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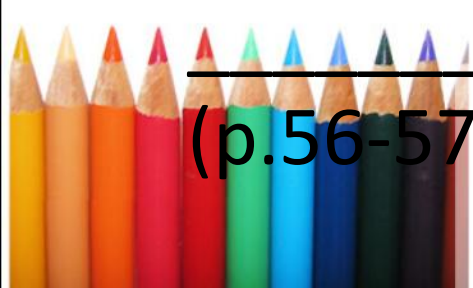
Fiction and Life

Introducing Fiction
&
Fictional Elements



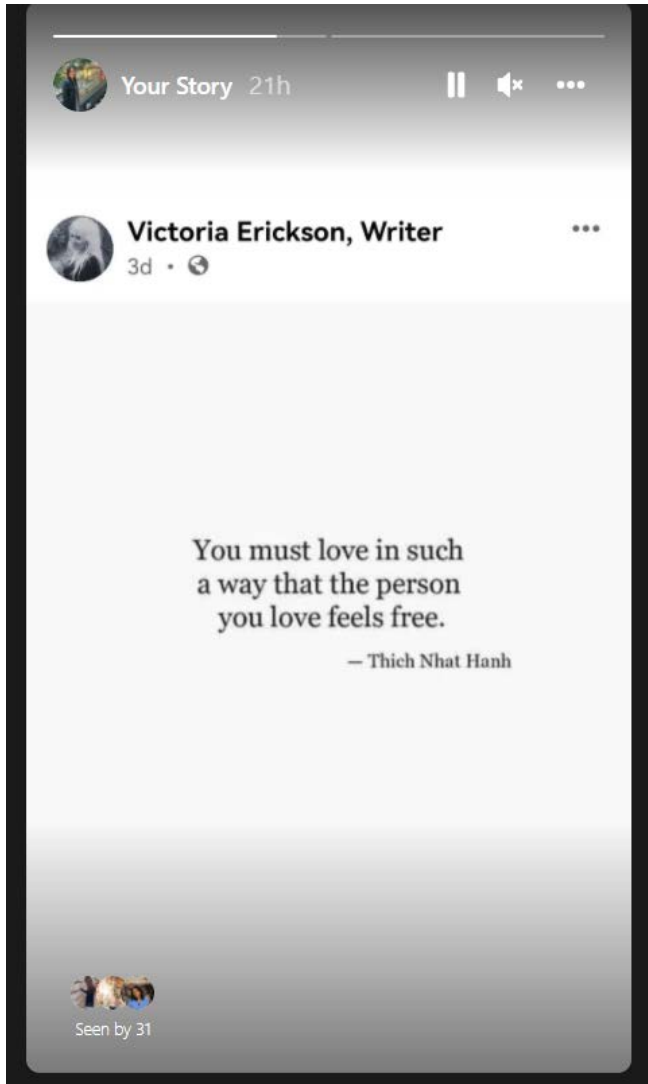
Beginning Fiction:

- Why do we like stories?
- Why do we need stories?
- There is now strong empirical evidence: reading fiction helps students develop socially as well as academically (Guarisco & Freeman, 2015, p.56).
- Frequent adult readers of fiction had higher _____ than less frequent readers (p.56-57).



Salman Rushdie: "we need stories"





social media stories

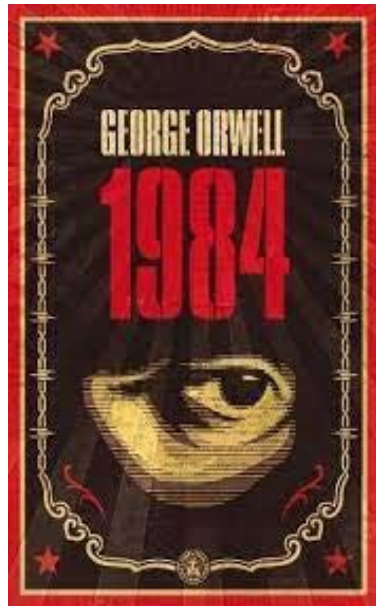
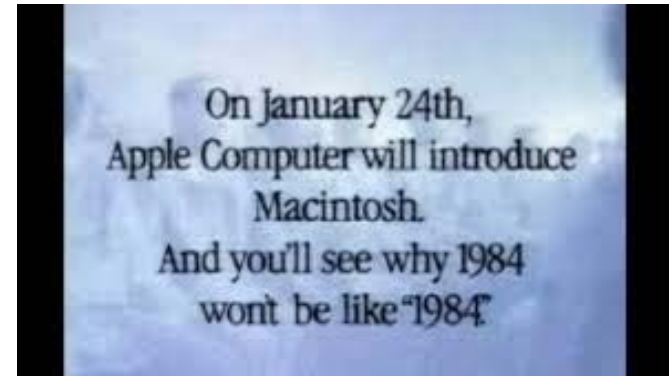


What is brand storytelling?

Brand stories activate emotions and communicate values. Your brand story is a complete picture of various elements from website copy to social media, to traditional ads. It's the way your brand presents itself to the world and the way the public perceives you.

We need narratives for our CEOs to inspire others to join their cause, for our sales team to convince people to buy, and for our customer support centers to convey a positive experience.





"Power is not a means, it is an end. One does not establish a dictatorship in order to safeguard a revolution; one makes the revolution in order to establish the dictatorship."

George Orwell (1984)

Elements of Fiction

In brief, fiction usually can be approached through the following elements:

Plot

Theme

Character

Point of view

Setting

Symbolism

Style



Elements of Fiction

In this semester, we focus mainly on:

Plot

Theme

Character

Point of view

Setting

Symbolism

Style



Fictional Element 1: Plot

- Plot ≠ Synopsis
≠ Story
≠ chronological order (e.g. flashback)
- A dramatic or narrative work is constituted by its **events and actions**. The plot is the _____ of these events and actions for the purpose of **artistic and _____ effects**.



Plot

“The queen died; then the king died” is a story. “The queen died, and then the king died of grief” is a plot.

-- E.M. Forster



What does he mean?



Explaining E.M. Forster

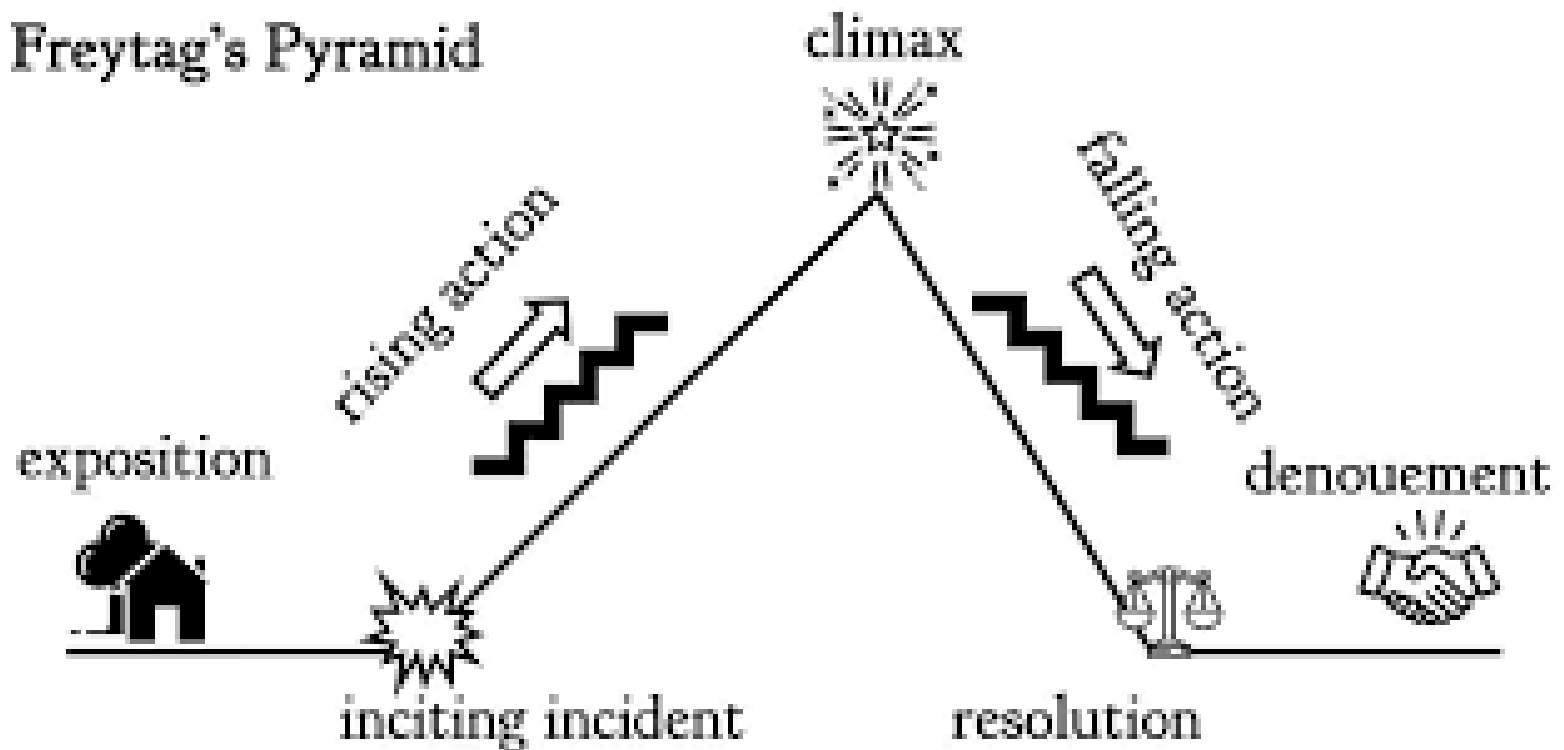
- A story is the _____ order of what happens.
- A plot is the structuring of what happens in order to achieve particular effects such as surprise, suspense, curiosity, etc.
- A plot is the design of the order, not just the time order, because causes and motivations are involved in the design.



Plot Patterns:

Freytag's Pyramid (*Technique of the Drama*)

Freytag's Pyramid



The Parable of the Lost/ Prodigal Son (Luke 15:11-32)



The Parable of the Lost/ Prodigal Son (Luke 15:11-32)

- ¹¹ Jesus continued: “There was a man who had two sons. ¹² The younger one said to his father, ‘Father, give me my share of the estate.’ So he divided his property between them.
- ¹³ “Not long after that, the younger son got together all he had, set off for a distant country and there squandered his wealth in wild living. ¹⁴ After he had spent everything, there was a severe famine in that whole country, and he began to be in need. ¹⁵ So he went and hired himself out to a citizen of that country, who sent him to his fields to feed pigs. ¹⁶ He longed to fill his stomach with the pods that the pigs were eating, but no one gave him anything.
- ¹⁷ “When he came to his senses, he said, ‘How many of my father’s hired servants have food to spare, and here I am starving to death! ¹⁸ I will set out and go back to my father and say to him: Father, I have sinned against heaven and against you. ¹⁹ I am no longer worthy to be called your son; make me like one of your hired servants.’ ²⁰ So he got up and went to his father.



The Parable of the Lost/ Prodigal Son (Luke 15:11-32)

- “But while he was still a long way off, his father saw him and was filled with compassion for him; he ran to his son, threw his arms around him and kissed him.
- ²¹ “The son said to him, ‘Father, I have sinned against heaven and against you. I am no longer worthy to be called your son.’
- ²² “But the father said to his servants, ‘Quick! Bring the best robe and put it on him. Put a ring on his finger and sandals on his feet. ²³ Bring the fattened calf and kill it. Let’s have a feast and celebrate. ²⁴ For this son of mine was dead and is alive again; he was lost and is found.’ So they began to celebrate.
- ²⁵ “Meanwhile, the older son was in the field. When he came near the house, he heard music and dancing. ²⁶ So he called one of the servants and asked him what was going on. ²⁷ ‘Your brother has come,’ he replied, ‘and your father has killed the fattened calf because he has him back safe and sound.’



The Parable of the Lost/ Prodigal Son (Luke 15:11-32)

- ²⁸ “The older brother became angry and refused to go in. So his father went out and pleaded with him. ²⁹ But he answered his father, ‘Look! All these years I’ve been slaving for you and never disobeyed your orders. Yet you never gave me even a young goat so I could celebrate with my friends. ³⁰ But when this son of yours who has squandered your property with prostitutes comes home, you kill the fattened calf for him!’
- ³¹ “‘My son,’ the father said, ‘you are always with me, and everything I have is yours. ³² But we had to celebrate and be glad, because this brother of yours was dead and is alive again; he was lost and is found.’”



The Parable of the Lost/ Prodigal Son (Luke 15:11-32)

- 1. What is the inciting incident in the prodigal son parable?
- 2. What are the rising actions?
- 3. What is the climax of the parable? What is the point in the story that where the conflict is decided?
- 4. What is the denouement of the story?



Plot is...

the literary element that describes the **structure** of a story. It shows the _____ arrangement of events and actions within a story.



Why is the plot so crucial?

One primary function of plot is:

To get your attention, arouse your curiosity,
and excite anticipation.



Analyzing plot development:

1. What **conflicts** does the story include?
 - conflicts of one character against another?
 - conflicts of one character against society?
 - conflicts of one character against setting?
 - internal conflicts?
2. Are the **conflicts** resolved?



Analyzing plot development

3. Are any plot lines narrated out of **order**?
4. Are certain situations **repeated**?
5. Summarize the **resolution**. Do you find it satisfactory? Why or why not?
6. Does **surprise** or **foreshadowing** (預兆) play an important role in the story? How?



Fictional Element 2: Theme

- Not simply the subject of a literary work, but rather **a statement** that the text seems to be making about that subject.
- The statement can be (especially in older literature) a _____ or a _____.



Theme: an example

Aesop's Fable:

A Fox once saw a Crow fly off with a piece of cheese in its beak and settle on a branch of a tree.

He walked up to the foot of the tree. "Good day, Mistress Crow," cried the fox. "How well you are looking today: how glossy your feathers; how bright your eye. I feel sure your voice must surpass that of other birds, just as your figure does; let me hear but one song from you that I may greet you as the Queen of Birds."

The Crow lifted up her head and began to caw her best, but the moment she opened her mouth the piece of cheese fell to the ground, only to be snapped up by Master Fox.

"That will do," said he. "That was all I wanted. In exchange for your cheese I will give you a piece of advice for the future. *Do not trust flatterers.*"

Exercise on Theme

A vixen sneered at a lioness because she never bore more than one cub. “Only one,” the lioness replied, “but a lion”.

Theme:



Exercise on Theme

Two monks, Tanzan and Ekido, were once travelling together down a muddy road. A heavy rain was still falling.

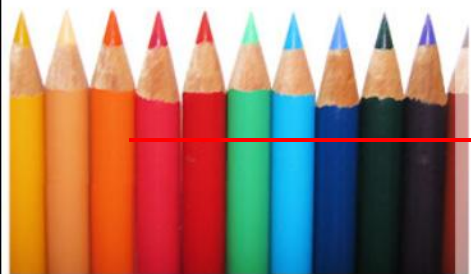
Coming around a bend, they met a lovely girl in a silk kimono and sash, unable to cross the intersection.

“Come on, girl,” said Tanzan at once. Lifting her in his arms, he carried her over the mud.

Ekido did not speak again until that night when they reached a lodging temple. Then he no longer could restrain himself. “We monks don’t go near females,” he told Tanzan, “especially not young and lovely ones. It is dangerous. Why did you do that?”

“I left the girl there,” said Tanzan. “Are you still carrying her?”

Theme:



Fictional Element 3:

Character and Characterization

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it – the _____ – and from what they do – the _____. The grounds for their speech and actions are called their motivation.

e.g. August and Via in
Wonder



E.M. Forster

- A _____ character: also called a “type” or “two-dimensional”, is built around “a single idea or quality” and is presented without much individualizing detail.

Examples from our readings so far?

- A _____ character: complex in temperament and motivation and is represented with subtle particularity. They are a bit like persons in

real

life as they are hard to describe and

are capable of surprising us





Characterization though...

“_____”: dialogue, appearance, action, speech, etc. It leaves the readers to infer the character’s feelings and thoughts.

(Readers work out the character’s traits themselves.)

e.g. P88-89 *Wonder*: “August through the Peephole”

“_____”: the author intervenes authoritatively in order to describe and to evaluate the motives and qualities of the character.

e.g. “I know I’m not an ordinary ten-year-old kid.” (p.3)

Another example of “telling”

Pride and Prejudice: A Video

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper.



Fictional Element 4

Points of View

- Third-person (most common)
- First-person
- Second-person (rare)



Third-person Point of View

a. The _____ point of view:

I. Intrusive and authoritative (God's view)

e.g. Jane Austin, Charles Dickens, Thomas Hardy, Leo Tolstoy

II. _____ and objective:

e.g. Ernest Hemingway: "The Killers", "A Clean, Well-lighted Place"



Third-Person Points of View

b. The _____ point of view:

The narrator tells the story in the third person, but stays inside the limitations of the single narrator's view, thought and feelings.



First-person Point of View

- The story gets told by the first-person “I”, which limits the matter of the narrative to what the first-person narrator knows, experiences, infers, or finds out by talking to other characters only.
- The effect is that it brings us closer to the narrator’s mind, and it makes it easier for the readers to sympathize.



Second-person Points of View (rare): “you”

Calvino:

You are about to begin reading Italo Calvino's new novel, "If on a winter's night a traveller". Relax. Concentrate... Best to close the door, the TV is always on in the next room. Tell the others right away, "No, I don't want to watch TV!"... Or if you prefer, don't say anything; just hope they'll leave you alone.



Point of View

- Who is telling us the story– whose words are we reading?
- Where does this person stand in relation to what is going on in the story?
- Does he or she have the full picture? Is he or she reliable?



Point of View

TedEd: First-person, Second-person & Third-person



Fictional Element 5: Setting

The setting of a story is the _____, the time of the day or year or century, and social circumstances.

The setting may or may not be symbolic. Sometimes it is lightly sketched, but sometimes it is more important.

In short, the characters are related to their surroundings.



How does a setting work?

- The setting establishes _____ and mood
- The author is setting the _____ state for the readers





Bram Stoker's Dracula

- The castle is on the very edge of a terrible precipice. A stone falling from the window would fall a thousand feet without touching anything! As far as the eye can reach is a sea of green tree tops, with occasionally a deep rift where there is a chasm. Here and there are silver threads where the rivers wind in deep gorges through the forests. But I am not in heart to describe beauty, for when I had seen the view I explored further; doors, doors, doors everywhere, and all locked and bolted. In no place save from the windows in the castle walls is there an available exit. The castle is a veritable prison, and I am a prisoner!

How does a setting work?

- Setting also serves as a window into the emotional state of a character. This technique is called projection, as if the setting embodies the feeling of the character.

e.g. *The Shawshank Redemption*:

what kind of emotion is projected?



Fictional Element 6: Symbol



Symbol

- Symbol is a literary device commonly known as something that stands for something else.
 - Symbols are generally _____. They compare two _____ things.
- e.g. The Chief Executive of Hong Kong represents the Special Administrative Region *literally*, but the flower has nothing to do with government, so it only represents the region figuratively.



Types of Symbols:

S_____: (explicit comparison)

“Oh my love is like a red, red rose...”

“Eyes as blue as the sky”

“Life is like a box of chocolate...”

M_____: (implicit comparison)

“Her hair was still a soft gold helmet.”

“Your future is bright.”



Types of Symbols:

Universal symbols: sunrise, sunset, the deep sea
(made by nature)

_____ **symbols:** bauhinia flower, red
(made by man)

_____ **symbols:** works only in a narrow
context of a particular literary work
(made by the author)



Symbol

Few symbols can be exhausted or neatly translated into an abstract phrase, but the ultimate inexplicable nature of most symbolic images or stories is not vagueness but richness, not disorder but complexity.



Question:

Why do we need to speak of something in terms of something else?



Identifying Symbols

- They are usually repeated.
- The meaning of the symbol is deep and provides insight to the story.
- A symbol often holds multiple meanings.



How does a symbol work?

- A symbol has a literal meaning (the actual meaning) and a figurative meaning (the representative meaning).
- e.g. A rose is a flower literally, but it figuratively represents love in many cultures.



APA Documentation Style

- In-text citation
- Reference List
- Example: “Scaffolding”
- [A Powerful Tool: Citefast](#)



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