

Short Story With Direct And Indirect Characterization

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*Short Story
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MOON FITZGERALD

The frightfully Short Story Collection, A Mix Of Scary Short Stories

Penn State Press

"The Best Short Stories of 1917, and the Yearbook of the American Short Story" is a collection of 20 stories by various authors published in the times of the Great War. Yet, only three of the stories touched on the topic of war. Others reflected different sides of human life, such as morality, the hardships of life as a refugee, etc. This collection contains such notable stories as "A Jury of Her Peers" by Susan Glaspell and "Get Ready the Wreaths" by Fannie

Hurst.

Direct Sunlight University of Michigan Press

This book is written by Dr. Jaideep Randhawa and it includes the following chapters. It also includes the details about the Author, Stories, word meanings, central idea, paraphrase, summary, critical appreciation, Question & Answers Based on Workbooks (Morning Star, Evergreen and more). and Extra Questions. The Chapters are : 1. Chief's Seattle Speech 2. The old man at a bridge 3. A horse and Two Goats 4. Hearts and hands 5. A face in the dark 6. Angel in disguise 7. The Litle Match Girl 8. The Blue Bead 9. My greatest olympic prize 10. All summer in a day
Forbidden Star Author

House

I was talking the other day to Alfred Coppard, who has steered more successfully than most English story writers away from the Scylla and Charybdis of the modern artist. He told me that he had been reading several new novels and volumes of short stories by contemporary American writers with that awakened interest in the civilization we are framing which is so noticeable among English writers during the past three years. He asked me a remarkable question, and the answer which I gave him suggested certain contrasts which seemed to me of basic importance for us all. He said: "I have been reading books by Sherwood Anderson,

Waldo Frank and Ben Hecht and Konrad Bercovici and Joseph Hergesheimer, and I can see that they are important books, but I feel that the essential point to which all this newly awakened literary consciousness is tending has somehow subtly eluded me. American and English writers both use the same language, and so do Scotch and Irish writers, but I am not puzzled when I read Scotch and Irish books as I am when I read these new American books. Why is it?" I had to think for a moment, and then the obvious answer occurred to me. I told him that I thought the reason for his moderate bewilderment was due to the fact that the Englishman or the Scotchman or the Irishman living at home was writing out of a background of racial memory and established tradition which was very much all of one piece, and that all such an artist's unspoken implications and subtleties could be easily taken for granted by his readers, and more or less thoroughly understood, because they were elements in harmony with a tolerably fixed and ordered world. I added that this was more

or less true of the American writer up to a date roughly coinciding with that of the Chicago World's Fair in 1892. During the thirty years more or less which have elapsed since that date, there has been an ever widening seething maelstrom of cross currents thrusting into more and more powerful conflict from year to year the contributory elements brought to a new potential American culture by the dynamic creative energies, physical and spiritual, of many races. My suggestion to Mr. Coppard was that gradually the Anglo-Saxon, to take the most readily understandable instance, was beginning to absorb large tracts of many other racial fields of memory, and to share the experience of Scandinavian and Russian and German and Italian, of Polish and Irish and African and Asian members of the body politic, and that all these widening tracts of remembered racial experience interacting upon one another under the tremendous pressure of our nervous, keen, and eager industrial civilization had set up a new chaos in many creative minds. I said that

Mr. Anderson and the others, half consciously and half unconsciously, were trying to create worlds out of each separate chaos, living dangerously, as Nietzsche advised, and fusing their conceptions at a certain calculated temperature in artistic crucibles of their own devising. Mr. Coppard said that he quite saw that, but added that the particular meaning in each case more or less escaped him. And then I ventured to suggest that these meanings were more important for Americans at the present stage than for Europeans, because American minds would grasp readily at suggestions that harmonized with their own spiritual pasts, and seize instinctive relations and congruities which had previously escaped them in their experience, and so begin to formulate from these books new intuitive laws. I suggested, moreover, that from the point of view of the great artist these books were all more or less magnificent failures which were creating, little by little, out of the shock of conflict an ultimate harmony, out of which the great book for which we are all waiting in America might come ten years

from now, or five years, or even tomorrow. To this he replied that he felt I had supplied the clue which had baffled him, and asked me if I did not discover a chaos of a different sort in English life and literature since the armistice. I agreed that I did discover such a chaos, but that it seemed to me a chaos which was an end rather than a beginning, a chaos in which the Tower of Babel had fallen, and men had come to babble with more and more complete dissociation of ideas, or else, on the other hand, were clinging desperately to such literary and social traditions as had been left, while their work froze into a new Augustanism comparable to that of the early years of the eighteenth century. Next year, in conjunction with John Cournos, I shall begin in a parallel series of volumes with the present series, to present my annual study of the English case. Meanwhile, for the present, I deal once more with that American chaos in which I have unbounded and ultimate faith. From now on I should like to take as my motto almost the last paragraph written by Walt Whitman before he died: "The Highest said: Don't

let us begin so low—isn't our range too coarse—too gross?—The Soul answer'd: No, not when we consider what it is all for—the end involved in Time and Space." Or, as the old Dutch flour-miller put it more briefly: "I never bother myself what road the folks come—I only want good wheat and rye." To repeat what I have said in these pages in previous years, for the benefit of the reader as yet unacquainted with my standards and principles of selection, I shall point out that I have set myself the task of disengaging the essential human qualities in our contemporary fiction which, when chronicled conscientiously by our literary artists, may fairly be called a criticism of life. I am not at all interested in formulæ, and organized criticism at its best would be nothing more than dead criticism, as all dogmatic interpretation of life is always dead. What has interested me, to the exclusion of other things, is the fresh, living current which flows through the best American work, and the psychological and imaginative reality which American writers have conferred upon it. No substance is of

importance in fiction, unless it is organic substance, that is to say, substance in which the pulse of life is beating. Inorganic fiction has been our curse in the past, and bids fair to remain so, unless we exercise much greater artistic discrimination than we display at present. The present record covers the period from October 1920, to September 1921, inclusive. During this period, I have sought to select from the stories published in American magazines those which have rendered life imaginatively in organic substance and artistic form. Substance is something achieved by the artist in every act of creation, rather than something already present, and accordingly a fact or group of facts in a story only attain substantial embodiment when the artist's power of compelling imaginative persuasion transforms them into a living truth. The first test of a short story, therefore, in any qualitative analysis is to report upon how vitally compelling the writer makes his selected facts or incidents. This test may be conveniently called the test of substance. But a second test is necessary if

the story is to take rank above other stories. The true artist will seek to shape this living substance into the most beautiful and satisfying form, by skilful selection and arrangement of his materials, and by the most direct and appealing presentation of it in portrayal and characterization. The short stories which I have examined in this study, as in previous years, have fallen naturally into four groups. The first consists of those stories which fail, in my opinion, to survive either the test of substance or the test of form. These stories are listed in the year book without comment or a qualifying asterisk. The second group consists of those stories which may fairly claim that they survive either the test of substance or the test of form. Each of these stories may claim to possess either distinction of technique alone, or more frequently, I am glad to say, a persuasive sense of life in them to which a reader responds with some part of his own experience. Stories included in this group are indicated in the yearbook index by a single asterisk prefixed to the title. The third group, which is

composed of stories of still greater distinction, includes such narratives as may lay convincing claim to a second reading, because each of them has survived both tests, the test of substance and the test of form. Stories included in this group are indicated in the yearbook index by two asterisks prefixed to the title. Finally, I have recorded the names of a small group of stories which possess, I believe, the even finer distinction of uniting genuine substance and artistic form in a closely woven pattern with such sincerity that these stories may fairly claim a position in American literature. If all of these stories by American authors were republished, they would not occupy more space than five novels of average length. My selection of them does not imply the critical belief that they are great stories. A year which produced one great story would be an exceptional one. It is simply to be taken as meaning that I have found the equivalent of five volumes worthy of republication among all the stories published during the period under consideration. These stories are indicated in

the yearbook index by three asterisks prefixed to the title, and are listed in the special "Roll of Honor." In compiling these lists I have permitted no personal preference or prejudice to consciously influence my judgment. To the titles of certain stories, however, in the "Rolls of Honor," an asterisk is prefixed, and this asterisk, I must confess, reveals in some measure a personal preference, for which, perhaps, I may be indulged. It is from this final short list that the stories reprinted in this volume have been selected. It has been a point of honor with me not to republish a story by an English author or by any foreign author. I have also made it a rule not to include more than one story by an individual author in the volume. The general and particular results of my study will be found explained and carefully detailed in the supplementary part of the volume. In past years it has been my pleasure and honor to dedicate the best that I have found in the American magazines as the fruit of my labors to the American artist who, in my opinion, has made the finest imaginative contribution to the short

story during the period considered. I take pleasure in recalling the names of Benjamin Rosenblatt, Richard Matthews Hallet, Wilbur Daniel Steele, Arthur Johnson, Anzia Yeziarska, and Sherwood Anderson. In my opinion Sherwood Anderson has made this year once more the most permanent contribution to the American short story, but as last year's book is associated with his name, I am happy to dedicate this year's offering to a new and distinguished English artist, A.E.

Coppard, to whom the future offers in my opinion a rich harvest of achievement..FROM THE BOOKS.

Studying the short-story
iUniverse

Poet, novelist, painter and musician, Rabindranath Tagore (1861-1941) is the grand master of Bengali culture. Written during the 1890s, the stories in this selection brilliantly recreate vivid images of Bengali life and landscapes in their depiction of peasantry and gentry, casteism, corrupt officialdom and dehumanizing poverty. Yet Tagore is first and foremost India's supreme Romantic poet, and in these stories he can be seen reaching beyond

mere documentary realism towards his own profoundly original vision.

Introduction to Short Story and Basic Grammar (Major/MDC)

BEYOND BOOKS HUB

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 undervalued short story genre.

Odd Thomas: You Are Destined to Be Together Forever

(Short Story) Penguin

The purpose of my book is to give you enjoyment and a hope to expand your own range of experience. My poems and short stories are direct to the point and intended to make a strong impact. Some of these may be quickly forgotten while others might remain with you for weeks, months, or even years. As an author, this has been true for me as the characters I have created have become part of my life. They have provided companionship, and most certainly, pleasure. I have been asked several times, "What are your central ingredients for writing a short story?"(1) A story must be interesting to keep one's interest. I am disappointed after reading to realize nothing has happened in a story. (2) A story must be well-written for one which is not so will stop a reader. (3) A story should have an element of strength I believe my stories should be powerful. Some of them came to me in dreams, some from imagination, and others, by the way of truth. A few of my stories have an element of comedy, but usually, the

plots are serious and involve conflict. This conflict generally occurs between two individuals, or groups of people, or within one person, as when two different character traits or emotional drives are conflicting within a personality. There is no set rule for conflict as the variations and combinations of plots in my stories are many. Please enjoy and savor the poems and stories by reading them carefully. They may stay with you and become part of your spirit. Richard Craig Hurt

Anatomy of a Short Story Orient Blackswan

The ability to construct a nuanced narrative or complex character in the constrained form of the short story has sometimes been seen as the ultimate test of an author's creativity. Yet during the time when the short story was at its most popular - the late nineteenth and early twentieth centuries - even the greatest writers followed strict generic conventions that were far from subtle. This expanded and updated translation of Florence Goyet's influential *La Nouvelle, 1870-1925: Description d'un genre à son apogée* (Paris, 1993) is the only study to focus

exclusively on this classic period across different continents. Ranging through French, English, Italian, Russian and Japanese writing - particularly the stories of Guy de Maupassant, Henry James, Giovanni Verga, Anton Chekhov and Akutagawa Ryunosuke - Goyet shows that these authors were able to create brilliant and successful short stories using the very simple 'tools of brevity' of that period. In this challenging and far-reaching study, Goyet looks at classic short stories in the context in which they were read at the time: cheap newspapers and higher-end periodicals. She demonstrates that, despite the apparent intention of these stories to question bourgeois ideals, they mostly affirmed the prejudices of their readers. In doing so, her book forces us to rethink our preconceptions about this 'forgotten' genre.

Best Short Stories
Routledge

How Successful Authors Write Short Stories: Learning the Plot Most beginners seem to have the idea that the writing game is a very easy game to play, as easy as ping-pong, for instance. A few

of them have acquired a fair education; others, not so fortunate, are equipped with nothing but a gnawing desire to write, and on first appearances it seems to them that it should prove to be a very simple matter to weave their ideas into readable stories. No writer can hope to achieve real success in the writing field unless he is well-grounded in the fundamentals of plot construction, nor can he avoid an atmosphere of SAMENESS in his stories and give them the stamp of cleverness and originality unless he constantly adds to his store of plot material. The writer must learn to stimulate his imagination with tid-bits from real life, and build his stories from solid foundations, with the exactitude a stone-mason uses to build a house. Get Your Copy Now.

Novel & Short Story
Writer's Market 2017
Little Brown

A new edition of one of the best books ever written about being a doctor: writing as aware and memorable as Chekhov's. The Doctor Stories collects thirteen of Williams's stories (direct accounts of his experiences as a doctor), six related poems, and a chapter from his

autobiography that connects the world of medicine and writing, as well as a new preface by Atul Gawande, an introduction by Robert Coles (who put the book together), and a final note by Williams's son (also a doctor), about his famous father. The writings are remarkably direct and freshly true. As Atul Gawande notes, "Reading these tales, you find yourself in a conversation with Williams about who people really are—who you really are. Williams recognized that, caring for the people of his city, he had a front-row seat to the human condition. His writing makes us see it and hear it and grapple with it in all its complexities. That is his lasting gift."

Maupassant and the American Short Story
Independently Published

The best resource for getting your fiction published, fully revised and updated Novel & Short Story Writer's Market is the go-to resource you need to get your short stories, novellas, and novels published. The 40th edition of NSSWM features hundreds of updated listings for book publishers, literary agents, fiction

publications, contests, and more. Each listing includes contact information, submission guidelines, and other essential tips. This edition of Novel & Short Story Writer's Market also offers Hundreds of updated listings for fiction-related book publishers, magazines, contests, literary agents, and more Interviews with bestselling authors Celeste Ng, Viet Thanh Nguyen, Beverly Jenkins, and Chris Bohjalian A detailed look at how to choose the best title for your fiction writing Articles on tips for manuscript revision, using out-of-character behavior to add layers of intrigue to your story, and writing satisfying, compelling endings Advice on working with your editor, keeping track of your submissions, and diversity in fiction

The Best Short Stories of 1921 and the Yearbook of the American Short Story
A&C Black

But the great majority of novels and plays represent human life in nothing more faithfully than in their insistence upon deeds. It is through action-tangible, visible action upon the stage, or, in the novel, action suggested by the medium of words-that the

characters of the play and the novel are ordinarily revealed. In proportion as high art is attained in either medium of expression this action is marked by adequacy of motive, by conformity to the character, by progression and unity.

The Doctor Stories Open Book Publishers

The Best Short Stories of 1919 and the Yearbook of the American Short Story by Edward Joseph Harrington O'Brien

INTRODUCTION I should like to take the text for my remarks this year on the American Short Story from that notable volume of criticism, "Our America" by Waldo Frank. For the past year, it has been a source of much questioning to me to determine why American fiction, as well as the other arts, fails so conspicuously in presenting a national soul, why it fails to measure sincerely the heights and depths of our aspirations and failures as a nation, and why it lacks the vital élan which is so characteristic of other literatures. We know, of course, that we are present at the birth of a new national consciousness in our people, but why is it that this national

consciousness seems so tangled in evasion of reality and in deep inhibitions that stultify it? Mr. Frank suggests for the first time the root of the cancer, and like a skilful surgeon points out how it may be healed. His book is the first courageous diagnosis of our weakness, and I think that the attentive and honest reader will not feel that he is unduly harsh or spiritually alienated from us. Briefly put, he finds that our failure lies in not distinguishing between idealism in itself and idealization of ourselves. We regard a man who challenges our self righteousness and self admiration as an enemy of the people. What we call our idealism is rooted in materialism and the goal we set ourselves virtuously is a goal of material comfort for ourselves, and, that once attained, perhaps also for others. "No American can hope to run a journal, win public office, successfully advertise a soap or write a popular novel who does not insist upon the idealistic basis of his country. A peculiar sort of ethical rapture has earned the term American.... And the reason is probably at least in part the fact that no land has ever sprung

so nakedly as ours from a direct and consciously material impulse...." We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

Italian Short Stories

Lulu.com

This study deals with a particular kind of short story in South African English literature - a kind

of story variously called the fireside tale, tall tale, skaz narrative or (the term used here) the 'oral-style' story. Most famously exemplified in the Oom Schalk Lourens narratives of Herman Charles Bosman, the oral-style story has its roots in the hunting tale and camp-fire yarn of the nineteenth century and has dozens of exponents in South African literature, most of them long forgotten. Here this neglect has been addressed. A.W. Drayson's *Tales at the Outspan* (1862) provides a point of departure, and is followed by discussions of works by William Charles Scully, Percy FitzPatrick, Ernest Glanville, Perceval Gibbon, Francis Carey Slater, Pauline Smith, and Aegidius Jean Blignaut, all of whom used the oral-style story genre. In the work of Herman Charles Bosman, however, the South African oral-style story comes into its own. In his Oom Schalk Lourens figure is invested all of the complexity and 'double-voicedness' that was latent - and largely dormant - in the earlier works. Bosman demonstrates his sophistication particularly in his metafictional use of

the oral-style story. The study concludes with a discussion of the use of oral forms in the work of more recent black writers - among them Bessie Head, Mtutuzeli Matshoba, and Njabulo Ndebele.

Writing Fiction DigiCat

A new history of the origins of the American short story and its relationship to theatrical performance culture

The Best British Short Stories of 1922 Edinburgh University Press

The most widely used and respected book on writing fiction, *Writing Fiction* guides the writer from first inspiration to final revision. Supported by an abundance exercises, this guide/anthology explores and integrates the elements of fiction while offering practical techniques and concrete examples. A focus on the writing process in its entirety provides a comprehensive guide to writing fiction, approaching distinct elements in separate chapters while building on what has been covered earlier. Topics include free-writing to revision, plot, style, characterization, dialogue, atmosphere, imagery, and point of view. An anthology of

diverse and contemporary short stories followed by suggestions for discussion and writing exercises, illustrates concepts while offering variety in pacing and exposure to this increasingly popular form. The book also discusses key issues including writing workshops, using autobiography as a basis for fiction, using action in stories, using dialogue, and maintaining point of view. The sixth edition also features more short stories than any previous edition and includes quotation boxes that offer advice and inspirational words from established writers on a wide range of topics--such as writing from experience, story structure, openings and endings, and revision. For those interested in developing their creative writing skills.

The Best Short Stories of 1919 and the Yearbook of the American Short Story BRILL

A collection of twelve stories by award-winning author Christine Sneed. The stories in *Direct Sunlight*, award-winning author Christine Sneed's latest, are inspired by the memorable strangeness of everyday life. The characters in these topically diverse tales

experience events that bring the terms of their day-to-day lives and their relationships into focus in a way hitherto foreign to them. The title story features two adult children learning of their father's second family long after his death in the 9/11 terrorist attacks. "Mega Millions" explores the aftermath of a small-town midwestern factory employee's enormous lottery win. In "Dear Kelly Bloom," a young journalist takes on the role of advice columnist at a faltering Chicago newspaper around the time of the 2008 financial meltdown and soon finds himself tasked with replying to his own mother's letter requesting guidance on family matters. In "The Monkey's Uncle Louis," a contentedly childless man tries to make sense of his sister's decision to adopt a capuchin monkey after she and her husband find themselves unable to conceive a baby of their own. The stories in *Direct Sunlight* rely on humor but are balanced by Sneed's clear-eyed sobriety about the sorrows inherent in the human condition. Edinburgh Companion to the Short Story in English Lulu.com
While the short story has

existed in various forms for centuries, it has particularly flourished during the last hundred years, and especially in recent decades. Though many outstanding novels have been written in the 20th century, most of these writers have also published short fiction. And in many cases, their short stories exhibit a greater degree of coherence and integrity than their longer works. The rise of creative writing programs in the 1960s helped fuel the growth of the short story and brought academic attention to it. So, too, the emergence of multiculturalism encouraged authors of diverse backgrounds to write about their cultures. This reference is a guide to the contemporary English-language short story. Included are alphabetically arranged entries for roughly 50 English-language short story writers from around the world, such as Chinua Achebe, John Barth, Jamaica Kincaid, Salman Rushdie, and Amy Tan. More than half the American writers profiled are from historically marginalized groups, such as Jewish-Americans, African-Americans, and Asian-Americans. Most of

these authors have been active since 1960, and they reflect a wide range of experiences and perspectives in their works. Each entry is written by an expert contributor and includes biographical material, a brief review of existing criticism, a lengthier analysis of specific works, and a selected bibliography of primary and secondary sources. The volume begins with a detailed introduction to the short story genre and concludes with an annotated bibliography of major works on short story theory.

Who's Buying Which Popular Short Fiction Now, & What Are They Paying?

John Wiley & Sons
Until now, no author has dared to use the title "The Great American Short Story" to tell his/her story. This work covers Hollywood fame and fortune, business success, love and lust, politics, intrigue, retribution, vengeance, and just about every theme that a story can cover.

Plotting the Short Story

Northwestern University Press
The singular journey of Odd Thomas is approaching its unforgettable conclusion in Saint Odd. But before

Odd's destiny is revealed, this exclusive eBook short story looks back—way back—to where it all began for Odd Thomas and Stormy Llewellyn, two souls who are destined to be together forever. Amid the dizzying rides, tantalizing games of chance, and fanciful attractions of a state fair, two teenage sweethearts on the cusp of life and love's pleasures find their way to a shadowy carnival tent brimming with curiosities. There, from the bizarre and enthralling Gypsy Mummy, a mechanized merchant of dreams and prognosticator of tomorrows, the young couple learns what fate promises for them. But fate, for Odd Thomas and Stormy Llewellyn, is something altogether different: full of dark corners, sharp edges, and things no seer or soothsayer could ever anticipate. And for Odd Thomas, a gallant fry cook from a sleepy California desert town, the future beckons—to listen to unquiet spirits, pursue unsettling mysteries, and learn shocking truths . . . for a purpose far greater than himself. Acclaim for Dean Koontz and his Odd Thomas novels "This is Koontz working at his

pinnacle, providing terrific entertainment that deals seriously with some of the deepest themes of human existence: the nature of evil, the grip of fate and the power of love.”—Publishers Weekly (starred review) “The nice young fry cook with the occult powers is Koontz’s most likable creation . . . candid, upright, amusing and sometimes withering.”—The New York Times “One would be hard-pressed to find a more satisfying read. . . .

Not since *Watchers* has Dean Koontz created such an endearing and enduring character as Odd Thomas. . . . A superb story from one of our contemporary masters.”—San Antonio Express-News “An inventive . . . mix of suspense, whimsy and uplift.”—The Washington Post “Heartfelt and provocative . . . a wonderfully rich and entertaining story.”—Chicago Sun-

Times “Suspense, tension, and surprising plot twists . . . Characters and the search for meaning, exquisitely crafted, are the soul of his work. . . . One of the master storytellers of this or any age.”—The Tampa Tribune
English and the Indian Short Story BoD – Books on Demand
 Provides a clear introduction to the key terms and frameworks in cognitive poetics and stylistics