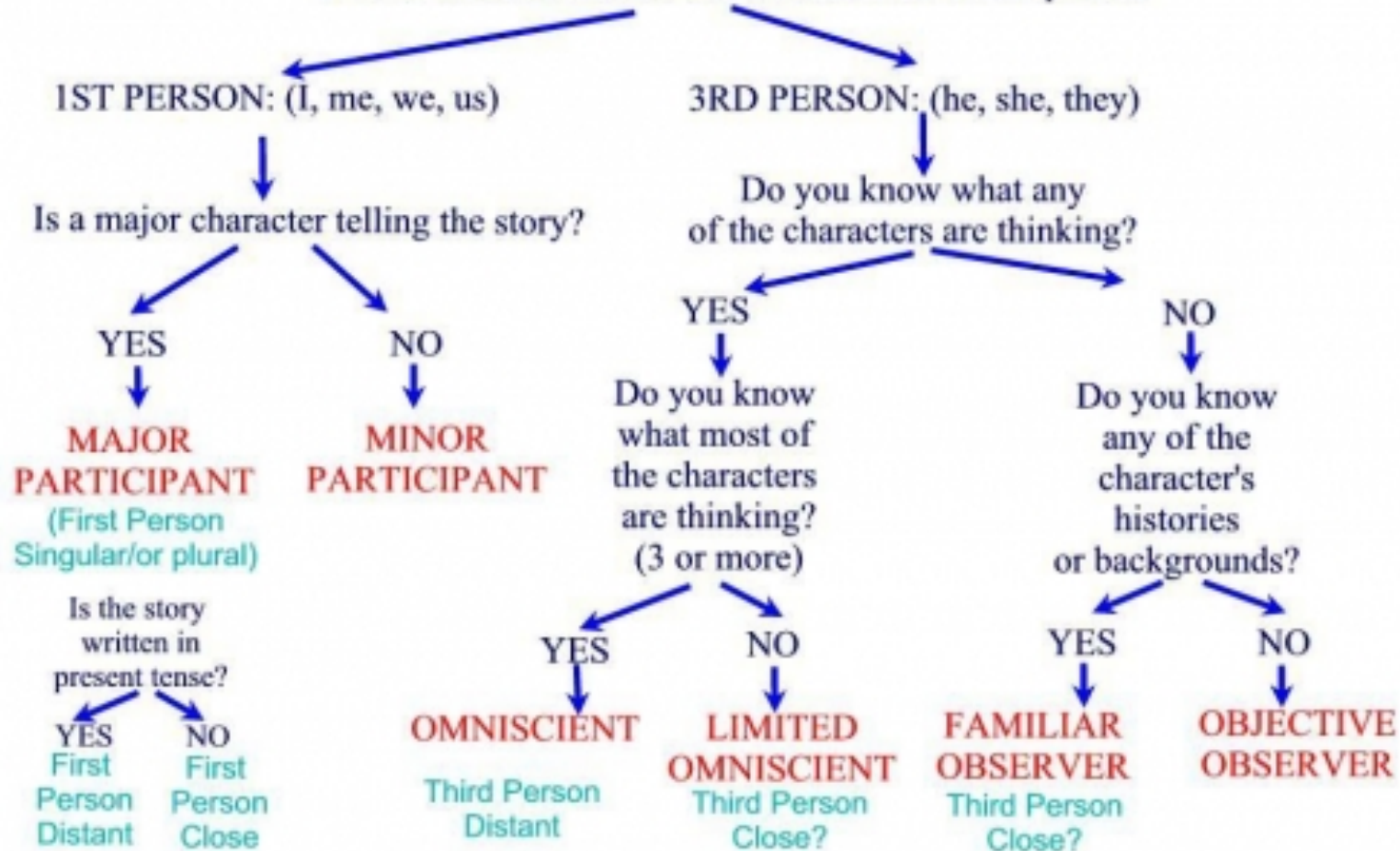
- **Point of view** refers to who tells the story and how it is told.



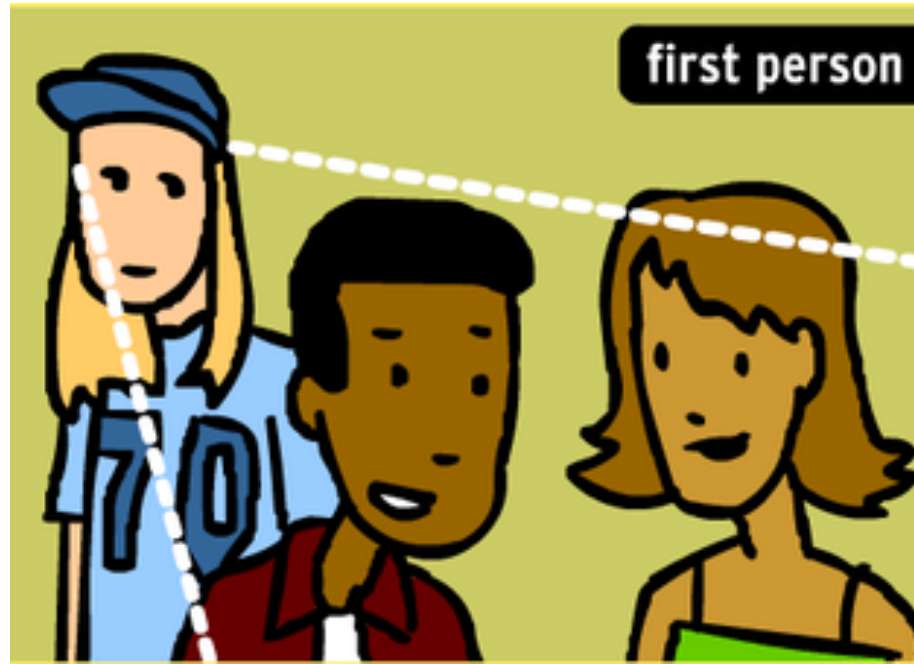
POINT OF VIEW

POINT OF VIEW FLOW CHART

Decide whether narrative is written in 1st or 3rd person



POINT OF VIEW



- **First-Person Narrator (uses pronoun I):**
- The narrator presents the point of view of only one character's consciousness, which limits the narrative to what the first-person narrator knows, experiences, infers, or can find out by talking to other characters.



POINT OF VIEW

First-Person Narrator (1/2)

I overheard everyone talking about the recent murders as **I** left the library. **I** strained to catch what they said, but the fading conversations were rendered inaudible by the ceaseless shuffle of feet. **I** paused in the doorway. **I** glanced at the cops standing at the curb next to their cars. **I** instantly regretted it. One cop looked up and caught my stare. **I** hurried over to my car. **I** needed to stash that gun. And fast.

POINT OF VIEW

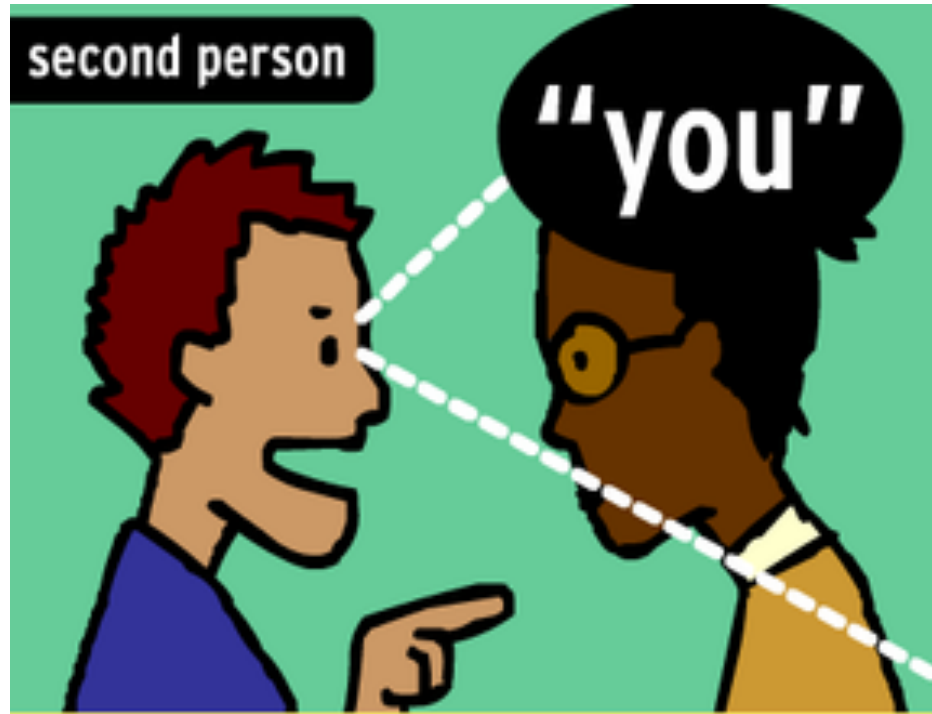
- **First-Person Narrator (2/2)**

“ . . . **I** could picture it. **I** have a rotten habit of picturing the bedroom scenes of **my** friends. **We** went out to the Cafe Napolitain to have an aperitif and watch the evening crowd on the Boulevard. . . .”

- From Ernest Hemingway's *The Sun Also Rises*
- The narrator, or 'I' in the excerpt, is the protagonist Jake Barnes.



POINT OF VIEW

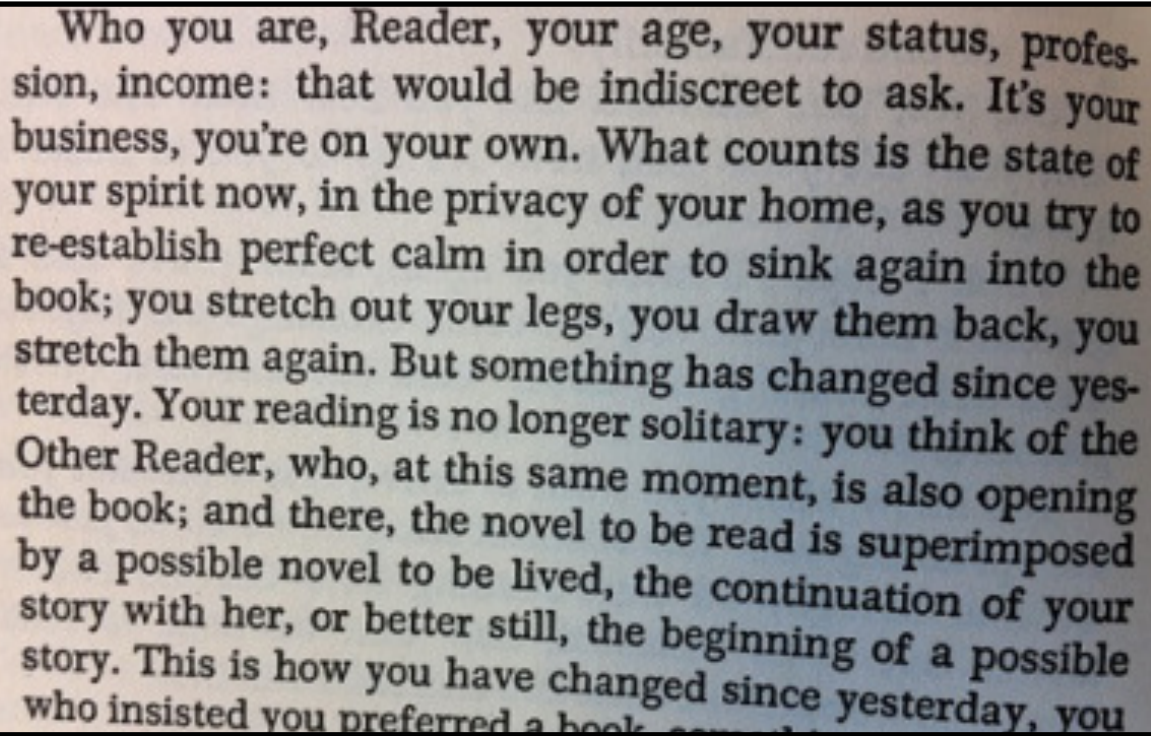


- **Second-person point of view** is the least commonly used point of view in literary writings. In this point of view, the narrator uses the pronoun “you” to refer to one of the character in the story and to address the reader or listener directly.




POINT OF VIEW

- **Second-person point of view (1/2)**



Who you are, Reader, your age, your status, profession, income: that would be indiscreet to ask. It's your business, you're on your own. What counts is the state of your spirit now, in the privacy of your home, as you try to re-establish perfect calm in order to sink again into the book; you stretch out your legs, you draw them back, you stretch them again. But something has changed since yesterday. Your reading is no longer solitary: you think of the Other Reader, who, at this same moment, is also opening the book; and there, the novel to be read is superimposed by a possible novel to be lived, the continuation of your story with her, or better still, the beginning of a possible story. This is how you have changed since yesterday, you who insisted you preferred a book...

From Italo Calvino's *If on a winter's night a traveler*



POINT OF VIEW

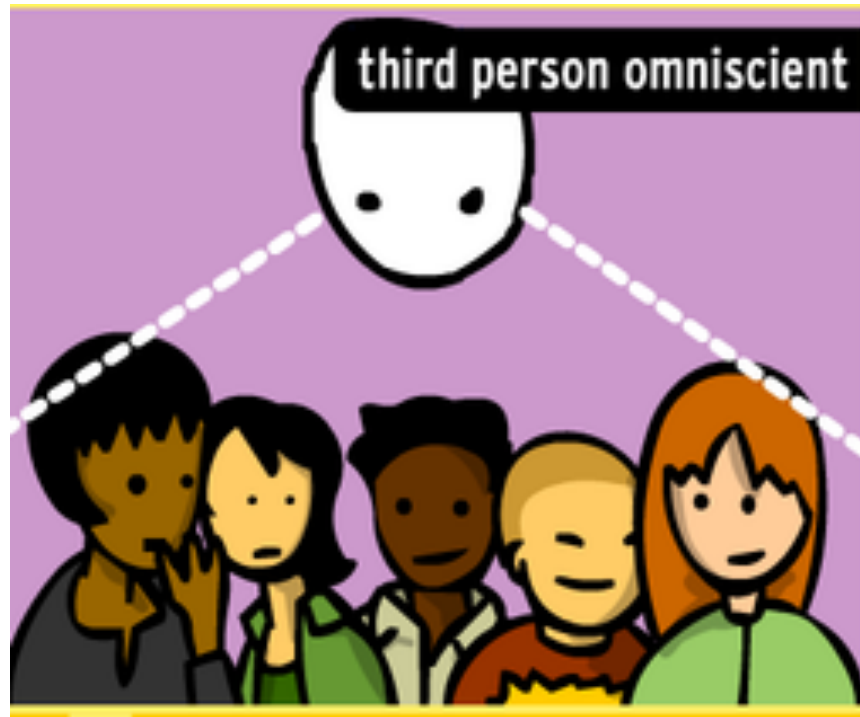
○ Second-person point of view (2/2)

You spend a restless night, your sleep is an intermittent, jammed flow, like the reading of the novel, with dreams that seem to you the repetition of one dream always the same. You fight with the dreams as with formless and meaningless life, seeking a pattern, a route that must surely be there, as when you begin to read a book and you don't yet know in which direction it will carry you. What you would like is the opening of an abstract and absolute space and time in which you could move, following an exact, taut trajectory; but when you seem to be succeeding, you realize you are motionless, blocked, forced to repeat everything from the beginning.

From Italo Calvino's *If on a winter's night a traveler*



POINT OF VIEW

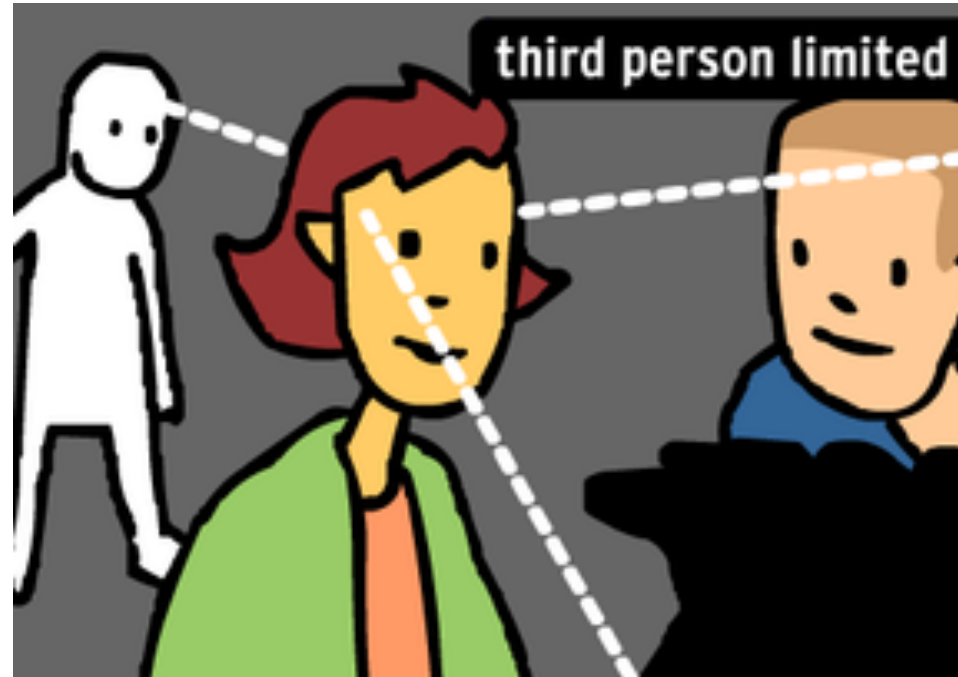


- **Third-Person Narrator (Omniscient)**

The narrator is all-knowing and takes the reader inside the characters' thoughts, feelings, and motives, as well as shows what the characters say and do.



POINT OF VIEW



- **Third-Person Narrator (Limited omniscient)**

The narrator takes the reader inside one (or at most very few characters) but neither the reader nor the character(s) has access to the inner lives of any of the other characters in the story.



POINT OF VIEW



- **Third-Person Narrator (Objective)**

The narrator does not see into the mind of any character; rather he or she reports the action and dialogue without telling the reader directly what the characters feel and think.



POINT OF VIEW

Third-Person Narrator

When **Jane** and **Elizabeth** were alone, the former, who had been cautious in **her** praise of Mr. Bingley before, expressed to **her** sister how very much **she** admired him.

“He is just what a young man ought to be,” said **she**, “sensible, good humoured, lively; and I never saw such happy manners! -- so much ease, with such perfect good breeding!”

From Jane Austen's *Pride and Prejudice*, Chapter 4



SETTING

- Setting is the **physical** and **social context** in which the action of a story occurs.
- The major elements of setting are the **time**, the **place**, and the **social environment** that frames the characters.
- These elements establish the **world** in which the characters act.
- The setting gives the reader the feel of the people who move through it.
- Setting can be used to evoke a **mood** or **atmosphere** that will prepare the reader for what is to come.



SETTING

From Charles Dickens' *Bleak House*

London. Michaelmas term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable **November** weather. As much **mud** in the streets as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. **Smoke** lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snowflakes—gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas in a general infection of ill temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if this day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest.



SETTING



- From Charles Dickens' *Bleak House*
- Sordid condition of living in urban London during the Victorian Period (late 19th Century England)



SETTING

. . . **The brown current** ran swiftly out of **the heart of darkness**, bearing us down towards the sea with twice the speed of our upward progress; and Kurtz's life was running swiftly, too, ebbing, ebbing out of his heart into the sea of inexorable time. . . . I saw the time approaching when I would be left alone of the party of 'unsound method.' . . .

From Joseph Conrad's *Heart of Darkness*





Joseph Conrad's
Heart of Darkness



HEART OF DARKNESS

SETTING

- In Joseph Conrad's novel, *Heart of Darkness*, the leading character Marlow visits different places and settings that influence his imagination and adds to the themes of the story. The title, *Heart of Darkness*, refers to center of the jungle in African continent, where Marlowe travels to find Kurtz. The darkness not only applies to shadowy jungle, it also applies to the behavior and actions of the civilized people it affects, and they become savage like Kurtz. The setting is also symbolic of imperialistic forces that have made the black men their slaves.



SETTING

May in **Ayemenem** is a hot, brooding month. The **days** are **long** and **humid**. The river shrinks and black crows gorge on bright mangoes in still, dustgreen trees. Red bananas ripen. Jackfruits burst. Dissolute bluebottles hum vacuously in the fruity air. Then they stun themselves against clear windowpanes and die, fatly baffled in the sun.

The nights are clear, but suffused with sloth and sullen expectation.

But by early June the southwest **monsoon** breaks and there are three months of wind and water with short spells of sharp, glittering sunshine that thrilled children snatch to play with. The **countryside** turns an immodest green. Boundaries blur as tapioca fences take root and bloom. Brick walls turn moss green. Pepper vines snake up electric poles. Wild creepers burst through laterite banks and spill across flooded roads. Boats ply in the bazaars. And small fish appear in the puddles that fill the PWD potholes on the highways.

From Arundhati Roy's *The God of Small Things*

NEW YORK TIMES BESTSELLER

THE GOD OF SMALL THINGS

A Novel

ARUNDHATI ROY



"Dazzling . . .
AS SUBTLE AS IT IS POWERFUL."
—MICHIKO KAKUTANI,
The New York Times

WINNER OF THE BOOKER PRIZE

WINNER OF THE BOOKER PRIZE

The God of
Small Things

ARUNDHATI ROY

'A masterpiece, utterly
exceptional in every way'

HARPERS & QUEEN

SYMBOL

- A **symbol** is a person, object, image, word, or event that evokes a range of additional meanings beyond and usually more abstract than its literal significance.
- Symbols are devices for evoking **complex ideas** without having to resort to painstaking explanations.
- **Conventional symbols** have meanings that are widely recognized by a society or culture, i.e., the Christian cross, the Star of David, a swastika, a nation's flag.
- A **literary or contextual symbol** can be a setting, a character, action, object, name, or anything else in a specific work that maintains its literal significance while suggesting other meanings.



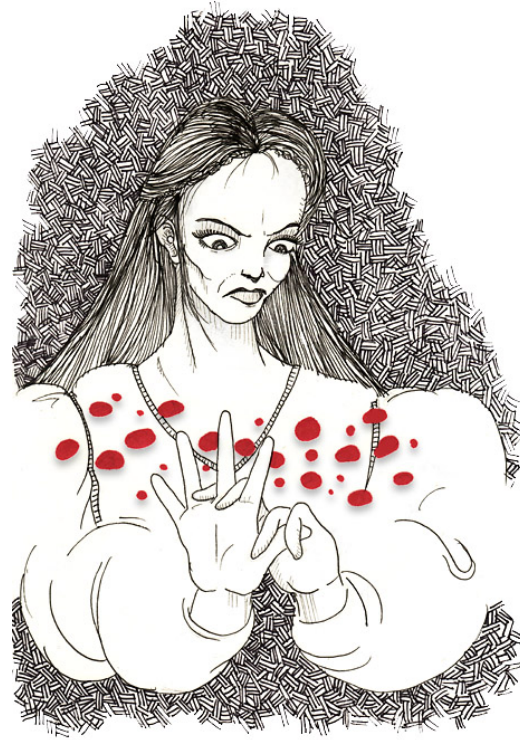
SYMBOLS

LADY MACBETH

Out, damn'd spot! out, I say!—One; two: why, then 'tis time to do't.—Hell is murky.—Fie, my lord, fie, a soldier, and afeard? What need we fear who knows it, when none can call our pow'r to accompt?—Yet who would have thought the old man to have had so much blood in him?

From William Shakespeare's *Macbeth*, Act 5, Scene 1





SYMBOLS

In *Macbeth*, Macbeth and Lady Macbeth conspire to kill King Duncan. After they do so, both are stricken by their guilty consciences. At first, Lady Macbeth chastises her husband for feeling guilty, but later she is shown sleepwalking through the castle while muttering about the murder. The literal “**spot**” she is trying to rid herself of is King Duncan’s blood, though **the spot is a symbol for the mark on her conscience**. Several times over in *Macbeth* there are references to the difficulty of getting out bloodstains, and in this famous line Lady Macbeth has found that the bloodstain has seeped even into her brain.



SYMBOLS

. . . Thus the young and pure would be taught to look at her, with **the scarlet letter flaming on her breast**,—at her, the child of honorable parents,—at her, the mother of a babe, that would hereafter be a woman, —at her, who had once been innocent, —as the figure, the body, the reality of sin. . . .

From Nathaniel Hawthorne's *The Scarlet Letter*



SYMBOLS



SYMBOLS

Nathaniel Hawthorne named his novel *The Scarlet Letter* after the central symbol of the book. The scarlet letter is a very real thing—a red letter “A” that stands for **adulteress**, which main character Hester Prynne is forced to wear around her small town. In this excerpt, the meaning of the symbol is explicitly stated. **The scarlet letter is a symbol of sin.** But, in fact, Hester Prynne’s entire body becomes a symbol for sin by wearing the letter, as **her body represents the destruction of innocence.**



THEME

- Theme is the **central idea** or meaning of a story.
- Theme in fiction is **rarely presented** at all; it is **abstracted** from the details of character and action that compose the story.
- It provides **a unifying point** around which the plot, characters, setting, point of view, symbols, and other elements of a story are organized.
- Be careful to distinguish theme from plot – the story’s sequence of actions – and from subject – what the story is generally about.



THEME

IAGO

Oh, beware, my lord, of **jealousy!**

It is the green-eyed monster which doth mock

The meat it feeds on. That cuckold lives in bliss

Who, certain of his fate, loves not his wronger,

But, oh, what damnèd minutes tells he o'er

Who dotes, yet doubts— suspects, yet soundly loves!

- From William Shakespeare's *Othello*, Act III, Scene III



THEME

Theme of jealousy



Much of the dramatic action in *Othello* hinges on the **jealousy** that Othello feels toward his wife, Desdemona. In this excerpt, Othello's best friend, Iago, warns him of being jealous (the metaphor of jealousy as a green-eyed monster is such a famous quote that it created the idea that a person could be "green with envy"). Ironically, Iago is the one who creates this jealousy and feeds it.



THEME

. . . In the end the Party would announce that two and two made five, and you would have to believe it. It was inevitable that they should make that claim sooner or later: the logic of their position demanded it. Not merely the validity of experience, but the very existence of external reality was tacitly denied by their philosophy. . .

From George Orwell's *1984*



THEME

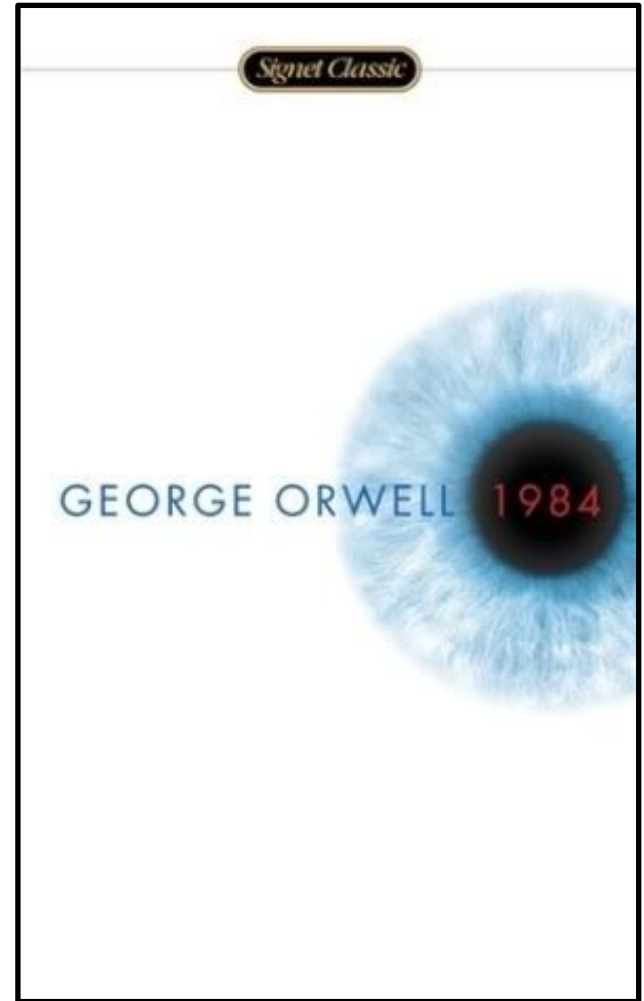
undermost—struggled inside him.

The spasm passed. He put the white knight back in its place, but for the moment he could not settle down to serious study of the chess problem. His thoughts wandered again. Almost unconsciously he traced with his finger in the dust on the table:

$$2 + 2 = 5$$

'They can't get inside you,' she had said. But they could get inside you. 'What happens to you here is *for ever*,' O'Brien had said. That was a true word. There were things, your own acts, from which you could not recover.

303



From George Orwell's *1984*



THEME

George Orwell's novel *1984* contains multiple references to **power and manipulation**. Orwell had been a firsthand witness to the propaganda put out during wartime in the 1930s and 1940s, and saw how officials in different countries manipulated stories to keep themselves in power and prove their legitimacy. This theme example presents the concept of “ $2+2=5$ ” to show that the Party in power will try to make citizens believe even things that are obviously and unequivocally wrong. Orwell reiterates this theme later when the main character, Winston, ends up tracing “ $2+2=5$ ” in the dust of a café table after he has been fully indoctrinated in the Party's propaganda.



THEME

“Do not pity the dead, Harry. Pity the living, and, above all those who live without love. . . .”

(From J.K. Rowling’s *Harry Potter and the Deathly Hallows*)



THEME

J. K. Rowling's *Harry Potter* series contains the major theme of **good versus evil**. Even more important than this, though, is the **theme of love**. Over the course of the series, Harry Potter learns that he is alive because of his mother's love, and the sacrifice she made for him. This love, in J. K. Rowling's conception, is so powerful that it resists the ultimate evil. And, indeed, Lord Voldemort is evil precisely because he is both unable to feel love and unable to grasp its significance. In this quote from the final novel of the series, Dumbledore tells Harry that living without love is the greatest hardship of all.



THE END

