

An Evaluation of Perspective, Persona, and Point of View In Short Stories

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Storyboard Maps



Introduction

The project was meant to establish a foundational understanding of perspective, persona, and point of view in writing fictional short stories as a means to prepare for a Creative Honors Thesis Project. The in-depth understanding of how writers prepare their narrative voice in short stories was a model to follow in constructing the framework of a collection of short stories focusing on perspective, persona, and point of view.

Methods

The project was split up into three parts: research, analysis, and writing. The research was centered around numerous texts on formulating perspective, persona, and point-of-view in a story. These texts explained how one can develop perspective, persona, and point-of-view. In the second part, I analyzed short stories written by Edgar Allan Poe, Flannery O'Connor, Angela Carter, and Tanith Lee, focusing on the perspectives, personas, and points-of-view they present in each of their stories. The final part of the project, I created storyboard maps of my stories. Each category, or motif had up to six stories and a total of four storyboard maps.

Findings

Perspective is centered around a question. The question begins as "What is it that I am looking at?"

"In essence, a persona is a particular self-image, part of a multitude of personae, or self-images, that can be construed from our overall personality, or mental life" (Sadoski 272-73).

Point-of-view is based on the reader's perception of the narration rather than the narrator's.

"From where do we perceive what is shown to us by the fact of being narrated?" (2:99)" (Chamberlain 75).

References

Chamberlain, Daniel Frank. *Narrative Perspective in Fiction: a Phenomenological Mediation of Reader, Text, and World*. Toronto, University of Toronto Press, 1990.

Sadoski, Mark. "Imagination, Cognition, and Persona." Taylor & Francis, www.tandfonline.com/doi/abs/10.1080/07350199209388971?journalCode=hrhr2. Accessed 17 May 2021.

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