

### INDEX

Adams, Kenn, 60 Beowulf (c. 975-1025), 55-56 Booker, Christopher adjectives, 190-93 adverbs, 193-94 Seven Basic Plots, The (2004), 55-56 Boswell, James, 56 Aesop, 35, 77 Boyd, William, 44, 75-76 agents, 242-43 rejecting submissions, 245-46, 248 Bradbury, Ray, 5, 10-11, 60, 81, 258 Bradford, Barbara Taylor, 208 targeting and pitching to, 243 Brontë, Anne Akhmatova, Anna, 11 Agnes Grey (1847), 132 Albee, Edward, 3 Tenant of Wildfell Hall, The (1848), allegory, 49 Angelou, Maya 132, 152 I Know Why the Caged Bird Sings Brontë, Charlotte, 100 (1969), 1117ane Eyre (1847), 12-13, 65, 132, archaic language, 112 152 Shirley (1849), 154 Armitage, Simon Seeing Stars (2010), 78-79 Brontë, Emily Atwood, Margaret, 232 Wuthering Heights (1847), 109, 132, Alias Grace (1996), 129 Handmaid's Tale, The (1985), 2 Brooks, Geraldine Austen, Jane Year of Wonders (2001), 7–8 Emma (1815), 121, 132 Bulwer-Lytton Fiction Competition, Pride and Prejudice (1813), 83-87 Burgess, Anthony Sense and Sensibility (1811), 132 authenticity, 26, 102, 110, 131, 157-58 Clockwork Orange, A (1962), 155-57 Nothing Like the Sun (1964), 157 autobiographies, 217 Burnham, Gregory 'Subtotals' (1988), 80 Baldwin, James, 2 Burroughs, Edgar Rice Baum, L. Frank Wizard of Oz, The (1900), 29-30, 41 Tarzan of the Apes (1914), 176–77 Baxter, Charles, 81 Burt, Simon Beckett, Samuel 'Wh'appen?' (1986), 107-8 Worstward Ho (1983), 3 Caldwell, Erskine, 74 beginnings, 161-67 'Daughter' (1935), 50-51 exposition and in medias res, 167-71 Behn, Aphra Calvino, Italo Love-Letters Between a Nobleman If on a Winter's Night a Traveller and His Sister (1684), 131 (1979), 155



#### Index

Campbell, Joseph Collins, Wilkie Hero with a Thousand Faces, The Moonstone, The (1868), 128 Woman in White, The (1859), 128 (1949), 57 competitions, 241, 242 Capote, Truman, 73, 228 Conrad, Joseph Carey, Peter Heart of Darkness (1899), 174, 175, True History of the Kelly Gang (2000), 139-40, 152 Carver, Raymond, 190 Lord 7im (1900), 70 centres of consciousness, 136-39. constrained writing, 77 See also narrative viewpoint, copyright, 241, 244 worldview Cornwell, Bernard, 64, 210 Chandler, Raymond, 256 crime fiction, 205 characters changes and development, 30-32 Davis, Lydia dialogue and, 86, 93-97 'Problem' (1986), 80 in editing checklist, 234-35-236, 237 de Maupassant, Guy 'Necklace, The' (1884), 38-41 individuality of, 24-27 De Vries, Peter introduction of, 17-23, 205-6, Reuben, Reuben (1964), 4 221-22, 224-25 location and, 195-98 deadlines, 257 Defoe, Daniel minor, 29-30 narrative voice and, 27-28 Robinson Crusoe (1719), 131, 205 number of, 28-29, 235 description clichés in, 186-87 planning, 32-34 plot and, 17, 23-24, 35-36, 37, 226 extent of detail in, 202-6 state of mind in first-person voices metaphors and similes in, 187-90 modifiers in, 190-94 and, 139-44 unspoken thought and, 115-18 of place, 194-201, 221 Chaucer, Geoffrey purpose of, 181, 184-85 'Pardoner's Tale, The' (c. 1387showing and telling in, 206-7 1400), 36-38 detail. See description Chekhov, Anton, 43-45 dialogue 'Malefactor, The' (1885), 44-45 accent and dialect in, 109-12 attribution of, 102-6 Chekhov's gun, 204 capturing character through, Chekhovian story, 43–48 choral first-person narration, 43-48, 93-97, 222 conveying information through, 150-51 chronology. See narrative time Cinderella story, 61-62 of other worlds and times, 112-15 Claffey, James punctuation of, 106-9 'Skull of a Sheep' (2011), 79 representation of unspoken clichés, 186-87. See also description thought in, 115-18 cliffhangers, 179-81 significance of, 87-90 Collins, Sara writing between the lines in, 97–102 Confessions of Frannie Langton, The Dickens, Charles, 177 Bleak House (1853), 133 (2019), 25–27, 189



# Index

Dickens, Charles (cont.)	Faulkner, William, 10, 256
Great Expectations (1861), 223–25	Sound and the Fury, The (1929),
Old Curiosity Shop, The (1841),	67–68, 97
132-33	feedback, 233-38, 247
Oliver Twist (1838), 17–18, 182–83	Ferris, Joshua
Our Mutual Friend (1865), 133-34	Then We Came to the End (2007),
Posthumous Papers of the Pickwick	151
Club, The (1837), 94–96	Fielding, Henry
Dickinson, Emily, 48	Tom Jones (1749), 132
direct address, 151-55	film, 13, 55, 57, 112, 226, 231
Doctorow, E. L., 6	characterisation in, 19, 24
Doerr, Anthony	first drafts, 4–6, 162–63
All the Light We Cannot See (2014),	first person, 27–28, 122, 123–27.
66-67	See also multiple-viewpoint
Du Maurier, Daphne	narratives
Jamaica Inn (1936), 41	character and state of mind in,
Duffy, Maureen, 1, 9	139–44
•	development of the novel and,
Edgell, Zee	131-33
Beka Lamb (1982), 169	plural narration and, 150–51
editing, 226–27	unreliable narrators and,
and accepting imperfection, 238-39	144-50
checklist and, 233-38	Fitzgerald, F. Scott, 4, 12, 256
cutting description in, 186	flash fiction, 71, 76-82. See also
opening passages and, 162-63	mini-saga; nanofiction
responding to feedback, 233-38	Flaubert, Gustave, 259
techniques for, 227–32	Force Majeure (dir. Ruben Östlund,
value of critical readers in, 232-33	2014), 24
editors, 242-43	Ford, Ford Madox
rejecting submissions, 245–46, 248	Good Soldier, The (1915), 146,
empathy, 8	180-81, 205
endings, 171–76	form
Enright, Anne, 119	definition of, 70–71
epiphany stories, 46	of flash fiction, 76–82
epistolary novels, 131	of novels, 71–72
Eprile, Tony	of short stories, 72–76
'Interpreter for the Tribunal, The'	Forster, E. M.
(2007), 80	Howards End (1910), 168–69
Eugenides, Jeffrey	Freytag, Gustav
Virgin Suicides, The (1993), 150–51	Technique of the Drama (1863),
event-plot stories, 36-43	56-57
experience, 8–10	
experimentation, 1-3	Gaskell, Elizabeth
exposition, 56, 85, 90–93, 167–70	Cranford (1853), 138–39
	Golding, William
fables, 35, 77	Inheritors, The (1955), 113
failure, 1-3	Lord of the Flies (1954), 163, 249



#### Index

Goldman, William Hurston, Zora Neale Adventures in the Screen Trade Their Eyes Were Watching God (1083), 248(1937), 31-32Grass, Günter Tin Drum, The (1959), 121 imagination, 7-10 Graves, Robert imaginative participation, 22, 100 I, Claudius (1934), 165-66 in medias res, 170-71 Griffiths, Niall inciting incident, 59, 62 inspiration, 10-16 Runt (2007), 108-9, 141 Ishiguro, Kazuo Hall, Sarah Remains of the Day, The (1989), 66, Haweswater (2002), 197-98 146-48, 220-23 Hamer, Kate Girl in the Red Coat, The (2015), Jackson, Shirley 'Charles' (1948), 94, 105 13-14 Hamid, Mohsin James, Henry, 7, 136, 210 Reluctant Fundamentalist, The 'Real Right Thing, The' (1900), (2007), 153-54 192-93 Hardy, Thomas James, Marlon Brief History of Seven Killings, A 7ude the Obscure (1895), 116-17 Pair of Blue Eyes, A (1873), 18, 177-79 (2014), 130-31 Return of the Native, The (1878), *Jaws* (dir. Steven Spielberg, 1975), 108-200 55, 59 Hartley, L. P. jeopardy, 60, 62 Go-Between, The (1953), 208 Johnson, Samuel, 56, 186 Hemingway, Ernest, 4, 12, 187, 190, jokes, 35 Joyce, James 238, 255, 256 'Hills Like White Elephants' 'Araby' (1914), 45-47, 189-90 Dubliners (1914), 249 (1927), 48, 99-101 'Eveline' (1904), 45 Henry, O. 'Furnished Room, The' (1904), 30 Portrait of the Artist as a Young Man, A (1916), 31, 109 'Gift of the Magi, The' (1906), Ulysses (1922), 118 42-43 Herbert, Frank Kafka, Franz Dune (1965), 249 hero myth narratives, 57 Metamorphosis, The (1915), 62 historical fiction, 7, 113-15, 158-60 Kenner, Hugh, 46 Keyes, Daniel flexibility with facts in, 217–19 research overview for, 208-11 Flowers for Algernon (1966), 142, 250 research sources for, 215-17 Kincaid, Jamaica subjects for research in, 212-15 'Girl' (1978), 80 Hoban, Russell King, Stephen, 193 Riddley Walker (1980), 157-58 Carrie (1974), 130, 249 Holst, Spencer, 81 Kingsnorth, Paul Wake, The (2014), 158-60 Homer Odyssey, 15 Kingsolver, Barbara Hughes, Simon, 188-89 Poisonwood Bible, The (1998), 129



#### Index

middle sections, 59-61 Kipling, Rudyard 'Mary Postgate' (1915), 167-68 Miller, Andrew, 258 'They' (1904), 201 modernist fiction, 134 modifiers, 190-94. See also adjectives; Lawrence, D. H. adverbs 'Odour of Chrysanthemums' Morrison, Toni Beloved (1987), 14-15, 129 (1911), 109-10 Rainbow, The (1915), 71 multiple-viewpoint narratives, Sons and Lovers (1913), 31 127-31 Women in Love (1920), 71, 163-64 Munro, Alice length 'Beggar Maid, The' (2013), 225-26 drabble and, 76 'Royal Beatings' (1977), 23 'Turkey Season, The' (1980), 169-70 dribble and, 76 flash fiction and, 76-82 Muse, the, 15 mini-sagas, 76 novels and, 71-72 Nabokov, Vladimir, 171 novellas and, 70 Lolita (1955), 166 short stories and, 72-76 Naipaul, V. S. Leonard, Elmore, 87, 104-5, 186 House for Mr Biswas, A (1961), location, 194-201, 221 196-97 Lyttle Lytton Competition, 187 nanofiction, 76. See also flash fiction narrative time, 65-69 magazines, 240-41 narrative viewpoint, 119-20, 224-25 magical realism, 81 centres of consciousness and, Malerba, Luigi, 81 136-39 Mann, Mary E. first-person and third-person, 'Little Brother' (c. 1890), 51-54, 139 123-27 Mansfield, Katherine, 45, 170-71 knowing and telling and, 120-23 'Daughters of the Late Colonel, multiple viewpoints and, 127-31 range of perspectives and, 131-36 The' (1921), 170 'Dill Pickle, A' (1917), 170 narrative voice 'Garden Party, The' (1922), 170 attributing dialogue and, 102, 'Ideal Family, An' (1921), 136-37 4-105-106 'Life of Ma Parker' (1921), 203-4 character and state of mind in, 27, Mantel, Hilary, 212 139-44, 222 in first-person plural narration, Wolf Hall (2009), 92-93, 114-15 Maugham, W. Somerset 150-51. See also choral first-'Bad Example, A' (1899), 196 person narration Mayhew, Henry in flash fiction, 80 London Labour and the London Poor in second-person address, 151-55 (1851), 113-14 other-world voices and, 155-60 memory, 7-10 unreliable narrators and, 144-50 metaphors, 187-90 novellas, 70 mixed metaphors, 188-89 Meyer, Stephenie Oates, Joyce Carol, 77 Twilight (2005), 249 We Were the Mulvaneys (1996), 129 microfiction. See flash fiction observation, 10, 12



#### Index

obstacles and plotting, 59-60, 70, Powell, Dawn My Home Is Far Away (1944), 172, 71-72 O'Connor, Flannery 175 'Circle in the Fire, A' (1954), 96 Power, Chris, 46-47, 136 O'Connor, Frank, 5, 73 Pratchett, Terry, 9 omniscient third person, 119-20, 124, Pritchett, V. S., 73 132, 133, 134 publication openings. See beginnings agents and editors and, 242-43 and dealing with rejection, originality, 3, 11, 16 Orwell, George 245-50 Animal Farm (1945), 49 persistence and, 250-51 short stories and, 240-41 pace, 181-83 targeting and pitching and, parables, 35, 77 243-44 Parker, Dorothy punctuation, 106-9, 180-81 'Cousin Larry' (1934), 205-6 'Here We Are' (1931), 97–99, 105 reading, importance of, 258, 260 read-throughs, 228-30 'Telephone Call, A' (1930), 142-43 perfectionism, 161-63, 238-39 rejection periodicals, 240-41. See magazines interpreting, 246-48 Perkins, Maxwell, 231 role of opinion in, 248-50 understanding, 245-46 persona, 121 reported speech, 87, 89 perspective. See narrative viewpoint; worldview research, 208-11 Pirsig, Robert M. keeping it unobtrusive, 211-12 Zen and the Art of Motorcycle serving the story, 217-19 Maintenance (1974), 249 sources for, 215-17 pitching, 243-44 subjects for, 212-15 place, 194-201, 221. See location rewriting. See editing Richardson, Samuel, 132 plagiarism, 13 Plath, Sylvia, 258-59 Rogers, Bruce Holland, 81 plays, 56, 113, 235 Roy, Arundhati God of Small Things, The (1997), plot and character, 17, 23-24, 35-36, 37, 223, 226 'said', use of, 102-5 concealment of plot devices, Salinger, J. D. 36 - 43narrative time and, 65-69 Catcher in the Rye, The (1951), patterns of, 55-63 27-28, 152-53 the oblique approach ('telling it science fiction, 81. See also speculative slant'), 48-54 fiction Poe, Edgar Allan Scott, Sir Walter, 109 'Tell-Tale Heart, The' (1843), second-person address, 151-55 143-45, 152 Selvon, Sam poetry, 73, 77-79 Lonely Londoners, The (1956), point of view. See narrative 111-12 viewpoint setting. See location



#### Index

Shakespeare, William, 7, 112 event-plot stories and, 36-43 Hamlet (c. 1599-1601), 63 narrative time and, 65-69 Shepard, Sam, 3 patterns of plot and, 55-63 Shields, Carol, 9 style, 185-86 short short story. See flash fiction preconceptions about, 185-86 subplots, 181 short stories sudden fiction. See flash fiction Chekhovian, 43-48 event-plot, 36 Swift, Jonathan length and form of, 70, 72-76 Gulliver's Travels (1726), 123 number of characters in, 28 synchronised reveals, 38-41 publishing, 240-41 syntax, 110 showing and telling, 48-54 Sillitoe, Alan, 73 television, 179 Simenon, Georges, 186 tension, 176-83 similes, 187-90 theatre. See plays slice-of-life story, 43-48. See also themes, 24, 71, 72, 161, 226 Chekhovian story third person, 122, 123-27. See also Smith, Ali multiple-viewpoint narratives and centres of consciousness, 136-39 Accidental, The (2006), 129 Smith, Zadie and development of the novel, White Teeth (2000), 164-65 131-36 Thomas, Dylan social criticism, 49-53 Under Milk Wood (1954), 239 sources, 215-17. See research Spark, Muriel thoughts, conveying, 115–18 'You Should Have Seen the Mess' tight third person, 124-27 centres of consciousness and, (1958), 148-50 speculative fiction, 81, 112-13, 136-39 155-60. See also science fiction time. See narrative time speech patterns, 94-96 Todorov, Tzvetan, 57 accent and dialect in, 109-12 Tolkien, J. R. R., 13, 258 in other worlds and times, 112-15 tone, 100, 108, 134, 140, 165, 222 Star Wars films (1977–present), 112 Trevor, William, 33 'General's Day, The' (1967), 19-20 Steinbeck, John Grapes of Wrath, The (1939), 11 Twain, Mark Sterne, Laurence Adventures of Huckleberry Finn, The Life and Opinions of Tristram (1884), 140-41, 151 Adventures of Tom Sawyer, The Shandy, The (1759-67), 180 (1876), 140 Stockett, Kathryn Help, The (2009), 249 Tragedy of Pudd'nhead Wilson, The Stowe, Harriet Beecher (1894), 192 Uncle Tom's Cabin (1852), 11 twist endings, 37 stream of consciousness, 117-18 Tyler, Anne, 260 structure and concealment of plot devices, unreliable narrators, 144-50. See also 64 - 65narrative voice Chekhovian story and, 43-48 Updike, John, 140



## Index

viewpoint. See narrative viewpoint vocabulary, 113, 140–41, 156, 157, 216 voice. See dialogue; narrative voice Vonnegut, Kurt, 61–63

Waters, Sarah, 29, 185 Welty, Eudora, 22 Wesley, Mary, 258 White, E. B., 257 Whitehead, Colson *Underground Railroad, The* (2016), 218–19 Wilder, Thornton, 231 Wolfe, Thomas *Look Homeward, Angel* (1929), 231

Woolf, Virginia Jacob's Room (1922), 134-35 Mrs Dalloway (1925), 137-38 Orlando (1928), 5-6 To the Lighthouse (1927), 117 Years, The (1937), 68 worldview, 80, 117, 150, 159, 214, 224-25. See also narrative viewpoint writer's block, 254-57 writers' circles, 232, 254 writing classes, 232, 253 writing life, 251–54, 257–58 and writer's block, 254-57 pleasures of, 258-60 writing websites, 240