

What Makes A Short Story Short

James Ferguson

The Short Story Valerie Shaw, 2014-07-21 Throughout this text, Valerie Shaw addresses two key questions: 'What are the special satisfactions afforded by reading short stories?' and 'How are these satisfactions derived from each story's literary techniques and narrative strategies?'. She then attempts to answer these questions by drawing on stories from different periods and countries - by authors who were also great novelists, like Henry James, Flaubert, Kafka and D.H. Lawrence; by authors who specifically dedicated themselves to the art of the short story, like Kipling, Chekhov and Katherine Mansfield; by contemporary practitioners like Angela Carter and Jorge Luis Borges; and by unfairly neglected writers like Sarah Orne Jewett and Joel Chandler Harris.

James Baldwin and the Short Story Benedict Ushedo, 2018-03-21 This book examines the range of issues that echo in James Baldwin's short stories. It articulates and defends the claim that the stories in the collection *Going to Meet the Man* are driven by the autobiographical memory of the author. To support this line of thought and the related proposition that the stories feed into themes relevant to self-knowledge, vicarious suffering, love, and forgiveness, their effectiveness as transformative and revelatory texts is highlighted. By drawing on contemporary studies and challenging the view that short stories are no more than miniature pieces merely echoing major works of their authors, this book demonstrates that the short story genre can be profoundly forceful and effective in the articulation of complex human issues. This study shows also that the humanistic import of the Baldwin stories is amplified by their ability to accumulate moral tension as they elicit the participation of the reader in an imaginative quest for a better world.

Edinburgh Companion to the Short Story in English Paul Delaney, 2018-11-27 This collection explores the history and development of the anglophone short story since the beginning of the nineteenth century.

Faulkner's Short Fiction James Ferguson, 1991 This comprehensive overview of William Faulkner's short fiction is a systematic study of this body of work, which Faulkner produced over a period of forty years. The author examines Faulkner's struggle to master the special problems posed by the genre. The book is organized topically. A chronological survey of Faulkner's career as a writer of short fiction is followed by chapters devoted to aspects of Faulkner's craft: thematic patterns, points of view, and other technical and formal patterns. The author offers a frank assessment of Faulkner's failures and successes as a writer of short fiction.

The Art of Crafting Short Stories Jim Stephens, 2023-01-25 The Art of Crafting Short Stories: A Guide to Writing and Publishing is a comprehensive guide for writers of all levels. The book covers everything from understanding the short story genre and developing characters and plot to creating a compelling setting and using point of view to engage readers. It also includes chapters on writing dialogue that brings characters to life, building suspense and tension, crafting a satisfying conclusion, revising and editing your story, and submitting and publishing your work. The book also includes an additional chapter on Marketing and Promoting your short stories. This book is an essential guide for anyone looking to improve their short story writing skills and get their work published. It is easy to read, and it provides practical advice and examples for writers of all levels.

How to Write a Short Story Leslie W. Quirk, 1906

The Cambridge History of the English Short Story Dominic Head, 2016-11-14 The Cambridge History of the English Short Story is the first comprehensive volume to capture the literary history of the English short story. Charting the origins and generic evolution of the English short story to the present day, and written by international experts in the field, this book covers numerous transnational and historical connections between writers, modes and forms of transmission. Suitable for English literature students and scholars of the English short story generally, it will become a standard work of reference in its field.

Specimens of the Short Story George Henry Nettleton, 1901 This collection of short stories has two purposes : first, to give to the general reader interesting specimens of the best narration; second, within small compass, to supply the teacher or student of English composition with varied and profitable material for study of the art of narrative writing.--Pref. Includes brief introductory biographies of the authors.

Borders and Border Crossings in the Contemporary British Short Story Barbara Korte, Laura Ma Lojo-Rodríguez, 2020-01-02 This book represents a contribution to both border studies and short story studies. In today's world, there is ample evidence of the return of borders worldwide: as material reality, as a concept, and as a way of thinking. This collection of critical essays focuses on the ways in which the contemporary British short story mirrors, questions and engages with border issues in national and individual life. At the same time, the concept of the border, as well as neighbouring notions of liminality and intersectionality, is used to illuminate the short story's unique aesthetic potential. The first section, "Geopolitics and Grievable Lives", includes chapters that address the various ways in which contemporary stories engage with our newly bordered world and borders within contemporary Britain. The second section examines how British short stories engage with "Ethnicity and Liminal Identities", while the third, "Animal Encounters and Metamorphic Bodies", focuses on stories concerned with epistemological borders and borderlands of existence and identity. Taken together, the chapters in this volume demonstrate the varied and complex ways in which British short stories in the twenty-first century

engage with the concept of the border.

How to Write A Short Story (And Think About It) Robert Graham, 2017-09-16 Short story publishing is flourishing in the 21st century and is no longer seen as a poor relation of the novel. But what is a short story? And how do you write one? Robert Graham takes you through everything you need to know, from how a writer works to crafting and editing your own fiction. This heavily revised edition features new chapters by contemporary fiction writers. Stressing the importance of reading broadly and deeply, the book includes a wide range of prompts and writing exercises. It teaches you how to read as a writer and write like somebody who has read. You will learn the elements of craft you need to produce short stories, and one of the key writer's disciplines: reflecting on your own work. Whether you are a student or an experienced author, this book will teach you how to write short stories – and reflect on the creative processes involved. The book features chapters from writer-teachers James Friel, Rodge Glass, Ursula Hurley, Heather Leach, Helen Newall, Jenny Newman, James Rice and Tom Vowler.

The Development of the American Short Story Fred Lewis Pattee, 1923-02

Representative Short Story Cycles of the Twentieth Century Forrest L. Ingram, 1971 No detailed description available for Representative Short Story Cycles of the Twentieth Century.

A Companion to the British and Irish Short Story David Malcolm, Cheryl Alexander Malcolm, 2008-10-20 A COMPANION TO THE BRITISH AND IRISH SHORT STORY A COMPANION TO THE BRITISH AND IRISH SHORT STORY A Companion to the British and Irish Short Story chronicles the development of this important literary form in Britain and Ireland from 1880 to the present. Part I covers the years up to 1945 and examines the short fiction that emerged around such themes as imperial adventures, responses to war, and detective and crime stories. Authors covered in this period include Robert Louis Stevenson, James Joyce, Liam O'Flaherty, and Elizabeth Bowen. Part II reflects the range of themes, and richer diversity of authorship, that developed during the postwar years, including feminist writings, gay and lesbian fiction, science fiction, fantasy, and short stories by Asian and Afro-Caribbean writers. Doris Lessing, Angela Carter, Hanif Kureishi, J.G. Ballard, and Ben Okri, are just some of the authors discussed in these chapters. Incorporating a wide range of approaches, *A Companion to the British and Irish Short Story* captures the astonishing range of modern short fiction produced in Britain and Ireland from the end of the nineteenth century.

The Realist Short Story of the Powerful Glimpse Kerry McSweeney, 2007 An aesthetic perspective on the short fiction of Chekhov, Joyce, Hemingway, O'Connor, and Carver Taking a distinctively aesthetic approach to the genre of realist short fiction, Kerry McSweeney clusters the work of five masters--Anton Chekhov, James Joyce, Ernest Hemingway, Flannery O'Connor, and Raymond Carver--to offer a poetics of the form for students and scholars. At the center of this argument is the notion that the realist short story is a glimpse--powerful and tightly focused--into a world that the writer must precisely craft

and in which the reader must fully invest. Selecting writers from different generational, national, and cultural backgrounds, McSweeney chooses writers based on their commitment to the realist representation of experience and their shared belief in the importance and efficacy of the short story form. By considering their efforts in tandem, he develops a means to assess the strategies and claims of realist short fiction. McSweeney demonstrates that when the comments these writers have made about their work are assembled and critically scrutinized, the result is an aesthetic critical model--as opposed to more interpretative models that focus attention on the determination (or indetermination) of meanings. He suggests that a fully adequate reading of a realist short story involves the integration of three components: the enjoyment and contemplation of the story in and of itself; affective receptivity, or a response to the story's emotional content; and cognitive activity, or the reflective consideration of the story's conceptual implications. In individual chapters on Chekov, Joyce, Hemingway, O'Connor, and Carver, this presentational model is applied to widely known and often anthologized readings from each writer. McSweeney brings into sharp focus the distinctive features of each piece, makes qualitative discriminations, and assesses the profitability of other critical models. He concludes with an invitation to test the mettle of his approach in reading other realist short story writers.

Long Story Short Notion Press, 2020-11-05 Long Story Short is a collection of 20 diverse indie short stories. From over a thousand submissions, these 20 short stories were handpicked to create this anthology. Aptly put, this book holds inside it not just a diverse collection of stories but also a wide range of emotions including love, loss, and nostalgia, that these authors want you to experience. 20 offbeat stories from 20 promising writers, this anthology is a must-have if you are looking for a quick getaway from your everyday hassles.

The Complete Idiot's Guide to Creative Writing Laurie Rozakis, 2004 A fifty percent revision of a popular Complete Idiot's Guide that now, more than ever, offers readers a thorough, creative writing class in a book, with Dr. Laurie Rozakis as their teacher. The book is refocused to more of an academic approach. Readers can begin to unlock their creativity from the first page, with fabulous exercises that help them explore their talents and experiment with different genres and forms of writing, including: • Short stories • Narrative nonfiction • Memoirs • Magazine articles • Poetry • Drama • Blogging and freewriting

The Nineteenth-Century French Short Story Allan Pasco, 2019-07-03 The 19th-Century French Short Story, by eminent scholar, Allan H. Pasco, seeks to offer a more comprehensive view of the definition, capabilities, and aims of short stories. The book examines general instances of the genre specifically in 19th-century France by recognizing their cultural context, demonstrating how close analysis of texts effectively communicates their artistry, and arguing for a distinction between middling and great short stories. Where previous studies have examined the writers of short stories individually, The 19th-Century French Short Story takes a broader lens to the subject, and looks at short story writers as they grapple with the artistic, ethical, and social concerns of their day. Making use of French short story masterpieces, with reinforcing

comparisons to works from other traditions, this book offers the possibility of a more adequate appreciation of the under-valued short story genre.

The Canadian Short Story Reingard M. Nischik, 2007 Beginning in the 1890s, reaching its first full realization by modernist writers in the 1920s, and brought to its heyday during the Canadian Renaissance starting in the 1960s, the short story has become Canada's flagship genre. It continues to attract the country's most accomplished and innovative writers today, among them Margaret Atwood, Mavis Gallant, Alice Munro, Carol Shields, and many others. Yet in contrast to the stature and popularity of the genre and the writers who partake in it, surprisingly little literary criticism and theory has been devoted to the Canadian short story. This collection redresses that imbalance by providing the first collection of critical interpretations of a range of thirty well-known and often-anthologized Canadian short stories from the genre's beginnings through the twentieth century. A historical survey of the genre introduces the volume and a timeline comparing the genre's development in Canada, the US, and Great Britain via representative examples completes it. The collection is geared both to specialists in and to students of Canadian literature. For the latter it is of particular benefit that the volume provides not only a collection of interpretations, but a comprehensive introduction to the history of the Canadian short story. Reingard M. Nischik is professor and chair of American Literature at the University of Constance, Germany.

The Art of the Short Fiction Film Richard Raskin, 2002-06-12 This work is the first of its kind to single out individual short fiction films for comprehensive presentation and close study. Two Men and a Wardrobe (Roman Polanski, Poland, 1958, 15 min.), Coffee and Cigarettes (Jim Jarmusch, USA, 1986, 6 min.), Sunday (John Lawlor, Ireland, 1988, 8 min.), Cat's Cradle (Liz Hughes, Australia, 1991, 12 min.), Eating Out (Pal Sletaune, Norway, 1993, 7 min.), Come (Marianne Olsen Ulrichsen, Norway, 1995, 4.5 min.), Wind (Marcell Ivanyi, Hungary, 1996, 6 min.), Possum (Brad McGann, New Zealand, 1997, 14 min.), and The War Is Over (Nina Mimica, Italy, 1997, 7 min.) are the nine short fiction films studied. The films represent a broad range of storytelling approaches and a number of very different film cultures. Each film has a chapter of its own, including a shot-by-shot reproduction of the film with a still from every shot. In most cases, an interview with the director and an original screenplay and storyboard is also included. The book also describes a new conceptual model, derived from the films studied in the work, which can be used both for analyzing the ways in which a short fiction film tells its story and as a set of guidelines for student filmmakers writing their own screenplays. Instructors considering this book for use in a course may request an examination copy here.

Modernism, Postmodernism, and the Short Story in English, 2012-01-01 How can the short story help to redefine modernism, postmodernism and their interrelationship? What is the status of the short story in modern literary history? These are the central questions that the essays collected in this volume try to answer from different perspectives through readings of short fiction in English and accounts of the genre's theorisations. The essays by a group of international scholars

tackle theoretical issues that are central in approaches to both “movements” such as periodisation, autonomy, high vs. popular literature, totality vs. fragmentation, surface vs. depth, otherness, representation, and, above all, the subject and its vicissitudes. Because it blends theory-based arguments into the approaches to the short fiction of mainly canonical authors (Joyce, Woolf, Lewis, Ballard, Carter, Rushdie, or Wallace), Modernism, Postmodernism, and the Short Story in English is of interest not only to readers and scholars of the short story, but also to those coming from the fields of literary theory and literary history.

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