

Prose

LECTURE 4

STORY AND PLOT: HOW THE NOVELS ARE PLOTTED: PLOTS AND PAST EVENTS, PLOTS AND THE AIMS OF CHARACTERS, PLOTS BASED ON JOURNEYS, PLOTS BASED ON DISCOVERIES, PLOTS BASED ON THE WORKINGS OF SOCIETY, PLOTS BASED ON MYSTERIES, PLOTS BASED ON PROBLEMS, SHORT STORIES, CONSTRUCTION AND CONTRAST

By

Andrias yulianto

Jakarta International University



CONTENTS


- ✓ How a story is plotted based on the Past Events,
- ✓ How a story is plotted based on The Aims of Characters,
- ✓ How a story is plotted based on Journeys,
- ✓ How a story is plotted based on Discoveries,
- ✓ How a story is plotted based on The Workings of Society,
- ✓ How a story is plotted based on Mysteries,
- ✓ How a story is plotted based on Problems,
- ✓ Short Stories,
- ✓ Construction and Contrast



SEQUENTIAL LEVELS

Exposition → Complication → Climax or Turning Point → Resolution

(Klarer, M., 2013, p. 25-27)



The initial situation called **the exposition**,
a **complication or conflict**. This disruption creates **suspense** and
eventually leads to **a climax, crisis, or turning point**.


(Klarer, M., 2013, p. 25-27)

- 
- The climax will usually be followed by **a resolution** of the complication/denouement.
 - Here the text usually ends.

(Klarer, M., 2013, p. 25-27)

- 
- Many fiction,- drama, and film- employ **a linear plot.**
 - Follow a **chronological order.**

(Klarer, M., 2013, p. 15-16)

- 
- Authors—even in linear plots—sometimes applies **flashbacks** and foreshadowing.
 - It is about the **past or future**


(Klarer, M., 2013, pp. 25-27)



PLOTS AND PAST EVENTS

“Nobody can change the past.
What 's done is done.”

(Gill, R., 1995, p.173-174)



The past events of characters themselves and **other people**.



PLOTS AND THE AIMS OF CHARACTERS

What do you want to **achieve**?

(Gill, R., 1995, p.174-175)



PLOTS AND THE AIMS OF CHARACTERS

Different **setting and tone** - similar common factor which is **trying to achieve** something.

PLOTS BASED ON JOURNEYS

- **Picaresqu novels**, usually involve a **mischievous character**
- They sets out on **a journey**
- They go through **a number of adventures.**
- This pattern applied is in a systematized manner, by not only mischievous figures.

(Gill, R., 1995, p.175-176)

PLOTS BASED ON JOURNEYS

- The plot of this type of novel requires two things:
- (1) the outline is very simple (usually **the need to move from one place to another**)
- (2) a number of events that **divert and entertain.**

(Gill, R., 1995, p.175-176)



PLOTS BASED ON JOURNEYS

- Such plots are in **episodic**.
- They more focus on their **incidents**.



PLOTS BASED ON JOURNEYS

- A plot based on a **journey** perhaps is simple idea, it seems to be **durable**.



PLOTS BASED ON JOURNEYS

- Plots often use **specific kinds characters**- the rogue or angel.
- The character who **helps** and the one who **hinders**



PLOTS BASED ON DISCOVERIES

- Many novels talk about **Discoveries about life.**
- Discoveries about the **false ideas** and later is replaced by **truer ones.**

PLOTS BASED ON DISCOVERIES

- The understanding is growing and then shapes the following events.
- (1) James Joyce's *Portrait of the Artist as a Young Man* tells how young Stephen Dedalus grows up in Ireland. As he moves from one stage in his life to another he learns to question Ireland's cultural and religious traditions.
 - (2) In Harper Lee's *To Kill a Mockingbird* the focus is on how Scout gradually becomes aware of the tensions and prejudices of the racially torn southern states of America.
 - (3) In L. P. Hartley's *The Go-Between* the plot concerns a boy, on the edge of adolescence, discovering the conflicts of adult sexuality.

PLOTS BASED ON DISCOVERIES

When writing about plots that involve characters growing towards understanding, there are several key factors to consider.

- **Character development** in literature offers readers the pleasure of witnessing the growth, transformation, and maturation of fictional individuals. This process brings depth, relatability, and emotional connection to the story, enriching the reading experience. By observing characters face challenges, overcome obstacles, and evolve over time, readers become invested in their journey and can derive joy from their personal growth.

(Gill, R., 1995, p.176-177)



PLOTS BASED ON DISCOVERIES

- Considering the reader responds in **sympathy to the characters**.



PLOTS BASED ON DISCOVERIES

- The final point that needs to be made is the reader's position in relation to the events.

(Gill, R., 1995, p.176-177)



PLOTS BASED ON THE WORKINGS OF SOCIETY

One of the central concerns of the plot is to explore **how a particular society works**

(Gill, R., 1995, p.177-178)

PLOTS BASED ON THE WORKINGS OF SOCIETY

The plot may show:

- why some characters succeed while others don't
- how newcomers establish or fail to establish themselves in a society
- how society changes gradually
- why there is competition between families, institutions or classes

(Gill, R., 1995, p.177-178)



PLOTS BASED ON THE WORKINGS OF SOCIETY

Sometimes, character need to consider **the way society runs**.



PLOTS BASED ON THE WORKINGS OF SOCIETY

These plots depict society as the center, and give an impression of life. It may be about many types of characters and many human interests. It can also discuss love, marriage, money, religion, social improvement, politics, family, work, leisure, art, and intellectual fashion.

(Gill, R., 1995, p.177-178)



PLOTS BASED ON MYSTERIES

- There are novels that deliberately contain some mysterious hidden things that can actually increase their enormous popular appeal.



PLOTS BASED ON MYSTERIES

- **Detective story** - we want to know '**whodunnit**'



PLOTS BASED ON MYSTERIES

- There is pleasure in being held in **suspense**.
- Simply because the reader wants the mystery **to be solved** .

PLOTS BASED ON MYSTERIES

Not only detective story. But there will be questions:

- Who is this character?
- Why is he or she in this state?
- What is the relation between these characters?
- Why has this character appeared so suddenly in the novel?
- Why aren't we told anything about this character's past?

(Gill, R., 1995, p.178-180)

PLOTS BASED ON MYSTERIES

- Mystery relates to the idea of plot and the relationship of a **series of events** organized in their **causes**.
- There must be causes but will be **mysteriously hidden**

(Gill, R., 1995, p.178-180)



PLOTS BASED ON MYSTERIES

- Is the mystery central to the theme of the novel?

PLOTS BASED ON PROBLEMS

- The way to design this plot is to create a **problematic situation**.
- How then do the characters explore how to **overcome** it?

(Gill, R., 1995, p.180)



PLOTS BASED ON PROBLEMS

The plot about the problem brings to bear all the **common expectations**.
will they succeed? how will they achieve it?



PLOTS BASED ON PROBLEMS

'problem' to refer to any source of **conflict** from which a plot **grows**



PLOTS BASED ON PROBLEMS

To build expectations, it is necessary to look at the **nature of the problem** that is the source of this plot



SHORT STORIES

- The basic difference is the length.
- Both adopt narrative strategies, - creating characters, - plot, setting and making these elements produce themes.

(Gill, R., 1995, p.181-186)



SHORT STORIES

In stories, usually the author only provides **a few characters** and then only concentrates his thoughts on one character

(Gill, R., 1995, p.181-186)



SHORT STORIES

Another feature of the short story is its **economy**
Everything in **limited number**

(Gill, R., 1995, p.181-186)

SHORT STORIES

Another feature of short stories is that their **formal features** are very prominent. In short stories the reader is often more aware of the importance of the **opening and the close**. Openings often draw attention to themselves and control the reader's **expectations and reactions** for the entire duration of the narrative.

(Gill, R., 1995, p.181-186)



CONSTRUCTION AND CONTRAST

This chapter has been about the **construction** – or design - of plots.

CONSTRUCTION AND CONTRAST

- When writing about how plots work you should always keep in mind a memory of what has happened and your anticipations about the future. If you do that, you'll be able to use construction without implying that a plot is something fixed and static.

(Gill, R., 1995, p.187)

CONSTRUCTION AND CONTRAST

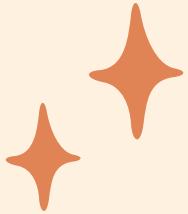
- Examiners are fond of the word 'contrast'. A contrast is any structural device whereby elements in a novel, perhaps characters, perhaps setting, are drawn together so that the reader can see them as both different and linked. Authors do this to give shape to their novels and also to reveal how they judge the life they are presenting.

(Gill, R., 1995, p.187)



What have we learnt?

A WARM
THANK YOU
TO ALL OF YOU!





REFERENCES

- Klarer, M. (2013). *An introduction to literary studies*. Routledge.
- Gill, R. (1995). *Mastering english literature (2nd edition)*. Palgrave.