

KLAASSEN'S GLOSSARY OF FICTION-WRITING TERMS

By Mike Klaassen

Act.¹ A sequence of closely related written passages. Also, see *structural unit of fiction writing*.

Act-by-act outline. A document that lists a story's acts, scenes, and sequels in the order of their presentation. Also, see *troubleshooting technique*.

Action.² The fiction-writing mode of showing things happening, in detail, as they occur.³ Also, see *fiction-writing mode*.

Active voice. Sentences structured so the subject performs the action of the verb. For example, *John* (subject) *danced* (verb). Also, see *passive voice*.

Analysis.⁴ The portion of a sequel in which the character attempts to understand his current situation in relation to the previous scene and how that affects the achievement of his goal.⁵ Also, see *thought*, *sequel*, *scene*, and *objective*.

Attempt.⁶ Any effort by a character to achieve his goal. Also, see *scene*, *objective*, *resistance*, and *obstacle*.

Attribution. Words added to dialogue to tell the reader which character is speaking. For example, *She said*, “. . .” Also, see *dialogue*.

Author.⁷ The creator of written fiction, doing the brainwork, making decisions, writing. Also, see *narrator*, *point-of-view character*, and *reader*.

Authorial intrusion. Obtrusive style, by which the writer reveals himself to the reader.

Also, see *obtrusive narration* and *obtrusiveness*.

Authorial voice.⁸ The author's writing style, the sum of the multitude of decisions made in the process of writing a story. Also, see *voice*, *character voice*, and *narrative voice*.

Background.⁹ Information about the character that is relevant to the reader's understanding of the character's behavior and motivation. Also, see *backstory* and *timeline of a story*.

Backstory. Events relevant to the story but that happened before the written beginning. Also, see *background*, *timeline of a story*, *current story*, and *future story*.

Bad language. Vulgar, obscene, or profane language.¹⁰ Also, see *expletive*, *syntactic expletive*, and *expletive attributive*.

Beginning.¹¹ The first of three parts of a plot (as in beginning, middle, and ending). The beginning often introduces the focal character, setting, and situation, followed by an inciting incident that disrupts the character's status quo and creates the story problem, after which the character decides what he will do to address the issue. Also, see *plot*, *inciting incident*, *call to action*.

Book. A portion of a novel that includes one or more chapters.¹² Synonym: *part*. Also, see *structural unit of fiction writing*.

Call to action. The portion of a plot's beginning in which the focal character contemplates the situation created by the inciting incident, weighing the probable

cost against the potential reward of addressing the problem. Also, see *inciting incident*, *beginning*, and *plot*.

Camouflaged mode.¹³ A fiction-writing mode presented in a manner that disguises it as another mode. For example, *Tecumseh was a leader of the Shawnee tribe* is presented in the fiction-writing mode of exposition. Writing a sentence in which the viewpoint character thinks, senses, recalls, or feels something establishes the point of view. The following sentence will be viewed as also being from the viewpoint character through his senses (introspection, sensation, emotion, or recollection), thus camouflaging the sentence as being from the same fiction-writing mode. For example, *At the mention of the Indian's name, Lemuel listened more carefully. Tecumseh was a leader of the Shawnee tribe.* Also, see *combined mode*, *converted mode*, and *fiction-writing mode*.

Causality.^{14 15} The quality of writing that incorporates cause and effect¹⁶ (stimulus and response, action and reaction), which helps make story events seem logical. Also, see *verisimilitude* and *microstructure*.

Chapter. A passage or segment of writing delineated by chapter breaks.¹⁷ Also, see *structural unit of fiction writing*.

Chapter-by-Chapter Outline. A document that lists and summarizes a story's chapters in the order of their presentation. See also *troubleshooting technique*.

Chapter break. A form of punctuation¹⁸ used to signal the end of a chapter. In a manuscript, a page break signals the end of a chapter. Also, see *section break*.

Character.¹⁹ The *who* of a story. A character may be a person, an animal, or some other persona. Also, see *focal character*, *viewpoint character*, and *elements of fiction*.

Character voice. A character's unique manner of speaking, including inflection, vocabulary, personal speaking habits, and accent, if any. Also, see *voice*, *narrative voice*, and *authorial voice*.

Character weakness. A personal or moral flaw that (1) prevents a character from achieving his objective or (2) harms others.²⁰ Also, see *personal weakness* and *moral weakness*.

Circumlocution. A figure of speech featuring the use of many words to say something that could be said more clearly and directly by using fewer words, i.e., "talking around" something. For example, instead of saying *guardians of the law*, using the word *police*. Also, see *figure of speech*.

Clarity.²¹ The quality of writing that minimizes the potential for misunderstanding. The ultimate in clarity is to have a crystal-clear understanding of what is meant to be communicated. The opposite of clarity is *murkiness*. Lack of clarity can cause a reader to backtrack and reread a passage for better understanding²² or go off on the wrong track because of misinterpretation or maybe never understand it. Also, see *style*.

Cliché. A figure of speech featuring a phrase, comparison, or expression that has been used so frequently it has lost its effectiveness. Also, see *figure of speech*.

Climax.²³ That portion of a scene or plot in which conflict and suspense peak prior to the resolution. Also, see *crisis*, *resolution*, *plot*, and *scene*.

Combined mode.²⁴ Two or more fiction-writing modes used simultaneously. For example, the sentence “*I smell bacon*” is presented in the combined mode of sensory-conversation because it communicates the sensation of smell and is punctuated as dialogue (conversation). Also, see *fiction-writing mode*, *converted mode*, and *camouflaged mode*.

Conflict.²⁵ A physical, verbal, or mental struggle between opposing forces. Also, see *scene*, *attempt*, *resistance*, *tension*, and *suspense*.

Consistency.²⁶ The degree to which various aspects of fiction are uniformly maintained throughout a work of writing. Examples include consistency of narration and consistency of character behavior or emotion. Also, see *narrative consistency* and *narrative package*.

Consistently inconsistent.²⁷ Even if a feature of fiction, such as a character or a narrator, is inconsistent, it should nevertheless be presented as consistently inconsistent.²⁸ Also, see *consistency*.

Conversation.²⁹ The fiction-writing mode of presenting one or more characters talking. Synonym: *dialogue*. Conversation is often accompanied by a verb of attribution, such as *said*. Also, see *on-the-nose dialogue*, *parallel dialogue*, *oblique dialogue*, *subtext dialogue*, and *fiction-writing mode*.

Converted mode.³⁰ A segment of writing that has been recast to change the fiction-writing mode in which it is presented. For example, the sentence *Gerit needed to be*

kissed three times by a princess is presented in the mode of narration. But the mode of the sentence could be converted to recollection by recasting it as *Gerit recalled that he needed to be kissed three times by a princess*. Also, see *fiction-writing mode*, *camouflaged mode*, and *combined mode*.

Crisis.³¹ That portion of a plot in which the focal character experiences intimidation and despair when the forces aligned against him seem too powerful to overcome.

Synonym: *dark moment*. Also, see *middle* and *ending*.

Crucible. A plot situation that limits a character's choices of action. A crucible may be a physical, mental, social, or moral barrier. Also, see *scene*.

Current story. Events that happen in the "now" of a story, as the tale unfolds. Also, see *timeline of a story*, *backstory*, and *future story*.

Dark moment.³² That portion of a plot in which the focal character experiences intimidation and despair when the forces aligned against him seem too powerful to overcome. Synonym: *crisis*. Also, see *middle* and *ending*.

Decision.³³ The portion of a sequel in which the character concludes his deliberation by choosing a course of action.³⁴ Also, see *sequel*, *thought*, and *dilemma*.

Denouement.³⁵ A story's final passage, which ties up any loose ends, forming the conclusion. Also, see *story*, *climax*, *resolution*, and *ending*.

Description.³⁶ The fiction-writing mode for portraying people, places, things, or concepts.³⁷ Also, see *purple prose*, *transmorphic description*, and *fiction-writing mode*.

Determiner. A word or phrase placed before a noun or noun phrase to specify or distinguish its context. Examples include:

- Definite article: the
- Indefinite articles: a, an
- Demonstratives: this, that, these, those
- Numbers: one, ten, a hundred, dozens of
- Quantifiers: both, every, all
- Distributives: any, a few, a little, some, enough, a quarter of, half of, a lot of, much, many, most
- Differentiators: each, other, another, either, neither
- Predeterminers: such, what, rather, quite
- Interrogative: which
- Possessives: my, your, his, her, its, our, their, whose

Determiners may be distinguished from adjectives, which modify the noun they precede, expressing attributes of the thing referred to.³⁸

Dialogue.³⁹ Written fiction presented as one or more characters speaking. Synonymous with the fiction-writing mode of conversation.

Dilemma. A situation involving a difficult choice, as in between two equally undesirable alternatives. Often presented in a sequel when the viewpoint character considers various courses of action. See *sequel*, *thought*, and *decision*.

Direct-address narration.⁴⁰ Communication by which the narrator names the reader.⁴¹

For example, *Now, dear reader, little does Bartholomew know . . .* Also, see *obtrusive narration*.

Direct introspection.⁴² A character's thoughts, written in that character's exact words

using the first person, present tense.⁴³ For example, *I hope Bill will listen to reason before someone gets hurt*. Synonym: *Internal monologue*. Also, see *indirect introspection* and *introspection*.

Distance.⁴⁴ The sense of relative proximity between the narrator, the viewpoint character (if any), and the subject matter of the story, including characters, events, and setting. Distance ranges from distant to close to intimate. Distance is also referred to as *intimacy* or *penetration*. Synonym: *narrative distance*. Also, see *intimacy* and *narrative package*.

Drama.⁴⁵ The quality of writing that generates emotion in the reader. To *dramatize* writing is to write in a manner that generates emotion. Also, see *emotion* and *melodrama*.

Elements of fiction.⁴⁶ The five major components of fiction: plot, character, setting, theme, and style.⁴⁷ Also, see *plot*, *character*, *setting*, *theme*, and *style*.

Elision. A figure of speech in which the initial, middle, or final sound in a word has been dropped. For example, "They say nothin'" or "Rupert live 'bout mile 'way. " Also, see *figure of speech*.

Ellipsis. A figure of speech which features the omission of words. For example, "You bad!" Also, see *figure of speech*.

Emotion.⁴⁸ (1) The fiction-writing mode of relating how a character feels.⁴⁹ Emotion may be accompanied by a *verb of emotion*, such as *felt*. Also, see *filter word* and *fiction-writing mode*. (2) That portion of a sequel when the character reacts emotionally to the outcome of a scene.⁵⁰ Also, see *sequel*, *melodrama*, and *interiority*.

Emotional complexity. Differing or conflicting emotions occurring simultaneously in a single character. Also, see *emotion* and *sequel*.

Empathy. Understanding another person's feelings, attitudes, or thoughts from that person's perspective, i.e., putting yourself in their shoes. Also, see *identification* and *sympathy*.

Ending.⁵¹ The last of three parts of a plot (as in beginning, middle, and ending). The ending often includes a crisis, a climax, a resolution, and a denouement. Also, see *plot*, *crisis*, *climax*, *resolution*, and *denouement*.

Epiphany.⁵² A character's sudden realization or insight. Also, see *dilemma*, *decision*, and *sequel*.

Euphemism. A figure of speech which features the substitution of a less offensive or more agreeable term for another one. For example, "Billy stepped behind the bushes to answer nature's call." Also, see *figure of speech*.

Expletive. A "filler" word that contributes little if anything to the meaning of the sentence.⁵³ Also, see *syntactic expletive*, *expletive attributive*, and *bad language*.

Expletive attributive. A modifier that contributes little, if anything, to the meaning of the sentence. An expletive attributive may suggest strength of feeling (anger, irritation,

admiration) and thus become a grammatical intensifier.⁵⁴ For example, *damn*, *bloody*, and *wretched*, as in:

They disconnected the *damned* phone.

The politicians had better get their *bloody* act together.

He had to obey the *wretched* order.

Also, see *expletive*, *syntactic expletive*, and *bad language*.

Exposition.⁵⁵ The fiction-writing mode of conveying information.⁵⁶ Also, see *fiction-writing mode*, *information dump*, *expository device*, and *exteriority*.

Expository device.⁵⁷ A device used by an author to convey information in fiction.

Examples include a treasure map, a court transcript, or an email.⁵⁸

Extended metaphor. A figure of speech featuring a metaphor continued into subsequent sentences or even throughout a story. William Shakespeare wrote one of the most famous extended metaphors:

“All the world’s a stage. And all men and women merely players. They have their exits and their entrances. And one man in his time plays many parts . . .” (*As You Like It*, Act II, Scene VII).

Also, see *metaphor* and *figure of speech*.

Exteriority. The four fiction-writing modes that represent what is outside a character’s mind: narration, description, exposition, and transition.⁵⁹ Also, see *interiority* and *fiction-writing mode*.

External plot.⁶⁰ A series of events in which a character must overcome external obstacles (such as another character, a group of characters, society as a whole, or the story's setting) in his attempts to achieve a goal. Also, see *internal plot* and *plot*.

Fiction-writing mode.^{61 62} One of eleven types of writing used by authors to construct stories: description, action, narration, conversation, exposition, summarization, introspection, sensation, transition, emotion, and recollection.⁶³ Also, see *converted mode*, *camouflaged mode*, *combined mode*, and *style*.

Fiction-writing-mode analysis. An analytical technique which identifies the fiction-writing modes used throughout a passage of writing. Also, see *troubleshooting technique*.

Fictive dream. A trance-like state of mind in which the reader so immerses into a story that he feels as if he is living the plot as it unfolds. Also, see *reader*.

Figure of speech. Using words in other than their usual manner to suggest an image, emotion, sensation, tone, or other effect. Also, see *circumlocution*, *cliché*, *elision*, *ellipsis*, *euphemism*, *extended metaphor*, *hyperbole*, *idiom*, *innuendo*, *irony*, *metaphor*, *mixed metaphor*, *parallelism*, *simile*, and *tautology*.

Filter word. A verb of introspection, sensation, emotion, or recollection which presents a character's thoughts, senses, emotions, or recollections. For example, a character's sensations may be presented in either of two ways: (1) narrated directly to the reader, as in *smoke filled the air*, or (2) filtered through the viewpoint character, as in *Bobby smelled smoke* (in which *smelled* is a filter word). Also, see *sensation*.

Flashback. A scene that interrupts the real-time of the story while the character relives a past event as if it were unfolding in the present.⁶⁴ Also, see *scene*, *backstory*, *flashforward*, and *timeline of a story*.

Flashforward.⁶⁵ A scene that interrupts the real-time of the story while the character “experiences” a future event as if it were unfolding in the present.⁶⁶ Also, see *scene*, *flashback*, *foreshadowing*, *future story*, and *timeline of a story*.

Flow of dialogue. The rhythm and pace of dialogue.

Focal character.⁶⁷ The person or entity who is attempting to accomplish a goal. For example, Captain Ahab promising a gold coin to the first sailor who sees Moby Dick. The focal character may or may not also be the viewpoint character. For example, in the scene described above, Ishmael is the viewpoint character, seeing Ahab nail the gold coin to the mast. Also, see *character* and *viewpoint character*.

Focus. The quality of writing that defines how broad or narrow the author portrays the story, in any of a variety of dimensions, such as time, distance, theme, or subject matter. Synonym: *scope*. Also, see *style*.

Forecasting narration.⁶⁸ Words by which the narrator alerts the reader to what lies ahead in the story.⁶⁹ For example, *Little did Robin know that he would soon be . . .* Also, see *obtrusive narration*.

Foreshadowing. Words which subtly prepare the reader for an upcoming event. For example, prior to an earthquake, having a character view fallen stalactites in a cave, then wonder if a quake had knocked them down. Also, see *timeline of a story*.

Future story. Events that might come after the written ending. For example, characters living happily ever after. Also, see *timeline of a story*, *backstory*, and *current story*.

Goal. Something desired by the character. A character may have a primary goal for the duration of the story but also a shorter-term goal in each scene. Synonym: *objective*. Also, see *scene*, and *plot*.

Grammatical number. A story may be told in either of two grammatical numbers: singular or plural. The vast majority of fiction is told in singular number. For example, *he ran* (singular) versus *they ran* (plural). Also, see *narrative package*.

Grammatical person. A story may be told in one of three grammatical persons, each represented by its corresponding pronoun(s), determiners, and adjectives:

- First person (I, me, my, mine, us, them, our, ours)
- Second person (you, your, yours)
- Third person (he, she, it, him, his, her, hers, their, theirs, its)

The vast majority of stories are narrated in either first or third person. Also, see *narrative package*.

Grammatical tense. A story may be narrated in three basic choices for grammatical tense: (1) past (for example, *she said*), (2) present (*she says*), or (3) future (*she will say*). The vast majority of fiction is written in past tense. Also, see *narrative package*.

Hyperbole. A figure of speech featuring a statement that exaggerates for the sake of drama, illustration, or humor. For example, “The harpoon weighed a *ton*.” Also, see *figure of speech*.

Identification. The quality of writing that causes a reader to empathize with a character, possibly even imagining that he *is* the character as the story is being told. Also, see *empathy* and *sympathy*.

Idiom. A figure of speech featuring a phrase or expression that through usage has taken on a figurative meaning not predictable from the literal interpretation of its constituent words. For example, *It's raining cats and dogs*. Or *He was stabbed in the back*. Or *That decision is up in the air*. Also, see *figure of speech*.

Imagery. Writing in a manner that stimulates an illusion of sensory perception. For example, *Drake's mouth watered at the smell of burgers grilling*. Or *The light beamed on Paul, causing him to shield his face with his hand as he blinked and his eyes watered*. Or *As Jamie stepped into the cellar and reached for the light switch, the hair on the back of her neck stood on end*. Also, see *sensation*.

Immediacy.⁷⁰ The quality of writing where events in a story seem to unfold as they are being told, helping the reader maintain the illusion that he's experiencing the events of the story rather than reading or hearing them after the fact. The opposite of immediacy is delayed. Synonym: *narrative immediacy*. Also, see *narrative package*.

Incidental action. Nonessential activity, including gestures, mannerisms, and body language. Also, see *action*.

Inciting incident.⁷¹ An event that alters a character's status quo to such a degree that he must address the situation, creating that character's goal for the story. Also, see *beginning* and *plot*.

Indirect introspection.⁷² A character's thoughts written in a summarized or paraphrased form.⁷³ For example, *Charles hoped Bill would listen to reason*. Also, see *direct introspection* and *introspection*.

Information dump. An excess of information presented at one time. Also, see *exposition*.

Innuendo. A figure of speech featuring a hidden meaning, often sexual or derogatory, in a sentence that makes sense whether or not the hidden meaning is detected by the reader or listener. For example, *At the end of their first date, Arty told Jenny he would like to see more of her*. In one interpretation, Arty would like to see Jenny again. The phrase could also mean that Arty would like to see more of Jenny's body. Also, see *figure of speech*.

Intensifier. A modifier that amplifies the meaning of the word it modifies.⁷⁴ For example, *The extremely miffed giant climbed down the beanstalk*. Also, see *modifier* and *qualifier*.

Interiority. The four fiction-writing modes that reflect the inner workings of a character's mind: sensation, emotion, introspection, and recollection.⁷⁵ Also, see *exteriority* and *fiction-writing mode*.

Internal monologue. See *Direct introspection*.

Internal plot.⁷⁶ A series of events in which a character must overcome an internal obstacle, such as a weakness or flaw within himself, to achieve his goal. Also, see *character weakness*, *moral weakness*, *plot*, and *external plot*.

Internalization.⁷⁷ The mental act by which a character processes a stimulus prior to a reaction, as in stimulus, internalization, and reaction. Internalization may be conscious or subconscious, deliberative or instantaneous (reflexive). Also, see *stimulus*, *response*, and *microstructure*.

Intimacy.⁷⁸ The quality of writing in which the narrator, the viewpoint character (if any), and the subject matter of the story, including characters, events, and setting, appear close in proximity. A passage written with intimacy may be described as *intimate*. The opposite of intimate is distant. Also, see *distance* and *narrative package*.

Introspection.^{79 80 81} The fiction-writing mode for sharing a character's thinking.⁸² Introspection may be accompanied by a *verb of thought*, such as *think*, *hope*, *wonder*, *pray*, *reason*, *realize*, *decide*. For example, *Joni realized that she was doomed*. Also, see *fiction-writing mode*, *direct introspection*, *indirect introspection*, *filter word*, and *interiority*.

Irony. A figure of speech featuring the use of a word in a manner that conveys a meaning opposite its usual meaning. For example, *Al saw that the thermometer had risen to three degrees Fahrenheit*, a real heat-wave. Also, see *figure of speech*.

Limited omniscience.⁸³ Perspective in which the narrator *is restricted from knowing or sensing everything, everywhere*. Also, see *omniscience*, *omniscient narration*, *unlimited omniscience*, and *narrative package*.

Macrostructure. The overarching structure of a story, the beginning, middle, and ending. Also, see *midlevel structure*, *microstructure*, and *plot*.

Melodrama. Fiction that is excessive, exaggerated, or indulgent in emotion. Also, see *drama* and *emotion*.

Metaphor.⁸⁴ A figure of speech that explicitly states that one entity *is* another for the purpose of suggesting a resemblance. For example, *That kid is a real pistol*. Also, see *mixed metaphor*, *extended metaphor*, and *figure of speech*.

Microstructure. Stimulus, internalization, and response:⁸⁵ the structure of a story beneath both the macrostructure (beginning, middle, and ending) and the midlevel structure (passages of writing, including scenes and sequels). Also, see *macrostructure*, *midlevel structure*, and *plot*.

Middle.⁸⁶ The second of three parts of a plot (as in beginning, middle, and ending). The middle of a prototype plot includes an escalation of drama, sometimes called *rising action*,⁸⁷ as the character encounters increasingly more difficult obstacles that complicate his attempt to achieve his goals. Late in the middle of the plot, the character faces his most challenging obstacle so far, and his attempt fails miserably. This failure marks the end of the plot's middle. Also, see *rising action*, *beginning*, and *ending*.

Midlevel structure. Passages of writing, including scenes and sequels. The structure of a story between the macrostructure and the microstructure, where the macrostructure of a story includes the beginning, middle, and ending; and microstructure includes stimulus, internalization, and response.⁸⁸ Also, see *macrostructure*, *microstructure*, and *plot*.

Milieu. The “where and when” of a story, including its social, geographical, and political environment. Synonym: *setting*.

Mixed metaphor. A figure of speech that combines elements of unrelated metaphors, resulting in incongruous comparisons. For example, *He’s barking up the wrong tree* is a metaphor and so is *He’s up the creek without a paddle*. But *He’s barking up the wrong creek* is a mixed metaphor. Also, see *figure of speech*.

Modifier. A word, phrase, or clause that changes, clarifies, qualifies, or limits another word (or word group) in the same sentence to add emphasis, explanation, or detail. Also, see *intensifier* and *qualifier*.

Moral weakness.⁸⁹ A character flaw that harms at least one other person.⁹⁰ Also, see *weakness*, *personal weakness*, and *internal plot*.

Motivation.⁹¹ A need, idea, or emotion that compels a character to take action. Also, see *goal* and *inciting incident*.

Narration.⁹² The fiction-writing mode by which the narrator communicates directly to the reader.⁹³ Also, see *fiction-writing mode*, *obtrusive narration*, *unobtrusive narration*, *exteriority*, and *narrative package*.

Narrative consistency. The degree to which style is uniformly maintained throughout a work of fiction. The opposite of consistency is *inconsistency*. Also, see *consistency* and *narrative package*.

Narrative distance. See *distance*.

Narrative immediacy. See *immediacy*.

Narrative obtrusiveness. See *obtrusiveness*.

Narrative omniscience. See *omniscience*.

Narrative package.⁹⁴ The components comprising an author's choices for the narrative presentation of fiction. Also, see *narrator*, *grammatical person*, *grammatical number*, *grammatical tense*, *omniscience*, *point of view*, *reliability*, *tone*, *obtrusiveness*, *immediacy*, *distance*, and *narrative consistency*.

Narrative point of view. See *point of view*.

Narrative reliability. See *reliability*.

Narrative tone. See *tone*.

Narrative voice. A writing style adopted by the author to tell a particular story. An author may adopt a different style for each story he tells or use the same narrative style for multiple stories. Also, see *voice*, *character voice*, and *authorial voice*.

Narrator. A persona adopted by an author to tell a story. Also, see *author* and *point-of-view character*.

Objective. Something desired by the character. A character may have a primary objective for the duration of the story but also a shorter-term objective in each scene. Synonym: *goal*. Also, see *plot* and *scene*.

Objective narration.⁹⁵ Omniscience limited to what a single character can see and hear (but not including what that character thinks or feels), sometimes described as *cinematic* or *fly-on-the-wall narration* (much like a reporter would tell a story or as a video camera with an audio system would record events). Also, see *unlimited omniscience*, *limited omniscience*, *omniscient narration*, and *subjective narration*.

Oblique dialogue.⁹⁶ Conversation in which a character does not respond logically to what another character just said. For example, (1) talking at cross-purposes, (2) answering unasked questions, (3) providing answers that sound like answers but really aren't, (4) changing subjects abruptly, or (5) carrying on more than one conversation at a time.^{97 98} Also, see *dialogue*, *on-the-nose dialogue*, *parallel dialogue*, and *subtext dialogue*.

Obstacle. Something that blocks, delays, or complicates a character's attempt to achieve his goal. Also, see *attempt*, *resistance*, and *scene*.

Obtrusive narration. Communication from the narrator that draws attention to itself.⁹⁹ Also, see *narration*, *direct-address narration*, *reminder narration*, and *forecasting narration*.

Obtrusiveness.¹⁰⁰ The measure of how noticeable the narrator of a story is to the reader. Narrative obtrusiveness ranges from very noticeable (obtrusive) to barely noticeable (unobtrusive). Also, see *narrative package*.

Omniscience.¹⁰¹ The scope of a narrator's knowledge and perception, ranging from unlimited (knowing everything) to limited (such as only the sensation or perception of one character). Also, see *unlimited omniscience*, *limited omniscience*, *omniscient narration*, *objective narration*, *subjective narration*, and *narrative package*.

Omniscient narration.¹⁰² Narration in which the storyteller can see or feel the universe from any and every perspective, from a very remote viewpoint (literally across the galaxy) to within the mind of a character. A narrator with unlimited omniscience may zoom back and forth between remote and up-close views, and he may switch back

and forth between the minds of characters. Unlimited omniscience is often referred to as *omniscient viewpoint*. Also, see *limited omniscience*, *unlimited omniscience*, *omniscient narration*, *objective narration*, *subjective narration*, and *narrative package*.

One-paragraph summary. A three- to five-sentence synopsis of a story. Also, see *troubleshooting technique*.

Onomatopoeia. (*on-uh-mat-uh-pee-uh*) A word which, when spoken aloud, mimics what is being described, making the description more expressive and interesting. For example, *buzz*, *hiss*, *cuckoo*, *whir*, and *sizzle*. See *description* and *telling detail*.

On-the-nose dialogue.¹⁰³ Conversation in which the speaker says exactly what he means,¹⁰⁴ with no attempt to demur, deceive, be witty, use subterfuge, etc.¹⁰⁵ Also, see *parallel dialogue*, *oblique dialogue*, and *subtext dialogue*.

Orientation.¹⁰⁶ Writing that informs the reader of the circumstances under which a passage begins. Synonym: *setup*. Also, see *scene setup*, *scene*, and *beginning*.

Pace. The speed at which a passage of writing or an entire story is likely to be perceived. Some writing is cumbersome to read, having a relatively slow pace, while other writing reads quickly, having a faster pace. *Pacing* is the process by which an author manages or controls the tempo of writing. Synonym: *tempo*. Also, see *rhythm*, *page-turning fiction*, and *style*.

Page-turning fiction. Fiction written with a combination of high interest to the reader and rapid pace of reading, i.e., the reader can hardly wait to turn the page to find out what happens next. Also, see *style* and *pace*.

Parallelism. A figure of speech featuring words, phrases, or clauses placed adjacent to each other in a manner that creates an echo effect, clarifying their relationship and improving readability. Parallelism may be used in short sentences, sentences presenting a series of items, or in longer, more complicated expressions. For example,

- Easy come, easy go.
- She likes hunting, fishing, and riding.
- “The inherent vice of capitalism is the unequal sharing of a blessing; the inherent virtue of socialism is the equal sharing of miseries.”—Winston Churchill¹⁰⁷

Also, see *figure of speech*.

Parallel dialogue.¹⁰⁸ Conversation in which each segment of one character’s dialogue responds to the previous segment of another’s dialogue (one character asks a question or makes a statement, and the other character answers the question or follows up with a statement or question.)¹⁰⁹ Also, see *dialogue*, *on-the-nose dialogue*, *oblique dialogue*, and *subtext dialogue*.

Part. A portion of a novel that includes one or more chapters.¹¹⁰ Synonym: *book*. Also, see *structural unit of fiction writing*.

Passage of writing.¹¹¹ Two or more consecutive paragraphs with a common purpose.¹¹² Synonym: *segment of writing*. Also, see *structural unit of fiction writing*.

Passive voice. Sentences structured so the subject of the sentence does not perform the action of the verb. For example, *The ball (subject) was hit (verb)*. Also, see *active voice*.

Personal weakness.¹¹³ An attitude, belief, or psychological flaw that prevents a character from achieving his goal. Also, see *weakness*, *moral weakness*, and *internal plot*.

Planning.¹¹⁴ The portion of a sequel in which the character considers specific steps needed to achieve his goal.¹¹⁵ Also, see *sequel*.

Plot.¹¹⁶ A series of events presented in a manner designed to create dramatic effect: the “what happens” in a story. Synonym: *storyline*. Also, see *elements of fiction*, *external plot*, and *internal plot*.

Point of view.¹¹⁷ The perspective from which a story is told. Stories may be narrated from the viewpoint of either an unidentified persona (*Once upon a time . . .*) or one that is identified. An identified persona may be one of two types: (1) a persona who is *not* a character in the story (*My name is Olaf. I’m an old man now, but let me tell you an amazing story related to me many years ago.*), or (2) a persona who *is* a character in the story (the vast majority of novels today are written from the viewpoint of a character.) Also, see *point-of-view character* and *narrative package*.

Point-of-view character. The person from whose consciousness the narrator sees, hears, and feels the story. Synonym: *viewpoint character*. Also, see *author*, *narrator*, *character*, *focal character*, and *viewpoint*.

Point-of-view consistency. Narrating from the same perspective throughout a particular passage or story. Also, see *point of view*, *narrative consistency*, and *narrative package*.

Premise. A one-sentence summary of a story, preferably relating, expressly or by implication, the elements of fiction: character, plot, setting, theme, and style. Also, see *troubleshooting technique*.

Problem-solving passage.¹¹⁸ A segment of writing in which a character or characters attempt to answer a question. Such passages often include elements of both scenes and sequels.¹¹⁹ Also, see *passage*, *scene*, and *sequel*.

Profluence.¹²⁰ The quality of fiction that keeps it moving ahead. A sense of getting somewhere.¹²¹ Profluence can range from a slow-moving slog of a read to fiction that reads with blistering pace. Also, see *pace* and *page-turning fiction*.

Punctuation. A set of symbols used by the author to guide the reader as to how the writing should be read. Also, see *style*.

Purple prose. A type of description so elaborate, colorful, or flowery that it draws attention to itself. Also, see *description* and *obtrusive narration*.

Qualifier. A modifier that weakens the word being modified.¹²² For example, *The slightly miffed not-so-skilled climber edged down the unchallenging cliff*. Also, see *modifier* and *intensifier*.

Read through. Actively studying a draft of fictional work with the intent of improving it. Also, see *troubleshooting technique*.

Reader.¹²³ The intended audience, a participant reacting to and interpreting the presentation. Also, see *author*, *point-of-view character*, and *narrator*.

Reader involvement. The degree to which the reader feels as if he himself is participating as the story unfolds. Also, see *identification*, *empathy*, and *sympathy*.

Real time of the story. The “now” of a story as it unfolds. Also, see *timeline of a story*.

Recollection.^{124 125} The fiction-writing mode for revealing what a character remembers.¹²⁶ Recollection may be accompanied by a verb or verb phrase of recollection used to facilitate a character’s recollection. For example, *remembered*, *recalled*, *called to mind*, *thought back to*, *reminisced*. Also, see *fiction-writing mode*, *filter word*, and *interiority*.

Reliability. The degree to which the reader can trust the narrator of a story to tell the truth, at least the truth as the narrator perceives it. Sometimes an author causes the narrator to misrepresent events or offer his interpretation of the truth. This introduces an element of uncertainty, which could force the reader to struggle to separate “fact” from “fiction.” Such narration might feature exaggeration, bragging, mental defense mechanisms, mental illness, immature or otherwise limited points of view, or deliberate deception.¹²⁷ A narrator may be either reliable or unreliable. Also, see *narrator*, *unreliable narrator*, and *narrative package*.

Reminder narration.¹²⁸ A communication by the narrator to help the reader recall what has previously transpired in the story.¹²⁹ For example, *As you recall, at the beginning of the story . . .* Also, see *narration*, *obtrusive narration*, *direct-address narration*, and *forecasting narration*.

Resistance. Anything that blocks, delays, or complicates a character's attempt to achieve his goal. Also, see *obstacle* and *scene*.

Resolution. The portion of a scene or story that shows how it ends: in victory, defeat, or some variation of one or the other. Also, see *scene*, *story*, *plot*, *climax*, and *denouement*.

Resonance. The quality of writing that reaches the reader deeply, either immediately or later upon reflection, causing the reader to mentally revisit the story, reliving it or being changed by it, possibly even altering the reader's understanding or outlook on life. Also, see *theme*.

Response. A reaction to stimulus.¹³⁰ Also, see *microstructure*, *stimulus*, and *scene*.

Review.¹³¹ The portion of a sequel in which the character revisits or relives the previous scene and its resolution.¹³² Also, see *sequel*.

Revision to-do list. A compilation of improvements to be made to a manuscript. Also, see *troubleshooting technique*.

Rhetorical device.¹³³ A technique by which word choice and arrangement are used to enhance communication, persuasion, or emotion. Also, see *figure of speech*.

Rhythm.¹³⁴ The cadence of words in a passage of writing. A pattern in the speed with which writing is likely to be perceived, ranging from fast to slow to stop. Also, see *pace* and *style*.

Rising action.¹³⁵ The progression throughout a story of increasingly dramatic scenes. Represented graphically as a jagged line rising to the right. Also, see *middle* and *plot*.

Rule of three. An axiom suggesting that when in doubt about how many of something to present, use three. For example, the number of obstacles encountered by a character before he attains victory or suffers from defeat (think Goldilocks encountering too hot and too cold before her third attempt, which turned out to be just right.) Also, see *scene* and *attempt*.

Rules.¹³⁶ Suggestions, guidelines, conventions, or principles that guide the writer in the craft of writing fiction. Also, see *style*.

Scene.¹³⁷ A passage of writing in which the character attempts to achieve a goal. Also, see *midlevel structure*, *sequel*, *problem-solving passage*, and *passage of writing*.

Scene-and-sequel analysis. An analytical technique by which scenes and sequels are compared to their respective prototype. See also *troubleshooting technique*.

Scene climax. That portion of a scene in which conflict and suspense peak prior to resolution. Also, see *scene*.

Scene fragment. An incomplete scene. For example, when a character is interrupted prior to achieving his goal. Also, see *scene*.

Scene goal. The focal character's short-term objective. Also, see *objective* and *scene*.

Scene resolution. That portion of a scene in which the focal character succeeds, fails, or experiences some combination of success and failure. See *scene*.

Scene setup. Information at the beginning of a scene that establishes the character, viewpoint, time, place, situation, etc., especially as that information relates to the previous passage of writing. Also, see *scene*, *setup*, and *orientation*.

Scope.¹³⁸ The quality of writing that defines how expansively the author has portrayed the story in a variety of potential dimensions (such as subject matter, time, distance, or theme). Synonym: *focus*.

Section. A passage of writing delineated by one or more section breaks.¹³⁹ Also, see *structural unit of fiction writing*.

Section break. A form of punctuation¹⁴⁰ used to signal a change of time, place, or viewpoint. In a manuscript, two blank lines signal the end of a section. Also, see *chapter break*.

Segment of writing.¹⁴¹ Two or more consecutive paragraphs with a common purpose.¹⁴² Synonym: *passage of writing*. Also, see *scene, sequel, and structural unit of writing*.

Selectivity. The process by which an author determines what to include in a work of fiction and what to leave out. Also, see *scope*.

Sensation.¹⁴³ The fiction-writing mode for evoking the five senses (seeing, hearing, touching, smelling, and tasting).¹⁴⁴ A *verb of sensation* facilitates a character's sensory perception. For example, *see, hear, feel, smell, touch, and taste*. Also, see *fiction-writing mode, filter word, imagery, and interiority*.

Sequel.¹⁴⁵ A passage of writing in which the character reflects on the outcome of a scene. Also, see *scene* and *midlevel structure*.

Sequence of scenes. Two or more consecutive scenes uninterrupted by an intervening sequel. Synonym: *series of scenes*. Also, see *scene* and *sequel*.

Setting.^{146 147 148} The “where and when” of a story, including its social, geographic, and political environment. Synonym: *milieu*. Also, see *elements of fiction*.

Setup. Writing that informs the reader of the circumstances under which a passage begins. Synonym: *orientation*.¹⁴⁹ Also, see *scene setup* and *scene*.

Show. Don’t tell.¹⁵⁰ A fiction-writing axiom that recommends dramatization over narration. Also, see *style*.

Simile. A figure of speech featuring a comparison between two things using *like* or *as*. For example, Marcia sang *like* a bird. Hector was straight as an arrow. Also, see *figure of speech*.

Situation.¹⁵¹ The circumstances under which a character exists at any particular point in the story. Also, see *scene setup*.

Sixth sense. A means of obtaining information without the aid of sight, sound, touch, smell, and taste. Also, see *sensation*.

Spatial organization. The order in which components of the story’s setting or a complex object are described. For example, first describing a subject from afar, then focusing in on finer details (or vice versa) or starting at the top, then moving downward. Also, see *setting* and *description*.

Stakes. Whatever may be gained or lost as a result of a character’s effort, or lack thereof. Also, see *scene* and *motivation*.

Stimulus.¹⁵² An agent, action, or condition that elicits or accelerates a response. Also, see *response*, *microstructure*, and *internalization*.

Story.¹⁵³ A work of writing that dramatizes a character's attempts to achieve a goal.

Also, see *plot*.

Storyline. See *plot*.

Structure of a story. The overall organization of a story: its *macrostructure*, *midlevel structure*, and *microstructure*. Also, see *story* and *plot*.

Structural unit of fiction writing.¹⁵⁴ One of the organizational components of written fiction: words, phrases, clauses, sentences, paragraphs, passages (or segments), sections, chapters, and parts (or books). Also, see *passage of writing*, *section*, *chapter*, *act*, *part*, and *book*.

Style.¹⁵⁵ A composite of the many choices an author makes in the writing of a story: the "how" of fiction. Also, see *elements of fiction*.

Subjective narration.¹⁵⁶ Storytelling in which omniscience is limited to one character within a passage of writing but may include that character's perceptions, sensations, and feelings. Sometimes referred to as *close*, *intimate*, or *deep-immersion narration*. Also, see *narration*, *omniscience*, *omniscient narration*, *objective narration*, *unlimited omniscience*, *limited omniscience*, and *narrative package*.

Subtext. Meaning underlying the written words and their literal interpretation. Subtext may be discerned by "reading between the lines" of explicit meaning to find a hidden, implicit communication. For example, the question *Would you like a mint?* could be interpreted literally as an offer to share candy, or it could suggest that the person being asked the question has bad breath. See *style* and *subtext dialogue*.

Subtext dialogue.¹⁵⁷ Conversation in which the words spoken differ from what the speaker means.¹⁵⁸ For example, if the speaker is hinting at something, attempting to deceive, or issuing a veiled threat.¹⁵⁹ Also, see *on-the-nose dialogue*, *parallel dialogue*, and *oblique dialogue*.

Summarization.¹⁶⁰ The fiction-writing mode of restating actions or events.¹⁶¹ Also, see *fiction-writing modes* and *exteriority*.

Suspended disbelief. A state of the reader's mind in which he ignores the obvious contrivances and fantasies of a story long enough to enjoy the tale. See *reader*.

Suspense.¹⁶² Anxiety caused by uncertainty as to whether, over a period of time, a character will be successful in achieving his goal. Also, see *goal*, *attempt*, *obstacle*, *conflict*, *tension*, *drama*, and *scene*.

Symbol.¹⁶³ Something (such as an object, sound, character) that represents or stands for something else, such as an idea, quality, or a relationship. For example, a flag may represent a nation. *Symbolism* is the use of symbols. Also, see *theme*.

Sympathy.¹⁶⁴ Feeling compassion, sorrow, or pity for another's misfortune. Also, see *emotion*, *empathy*, and *identification*.

Synopsis. A condensed overview of a piece of writing, in the form of prose, an outline, or a table. See *troubleshooting technique*.

Syntax. The arrangement of words and phrases to create sentences. For example, consider the following sentences in which the words are identical but the punctuation is used to create different syntax.

- *Unfortunately, I felt a little queasy a after participating in the hot-dog-eating contest.*
- *Unfortunately, after participating in the hot-dog-eating contest, I felt a little queasy.*
- *I felt a little queasy, unfortunately, after participating in the hot-dog-eating contest.*

Also, see *description* and *style*.

Syntactic expletive. A filler word that does not contribute meaning to the sentence.¹⁶⁵

Examples include *it* and *there* when used as a dummy subject, as in *It is hot today*, or *There will come a time for revenge*. Also, see *expletive*, *expletive attributive*, and *bad language*.

Tautology. A figure of speech featuring the needless repetition of a concept by using different words. Saying the same thing twice.¹⁶⁶ For example, *The Gobi is a very dry desert*, or *I heard it with my own ears*, or *She makes predictions about the future*.

Also, see *figure of speech* and *circumlocution*.

Telling detail. An element of description that reveals the essence of what is being described. Also, see *description*.

Tempo. The speed at which a passage of writing or an entire story is likely to be perceived.

Synonym: *Pace*. Also, see *rhythm* and *page-turning fiction*.

Tension.¹⁶⁷ Anxiety as to whether or not the character will overcome an obstacle in his attempt to achieve an objective. Also, see *suspense*, *drama*, *attempt*, *obstacle*, and *scene*.

Theme.^{168 169 170} A story's underlying meaning or message: the "why" of a story. Also, see *elements of fiction*.

Thought.¹⁷¹ That portion of a sequel in which the character contemplates his situation.¹⁷² Also, see *sequel*.

Timeline of a story.¹⁷³ A schedule of the plot events in the order in which they occur. Also, see *backstory*, *current story*, and *future story*.

Tone.¹⁷⁴ The quality of written fiction that reflects the narrator's attitude toward the subject matter of the story or its audience. Within the broad spectrum of tone are a multitude of potential attitudes: absurdity, cynicism, grittiness, humor, sarcasm. Also, see *style* and *narrative package*.

Transition.¹⁷⁵ The fiction-writing mode of moving from one place, time, or character to another.¹⁷⁶ Also, see *fiction-writing mode* and *exteriority*.

Transmorphic description.¹⁷⁷ A figure of speech that attributes human, god, animal, objects, concepts, or natural phenomenon with characteristics of one another. For example, describing a human as a pit-bull terrier. Transmorphic description may be described using other, somewhat overlapping, terms such as anthropomorphism (ascribing human characteristics to nonhuman things)¹⁷⁸, personification (representation of a thing or abstraction as a person or by human form)¹⁷⁹, objectification (representation of a living thing as an object or with attributes of an

object), prosopopoeia (presentation of an absent person as present or an dead person as alive)¹⁸⁰, and zoomorphism (representation of deities in the form of or with attributes of lower animals).¹⁸¹

Troubleshooting technique. A useful method for analyzing and improving the manuscript of a work of fiction. Also, see *read-through*, *premise*, *one-paragraph summary*, *act-by-act outline*, *chapter-by-chapter outline*, *scene-and-sequel analysis*, *fiction-writing-mode analysis*, *synopsis*, and *revision to-do list*.

Unity.¹⁸² A quality of writing that provides a sense of organization, harmony, and wholeness.¹⁸³ Also, see *style*.

Unlimited omniscience. The ability of a narrator to know and perceive anything anywhere. Also, see *omniscience*, *limited omniscience*, and *narrative package*.

Unobtrusive narration.¹⁸⁴ Communication from the narrator that is so subtle that there appears to be no narrator.¹⁸⁵ Also, see *narration*, *obtrusive narration*, and *narrative package*.

Unreliable narrator. A narrator who the author causes to communicate false, misleading, or incomplete information or views. Also, see *narration*, *narrator*, and *narrative package*.

Verb tense. The verb form that indicates when a written situation takes place. For example, past tense (she sneezed), present tense (she sneezes), and future tense (she will sneeze). Also, see *grammatical tense* and *narrative package*.

Verisimilitude.¹⁸⁶ The quality of writing that gives the impression of truth or a sense of realness.¹⁸⁷ In the craft of writing fiction, the term may be associated with

description, but verisimilitude also applies to a work of fiction as a whole, encompassing numerous qualities, each contributing a sense that the story is authentic. Also, see *description* and *style*.

Viewpoint.¹⁸⁸ The perspective from which a passage of writing is told. Synonym: *point of view*.

Viewpoint character. The character or persona from whose perspective a passage of writing is perceived. Synonym: *point-of-view character*. Also, see *character* and *focal character*.

Vividness.¹⁸⁹ The quality of writing in which the subject matter appears lifelike. Also, see *description* and *style*.

Voice.¹⁹⁰ One of three types of voice that occur in written fiction. Also, see *character voice*, *narrative voice*, and *authorial voice*.

Weakness.¹⁹¹ A character's personal or moral shortcoming. Also, see *personal weakness*, *moral weakness*, and *internal plot*.

BIBLIOGRAPHY

Aristotle. *Poetics*. Translated with an introduction and notes by Malcolm Heath. New York: Penguin Books, 1996. ISBN: 9780140446364.

Bickham, Jack M. *Scene and Structure: How to Construct Fiction with Scene-by-Scene Flow, Logic and Reliability*. Cincinnati, OH: Writer's Digest Books, 1993. ISBN: 9780898795516.

Browne, Renni and David King. *Self-Editing for Fiction Writers: How to edit yourself into print*. 2nd edition. New York: Harper Resource, an imprint of HarperCollins Publishers, Inc., 2004. ISBN: 9780060545697.

Chiarella, Tom. *Writing Dialogue: How to create memorable voices and fictional conversations that crackle with wit, tension and nuance*. Cincinnati, Ohio: Story Press, an imprint of F & W Publications, Inc., 1998. ISBN: 9781884910326.

Forster, E. M. *Aspects of the Novel*. New York: Harcourt, Inc., 1927. ISBN: 9780156091800.

Frey, James N. *How to Write a Damn Good Novel: A step-by-step no nonsense guide to dramatic storytelling*. New York: St. Martin's Press, 1987. ISBN: 978-0312104788.

Freytag, Gustav. *Freytag's Technique of Drama: An exposition of dramatic composition and art*. Forgotten Books: Classic reprint series, 1894. ASIN: B008HL7RMI.

Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. New York: Vintage Books, 1984. ISBN: 9780679734031.

- James, Steven. *Story Trumps Structure: How to Write Unforgettable Fiction by Breaking the Rules*. Cincinnati, OH: Writer's Digest Books, 2014. ISBN: 9781599636511.
- Kempton, Gloria. *Dialogue: Techniques and exercises for crafting effective dialogue (Write Great Fiction Series)*. Cincinnati, Ohio: Writer's Digest Books, 2004. ISBN: 9781582972893.
- Klaassen, Mike. *Fiction-Writing Modes: Eleven Essential Tools for Bringing Your Story to Life*. Pennsauken, NJ: Bookbaby, 2015. ISBN: 9781682221006.
- Klaassen, Mike. *Scenes and Sequels: How to Write Page-Turning Fiction*. Pennsauken, NJ: Bookbaby, 2016. ISBN: 9781682229071.
- Klaassen, Mike. *Third-Person Possessed*. 2020. ????ISBN:?????
- Lubbock, Percy. *The Craft of Fiction*. 1921. ISBN: 9781482093957.
- Lukeman, Noah. *A Dash of Style: The Art and Mastery of Punctuation*. New York: W. W. Norton & Company, 2006. ISBN: 9780393329803.
- Marshall, Evan. *The Marshall Plan for Getting Your Novel Published: 90 strategies and techniques for selling your fiction*. Cincinnati, Ohio: Writer's Digest Books, 2003. ISBN: 9781582971964.
- Marshall, Evan. *The Marshall Plan for Novel Writing: A 16-step program guaranteed to take you from idea to completed manuscript*. Paperback edition, Cincinnati, Ohio: Writer's Digest Books, 1998. ISBN: 9781582970622.
- Morrell, Jessica Page. *Between the Lines: Master the subtle elements of fiction writing*. Cincinnati, Ohio: Writer's Digest Books, 2006. ISBN: 9781582973937.

Rosenfeld, Jordan E. *Make a Scene: Crafting a powerful story one scene at a time.*

Cincinnati, Ohio: Writer's Digest Books, 2008. ISBN: 9781582974798.

Selgin, Peter. *By Cunning & Craft: Sound advice and practical wisdom for fiction writers.*

Cincinnati, Ohio: Writer's Digest Books, 2007. ISBN: 9781582974910.

Swain, Dwight V. *Techniques of the Selling Writer.* Norman, OK: University of

Oklahoma Press, Copyright 1965. ISBN: 9780806111919.

Truby, John. *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller.* New

York: Faber and Faber, Inc., 2007. ISBN: 9780865479517.

Webster's Third New International Dictionary of the English Language Unabridged.

Springfield, Massachusetts: Merriam-Webster, Inc., 2002. ISBN: 978-0877790013.

Wikipedia. "Expletive." <http://en.wikipedia.org/wiki/Expletive>.

Wikipedia. "Extended metaphor." http://en.wikipedia.org/wiki/Extended_metaphor.

Wikipedia. "Intensifier." <http://en.wikipedia.org/wiki/Intensifier>.

Wikipedia, "Unreliable Narrator." May 27, 2016.

END NOTES

-
- ¹ Freytag, *Freytag's Technique of Drama*, 80.
 - ² Aristotle, *Poetics*, 4 and 10.
 - ³ Klaassen, *Fiction-Writing Modes*, 3.
 - ⁴ Bickham, *Scene and Structure*, 55.
 - ⁵ Bickham, *Scene and Structure*, 55.
 - ⁶ Swain, *Techniques of the Selling Writer*, 87.
 - ⁷ Lubbock, *The Craft of Fiction*, 14.
 - ⁸ Lubbock, *The Craft of Fiction*, 58.
 - ⁹ Lubbock, *The Craft of Fiction*, 56.
 - ¹⁰ [En.wikipedia.org/wiki/Expletive](https://en.wikipedia.org/wiki/Expletive), February 6, 2020.
 - ¹¹ Aristotle, *Poetics*, 13.
 - ¹² Klaassen, *Fiction-Writing Modes*, 180.
 - ¹³ Klaassen, *Third-Person Possessed*.
 - ¹⁴ Freytag, *Freytag's Technique of Drama*, 30 ("causative").
 - ¹⁵ Forster, *Aspects of the Novel*, 86.
 - ¹⁶ Freytag, *Freytag's Technique of Drama*, 9.
 - ¹⁷ Klaassen, *Fiction-Writing Modes*, 180.
 - ¹⁸ Lukeman, *A Dash of Style*, 160.
 - ¹⁹ Aristotle, *Poetics*, 4 and 11.
 - ²⁰ Truby, *The Anatomy of Story*, 43.
 - ²¹ Aristotle, *Poetics*, 36.
 - ²² Swain, *Techniques of a Selling Writer*, 34.
 - ²³ Freytag, *Freytag's Technique of Drama*, 34.
 - ²⁴ Klaassen, *Third-Person Possessed*.
 - ²⁵ Freytag, *Freytag's Technique of Drama*, 104 ("... struggle...").
 - ²⁶ Lubbock, *The Craft of Fiction*, 33.
 - ²⁷ Aristotle, *Poetics*, 24.
 - ²⁸ Aristotle, *Poetics*, 24.
 - ²⁹ Aristotle, *Poetics*, 8 and 13.
 - ³⁰ Klaassen, *Third-Person Possessed*.
 - ³¹ Freytag, *Freytag's Technique of Drama*, 35 ("catastrophe").
 - ³² Swain, *Techniques of the Selling Writer*, 201.
 - ³³ Bickham, *Scene and Structure*, 56.
 - ³⁴ Bickham, *Scene and Structure*, 56.
 - ³⁵ Forster, *Aspects of the Novel*, 37.
 - ³⁶ Lubbock, *The Craft of Fiction*, 40.
 - ³⁷ Klaassen, *Fiction-Writing Modes*, 3.
 - ³⁸ [En.wikipedia.org/wiki/Determiner](https://en.wikipedia.org/wiki/Determiner), February 6, 2020.
 - ³⁹ Lubbock, *The Craft of Fiction*, 59.
 - ⁴⁰ Lubbock, *The Craft of Fiction*, 128.
 - ⁴¹ Klaassen, *Fiction-Writing Modes*, 149.
 - ⁴² Marshall, *The Marshall Plan for Getting Your Novel Published*, 45.
 - ⁴³ Marshall, *The Marshall Plan for Getting Your Novel Published*, 45.
 - ⁴⁴ Lubbock, *The Craft of Fiction*, 76.
 - ⁴⁵ Aristotle, *Poetics*, 6 and 7.
 - ⁴⁶ Aristotle, *Poetics*, 10, 11, and 19.

-
- ⁴⁷ Klaassen, *Fiction-Writing Modes*, 4.
⁴⁸ Aristotle, *Poetics*, 4, 10, 12 and 31.
⁴⁹ Klaassen, *Fiction-Writing Modes*, 3.
⁵⁰ Bickham, *Scene and Structure*, 53.
⁵¹ Aristotle, *Poetics*, 13.
⁵² Aristotle, *Poetics*, 26 (grasps the significance).
⁵³ En.wikipedia.org/wiki/Expletive, February 6, 2020.
⁵⁴ En.wikipedia.org/wiki/Expletive, February 6, 2020.
⁵⁵ Lubbock, *The Craft of Fiction*, 139.
⁵⁶ Klaassen, *Fiction-Writing Modes*, 3.
⁵⁷ Klaassen, *Fiction-Writing Modes*, 173.
⁵⁸ Klaassen, *Fiction-Writing Modes*, 173.
⁵⁹ Klaassen, *Fiction-Writing Modes*, 147.
⁶⁰ Freytag, *Freytag's Technique of Drama*, 20 ("... external emotion, a more violent co-operation of different forces...").
⁶¹ Aristotle, *Poetics*, 3, 5.
⁶² Marshall, *The Marshall Plan for Novel Writing*, 142.
⁶³ Klaassen, *Fiction-Writing Modes*, 1.
⁶⁴ Klaassen, *Fiction-Writing Modes*, 181.
⁶⁵ Klaassen, *Scenes and Sequels*, 53.
⁶⁶ Klaassen, *Scenes and Sequels*, 53.
⁶⁷ Swain, *Techniques of the Selling Writer*, 42.
⁶⁸ Klaassen, *Fiction-Writing Modes*, 149.
⁶⁹ Klaassen, *Fiction-Writing Modes*, 149.
⁷⁰ Lubbock, *The Craft of Fiction*, 133.
⁷¹ Freytag, *Freytag's Technique of Drama*, 108 ("... the life of the hero is disturbed...").
⁷² Marshall, *The Marshall Plan for Getting Your Novel Published*, 44.
⁷³ Marshall, *The Marshall Plan for Getting Your Novel Published*, 44.
⁷⁴ En.wikipedia.org/wiki/Intensifier, February 6, 2020.
⁷⁵ Klaassen, *Fiction-Writing Modes*, 11.
⁷⁶ Freytag, *Freytag's Technique of Drama*, 9 ("... inner conflicts and personal resolution...") and 252 ("... the conflict the hero wages against his weaknesses").
⁷⁷ Bickham, *Scene & Structure*, 17.
⁷⁸ Lubbock, *The Craft of Fiction*, 211.
⁷⁹ Freytag, *Freytag's Technique of Drama*, 65 ("thoughts").
⁸⁰ Lubbock, *The Craft of Fiction*, 56 "... enters their consciousness, and describes the train of sentiment that passes there").
⁸¹ Forster, *Aspects of the Novel*, 84 ("... when [characters] talk to themselves").
⁸² Klaassen, *Fiction-Writing Modes*, 3.
⁸³ Lubbock, *The Craft of Fiction*, 76 ("... limited vision...").
⁸⁴ Aristotle, *Poetics*, 36 and 37.
⁸⁵ Bickham, *Scene & Structure*, 17.
⁸⁶ Aristotle, *Poetics*, 13.
⁸⁷ Freytag, *Freytag's Technique of Drama*, 66 ("rise of the action").
⁸⁸ Bickham, *Scene & Structure*, 17.
⁸⁹ Truby, *The Anatomy of Story*, 43.
⁹⁰ Truby, *The Anatomy of Story*, 43.
⁹¹ Freytag, *Freytag's Technique of Drama*, 29.
⁹² Aristotle, *Poetics*, 5 and 10.

-
- ⁹³ Klaassen, *Fiction-Writing Modes*, 3.
⁹⁴ Klaassen, *Third-Person Possessed*.
⁹⁵ Lubbock, *The Craft of Fiction*, 217.
⁹⁶ Chiarella, *Writing Dialogue*, 29.
⁹⁷ Chiarella, *Writing Dialogue*, 29, 31.
⁹⁸ Brown and King, *Self-Editing for Fiction Writers*, 104.
⁹⁹ Klaassen, *Fiction-Writing Modes*, 148.
¹⁰⁰ Aristotle, *Poetics*, 37.
¹⁰¹ Lubbock, *The Craft of Fiction*, 98.
¹⁰² Lubbock, *The Craft of Fiction*, 98.
¹⁰³ Morrell, *Between the Lines*, 216.
¹⁰⁴ Morrell, *Between the Lines*, 216.
¹⁰⁵ Frey, *How to Write a Damned Good Novel*, 123.
¹⁰⁶ James, *Story Trumps Structure*, 16.
¹⁰⁷ Brainyquote.com/quotes/winston_churchill_101776, February 6, 2020.
¹⁰⁸ Kempton, *Dialogue*, 181.
¹⁰⁹ Kempton, *Dialogue*, 181.
¹¹⁰ Klaassen, *Fiction-Writing Modes*, 180.
¹¹¹ Freytag, *Freytag's Technique of Drama*, 119.
¹¹² Klaassen, *Fiction-Writing Modes*, 180.
¹¹³ Truby, *The Anatomy of Story*, 40-43.
¹¹⁴ Bickham, *Scene and Structure*, 55.
¹¹⁵ Bickham, *Scene and Structure*, 55.
¹¹⁶ Aristotle, *Poetics*, 3, 9, and 10.
¹¹⁷ Lubbock, *The Craft of Fiction*, 32.
¹¹⁸ Klaassen, *Scenes and Sequels*, 81-82.
¹¹⁹ Klaassen, *Scenes and Sequels*, 81-82.
¹²⁰ Gardner, *The Art of Fiction*, 48.
¹²¹ Gardner, *The Art of Fiction*, 48.
¹²² En.wikipedia.org/wiki/Intensifier, February 6, 2020.
¹²³ Lubbock, *The Craft of Fiction*, 14.
¹²⁴ Aristotle, *Poetics*, 26 (memory, reminded).
¹²⁵ Lubbock, *The Craft of Fiction*, 106.
¹²⁶ Klaassen, *Fiction-Writing Modes*, 3.
¹²⁷ En.wikipedia.org/wiki/Unreliable Narrator, February 6, 2020.
¹²⁸ Klaassen, *Fiction-Writing Modes*, 149.
¹²⁹ Klaassen, *Fiction-Writing Modes*, 149.
¹³⁰ Bickham, *Scene & Structure*, 14, 17.
¹³¹ Bickham, *Scene & Structure*, 55.
¹³² Bickham, *Scene and Structure*, 55.
¹³³ Aristotle, *Poetics*, 31.
¹³⁴ Aristotle, *Poetics*, 3 and 10.
¹³⁵ Freytag, *Freytag's Technique of Drama*, 66 ("rise of the action").
¹³⁶ Lubbock, *The Craft of Fiction*, 61 ("The only law that binds him throughout . . .")
¹³⁷ Freytag, *Freytag's Technique of Drama*, 29.
¹³⁸ Lubbock, *The Craft of Fiction*, 22.
¹³⁹ Klaassen, *Fiction-Writing Modes*, 180.
¹⁴⁰ Lukeman, *A Dash of Style*, 160.
¹⁴¹ Lubbock, *The Craft of Fiction*, 43.

-
- ¹⁴² Klaassen, *Fiction-Writing Modes*, 180.
- ¹⁴³ Lubbock, *The Craft of Fiction*, 93.
- ¹⁴⁴ Klaassen, *Fiction-Writing Modes*, 3.
- ¹⁴⁵ Freytag, *Freytag's Technique of Drama*, 72 (" . . . resting place in the action . . .").
- ¹⁴⁶ Freytag, *Freytag's Technique of Drama*, 62 ("environment") and 63 ("surroundings").
- ¹⁴⁷ Forster, *Aspects of the Novel*, 32.
- ¹⁴⁸ Lubbock, *The Craft of Fiction*, 26.
- ¹⁴⁹ James, *Story Trumps Structure*, 15-16.
- ¹⁵⁰ Lubbock, *The Craft of Fiction*, 52-53.
- ¹⁵¹ Freytag, *Freytag's Technique of Drama*, 315.
- ¹⁵² Bickham, *Scene & Structure*, 17.
- ¹⁵³ Aristotle, *Poetics*, 9.
- ¹⁵⁴ Klaassen, *Scenes and Sequels*, 3.
- ¹⁵⁵ Aristotle, *Poetics*, 36.
- ¹⁵⁶ Lubbock, *The Craft of Fiction*, 76.
- ¹⁵⁷ Rosenfeld, *Make a Scene*, 166.
- ¹⁵⁸ Selgin, *By Cunning & Craft*, 112.
- ¹⁵⁹ Rosenfeld, *Make a Scene*, 166.
- ¹⁶⁰ Lubbock, *The Craft of Fiction*, 36.
- ¹⁶¹ Klaassen, *Fiction-Writing Modes*, 3.
- ¹⁶² Freytag, *Freytag's Technique of Drama*, 20.
- ¹⁶³ Aristotle, *Poetics*, 26.
- ¹⁶⁴ Freytag, *Freytag's Technique of Drama*, 108.
- ¹⁶⁵ [En.wikipedia.org/wiki/Expletive](https://en.wikipedia.org/wiki/Expletive), February 6, 2020.
- ¹⁶⁶ [En.wikipedia.org/wiki/Figure_of_speech](https://en.wikipedia.org/wiki/Figure_of_speech), February 6, 2020.
- ¹⁶⁷ Freytag, *Freytag's Technique of Drama*, 213.
- ¹⁶⁸ Aristotle, *Poetics*, 11, 12, and 13 (reasoning).
- ¹⁶⁹ Freytag, *Freytag's Technique of Drama*, 89 ("The penetrating force of this dramatic effect . . .").
- ¹⁷⁰ Lubbock, *The Craft of Fiction*, 26.
- ¹⁷¹ Bickham, *Scene and Structure*, 55.
- ¹⁷² Bickham, *Scene and Structure*, 55.
- ¹⁷³ Forster, *Aspects of the Novel*, 27 (" . . . events arranged in their time sequence.").
- ¹⁷⁴ Aristotle, *Poetics*, 8.
- ¹⁷⁵ Freytag, *Freytag's Technique of Drama*, 213.
- ¹⁷⁶ Klaassen, *Fiction-Writing Modes*, 3.
- ¹⁷⁷ Klaassen, *Fiction-Writing Modes*, 163.
- ¹⁷⁸ *Webster's Third New World Dictionary*, "anthropomorphism."
- ¹⁷⁹ *Webster's Third New World Dictionary*, "personification."
- ¹⁸⁰ *Webster's Third New World Dictionary*, "prosopopoeia."
- ¹⁸¹ *Webster's Third New World Dictionary*, "zoomorphism."
- ¹⁸² Aristotle, *Poetics*, 15.
- ¹⁸³ Aristotle, *Poetics*, 13, 15.
- ¹⁸⁴ Lubbock, *The Craft of Fiction*, 101.
- ¹⁸⁵ Klaassen, *Fiction-Writing Modes*, 149.
- ¹⁸⁶ Lubbock, *The Craft of Fiction*, 132.
- ¹⁸⁷ *Webster's Third New International Dictionary*, "verisimilitude."
- ¹⁸⁸ Forster, *Aspects of the Novel*, 80.
- ¹⁸⁹ Aristotle, *Poetics*, 27.
- ¹⁹⁰ Aristotle, *Poetics*, 3.

¹⁹¹ Freytag, *Freytag's Technique of Drama*, 252.