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Become a
**PROFESSIONAL
AUTHOR
COURSE**

PART ONE:

WRITE STORIES THAT WORK

Lesson Five:

Antagonists, Protagonists and
Mentors

Grant P. Hudson

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CLARENDON HOUSE
PUBLICATIONS

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How This Course Works and What to Expect by the End:

The Become a Professional Author Course is made up of three basic parts:

1. Write Stories That Work

In eight Lesson Modules, you will learn the basic structures of all successful fiction and be encouraged through practical exercises to produce stories of your own which grab, glue, guide and control readers' attention.

2. Sell Stories Effectively

In four Lesson Modules, you will discover how marketing really works and work through several practical exercises so that you will have customers who like, buy and recommend your work to others.

2. How Clarendon House Can Help You

In two Lesson Modules, you will be shown how Clarendon House lays out routes of opportunity for you to get published and acquire a readership of your own.



LESSON FIVE: ANTAGONISTS, PROTAGONISTS AND MENTORS

In almost every successful tale, vacuum power gets so intense towards the end that it becomes personified.

'Personified? Really?' you ask.

Yes, towards the end of almost every piece of successful fiction, the problems faced by the central character have condensed down into a single figure or force.

We have come to know this entity by a classic name:

The Antagonist

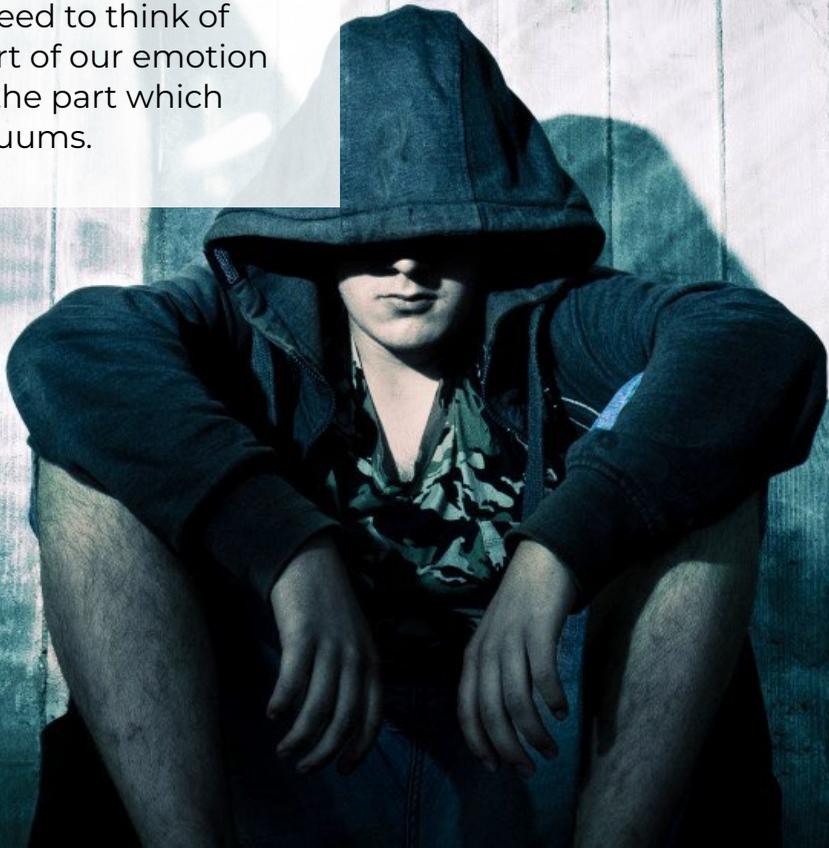
One of the most dynamic, interesting characters in any story is the villain.

But villains are dynamic and interesting because they are the **source of vacuums**.

(If you hadn't realised by now, **what we call 'interest' is attention being sucked in by a vacuum.**)

Villains — personifications of vacuum power — are the major story-telling device used by successful authors through the ages to ensure that readers stick with the tale long enough to deliver its message. But we have grown too used to thinking of them as 'characters'. To boost our storytelling to new levels, we need to think of them as part of our emotion generator: the part which creates vacuums.

**Villains are
part of our
emotion
generator:
the part
which
*creates
vacuums.***



At first glance, it seems that screenwriters, playwrights, novelists, short story writers know that the stronger, more evil, more powerful and nasty the villain is, readers or audiences will engage more fully with the tale being told. But it's not always a case of making the villain 'bigger and badder': it's a case of making the villain the crucible of the vacuums in the tale.

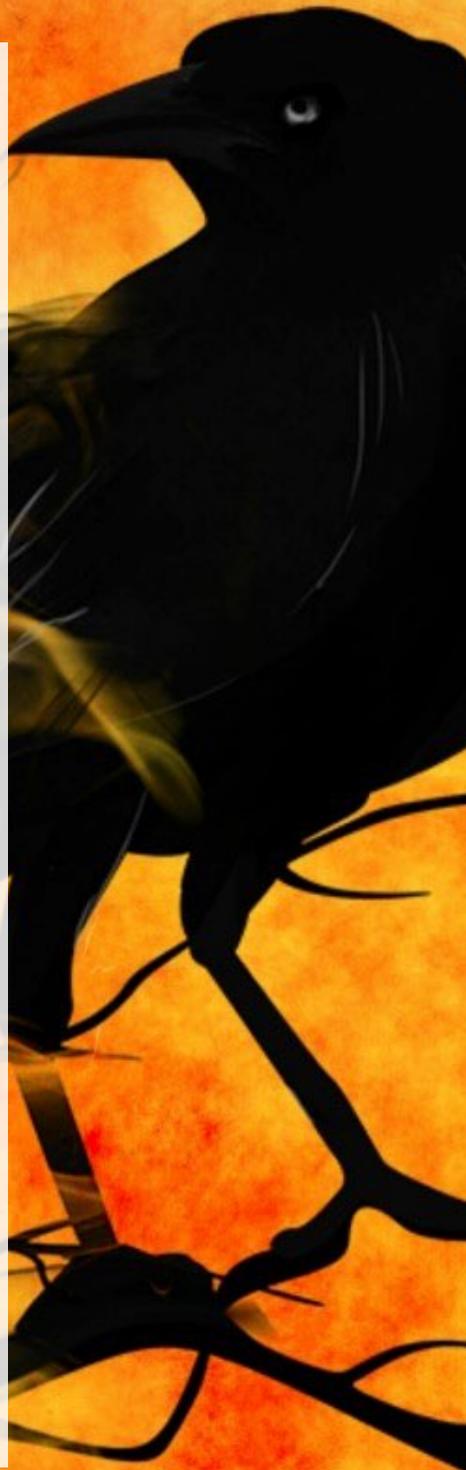
Sauron creates the One Ring and this engenders the entire saga of **The Lord of the Rings**.

Emperor Palpatine builds Death Stars and destroys the Republic, bringing about **Star Wars**, literally.

Lady Catherine du Bergh epitomises the rigid class structure and stifling decorum which underpin the problems in **Pride and Prejudice** (she personifies 'pride and prejudice', in fact).

Voldemort tries to kill Harry Potter and undermine the world of wizards and witches and so we have the Harry Potter series.

And so on.

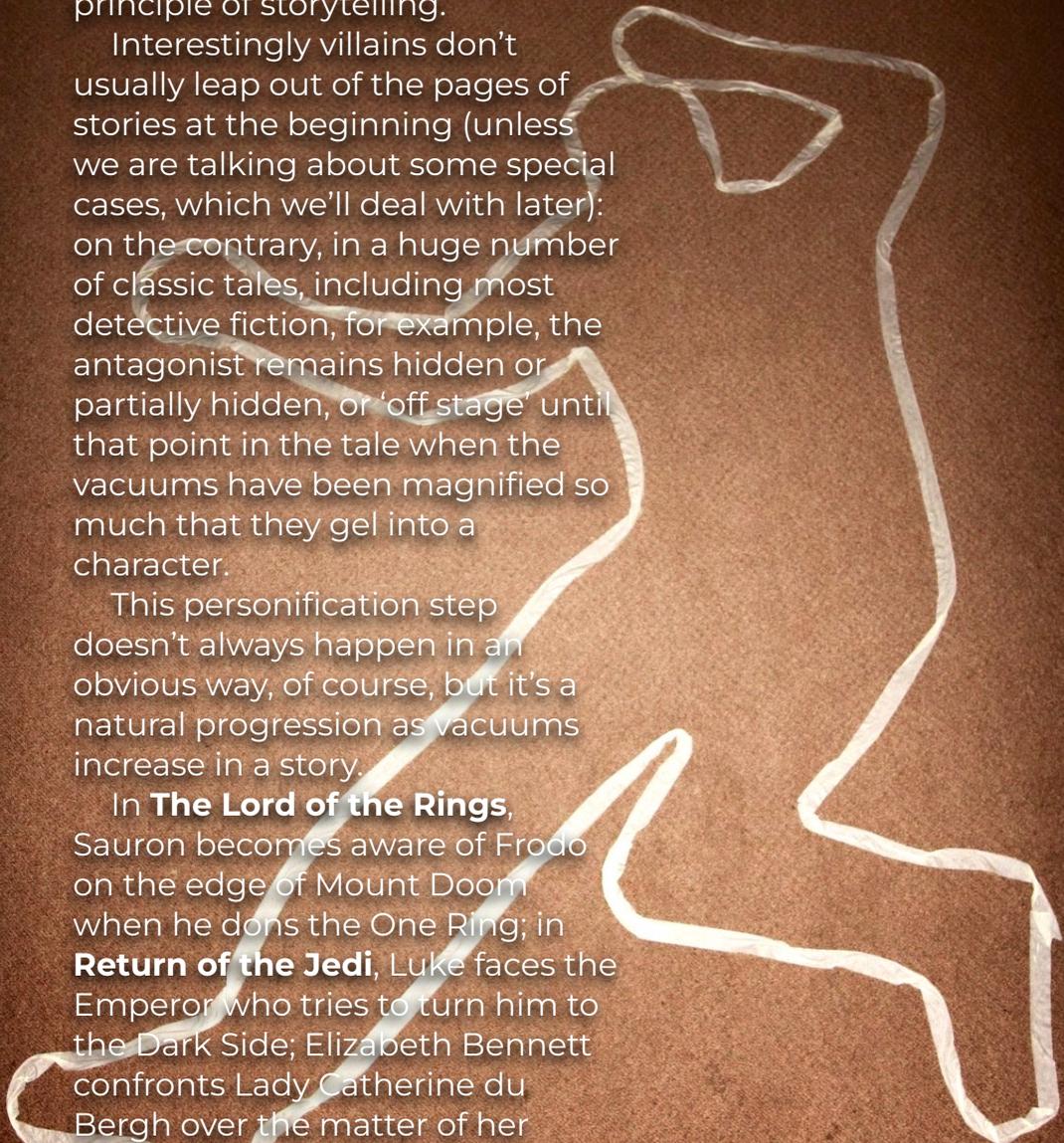


Countless examples exist because this is a universal principle of storytelling.

Interestingly villains don't usually leap out of the pages of stories at the beginning (unless we are talking about some special cases, which we'll deal with later): on the contrary, in a huge number of classic tales, including most detective fiction, for example, the antagonist remains hidden or partially hidden, or 'off stage' until that point in the tale when the vacuums have been magnified so much that they gel into a character.

This personification step doesn't always happen in an obvious way, of course, but it's a natural progression as vacuums increase in a story.

In **The Lord of the Rings**, Sauron becomes aware of Frodo on the edge of Mount Doom when he dons the One Ring; in **Return of the Jedi**, Luke faces the Emperor who tries to turn him to the Dark Side; Elizabeth Bennett confronts Lady Catherine du Bergh over the matter of her engagement to Darcy; Harry clashes with Voldemort. And so on.





What's actually happening, on a theoretical level, is that our readers, now emotionally committed through our vacuum-loaded protagonist, are ploughing deep into the source of the story vacuums of a particular tale.

Attention is being placed under maximum pressure to create the most possible emotion.

No doubt many of you will have thought of apparent exceptions to this framework by now, so let's cover those briefly.

Antagonists are used to place reader attention under maximum pressure to create the most possible emotion.

Apparent Exceptions

Tragedies are usually about a protagonist becoming an antagonist. This means that their story shape is a little different, though the same basic pattern is followed because the fictive task remains the same: the author still wants to engage readers' attention and have it transform into emotion.

Macbeth, for example:

1. begins with him inwardly expressing an ambition to be king, prompted by the witches: a 'built-in' vacuum that he has harboured for some time.

2. starts with relatively small vacuums: he must get rid of the throne's incumbent and his former ally, Banquo, on his road to the crown.



SHAKESPEARE.

Macbeth.

Act I. Scene I.

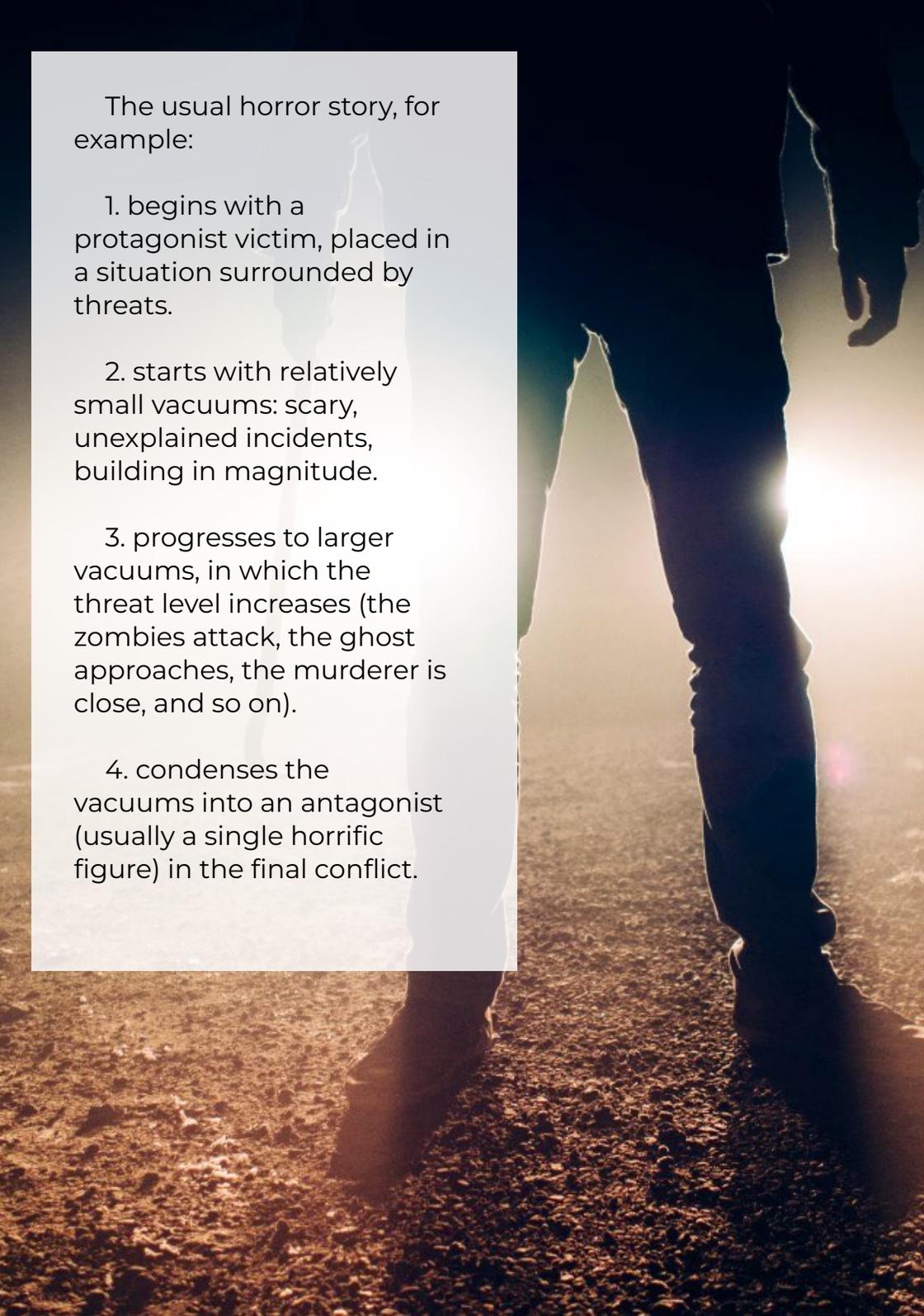
Macbeth. Banquo, Banquo, Banquo.

3. progresses to larger vacuums, with his wholesale slaughter of Macduff's entire family and misrule of Scotland.

4. condenses the vacuums into an antagonist (in this case, as it's a 'reverse story', the antagonist is a kind of protagonist, Macduff) in the final conflict.

Ironies — a basic genre which includes horror, dystopia and much modern literary fiction — are usually about a whole world full of vacuums. Again, though, the same basic pattern is followed because no matter what sort of story is being written, emotional commitment from readers is always the ultimate prize.





The usual horror story, for example:

1. begins with a protagonist victim, placed in a situation surrounded by threats.

2. starts with relatively small vacuums: scary, unexplained incidents, building in magnitude.

3. progresses to larger vacuums, in which the threat level increases (the zombies attack, the ghost approaches, the murderer is close, and so on).

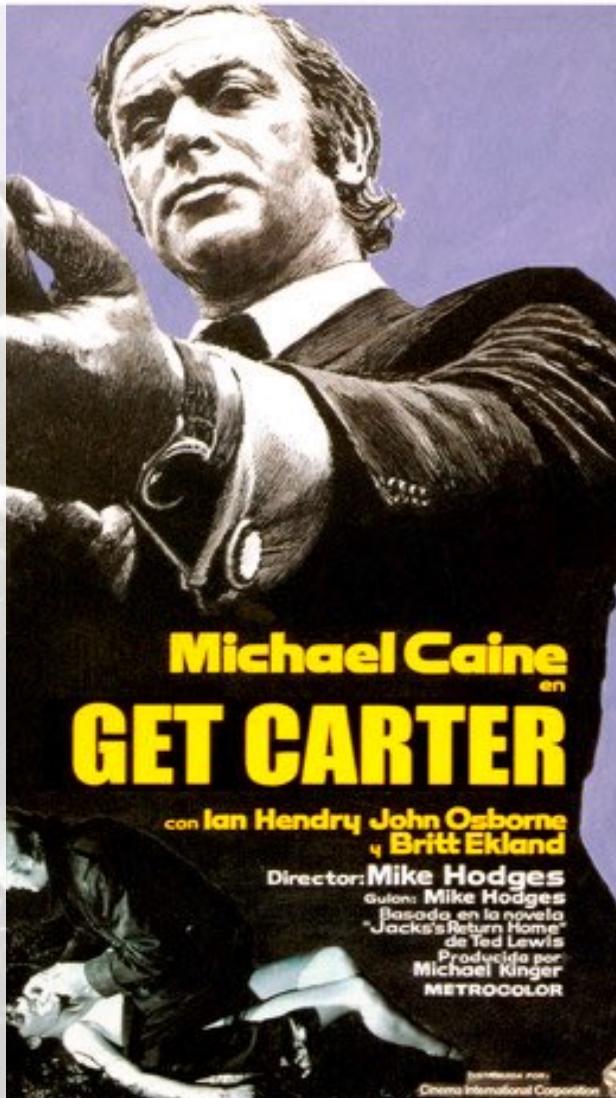
4. condenses the vacuums into an antagonist (usually a single horrific figure) in the final conflict.

In a specific example of an Irony, the original **Get Carter** film features Michael Caine as a gangster seeking revenge for the death of his brother.

1. The film begins with a protagonist who is deeply flawed and an anti-hero living in London's gangland, surrounded by crime, death and the possibility of pain and loss.

2. The story gets moving with relatively small vacuums: small acts of violence occur as Carter seeks to get at the truth.

3. It progresses to larger vacuums, in which the threat level increases: Carter is pursued by gunmen assigned to kill him as he himself kills more and more.

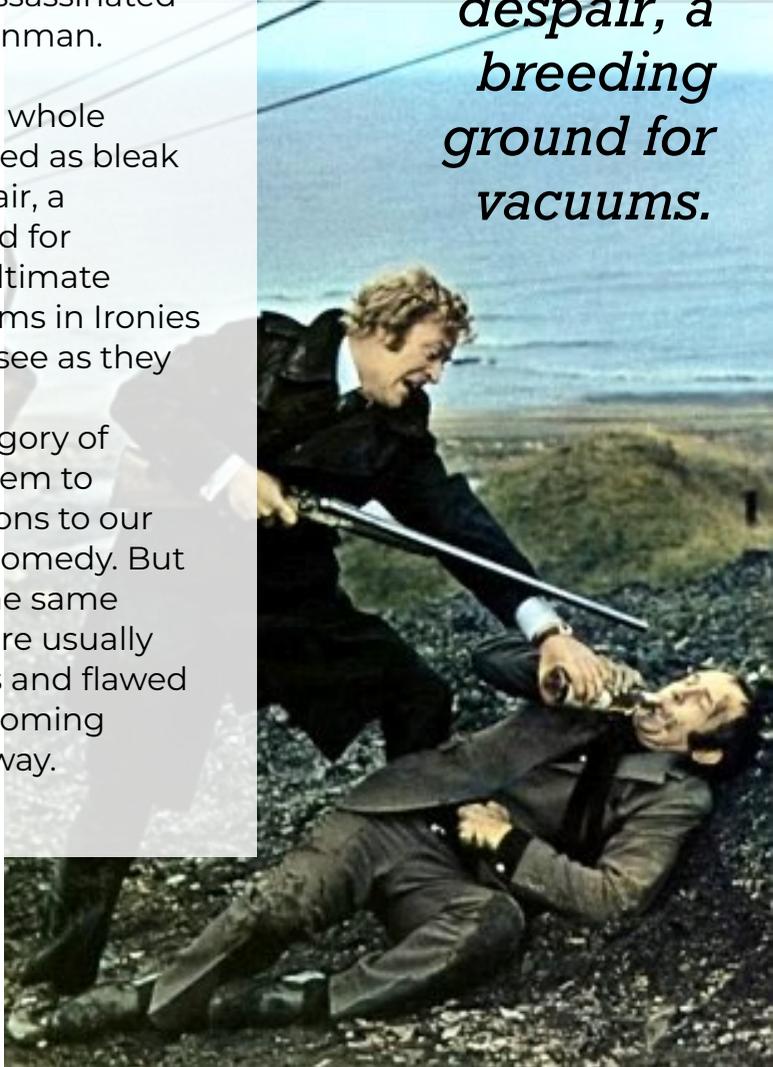


4. Then it condenses the vacuums into an antagonist: Carter confronts Eric Paice, the man who killed his brother, and murders him in the film's final scene, before himself being assassinated by a mystery gunman.

In *Ironies*, the whole world is presented as bleak and full of despair, a breeding ground for vacuums. The ultimate source of vacuums in *Ironies* is often hard to see as they are everywhere.

The final category of stories which seem to present exceptions to our general rule is Comedy. But these too use the same pattern. These are usually about a luckless and flawed protagonist becoming whole in some way.

In Ironies, the whole world is presented as bleak and full of despair, a breeding ground for vacuums.

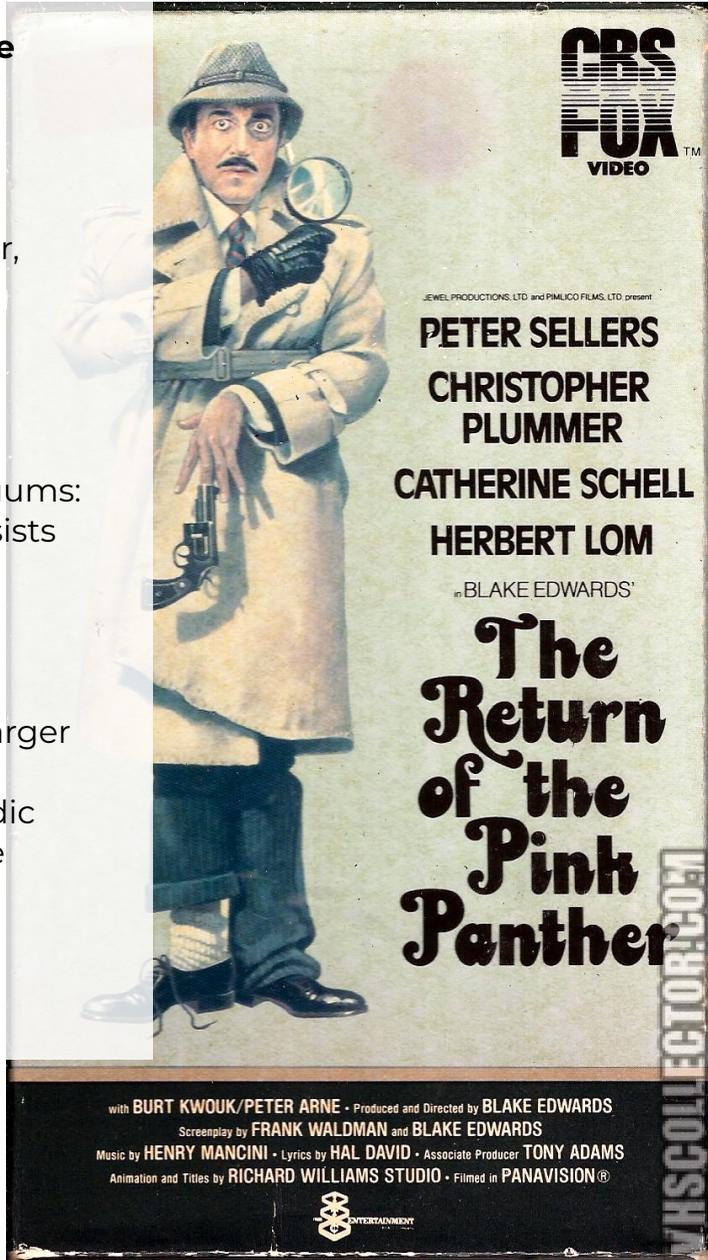


The Return of the Pink Panther, for instance:

1. begins with the accident-prone loser, Inspector Clouseau, again messing something up.

2. starts moving relatively small vacuums: he inadvertently assists in a bank robbery, causing him to be demoted (again).

3. progresses to larger vacuums, with his botched and comedic 'investigation' of the theft of the famous diamond, the Pink Panther.



4. condenses the vacuums into an antagonist (as is often the case in a comedy, the 'villain' is either a hero or a figure of fun) in the final conflict. Dreyfus, Clouseau's deranged former boss, turns out to be the mysterious assassin who has been trying to kill Clouseau all this time. In typical comic fashion, just as he shoots at Clouseau, the Inspector ducks to check if his fly is undone, and the shot kills the sinister secret police officer Colonel Sharki instead.

If we want our readers to feel emotionally engaged with our fiction, the villain should be dastardly within the context of the story. This villain figure doesn't have to be an individual character, but without question it should have characteristics which have traits resembling a person: Moby Dick, Fate, the police state of **1984** (embodied in 'Big Brother'), and so forth.

The background of the page is a stylized book cover for '1984' by George Orwell. It features a large, detailed eye in the center, with a black pupil and a white iris containing a grid pattern. The eye is set against a black background with red and white diagonal stripes. The title '1984' is written in large, white, blocky letters at the top. Below the eye, the text 'BIG BROTHER IS WATCHING YOU' is written in white, blocky letters. At the bottom, the author's name 'GEORGE ORWELL' is written in white, blocky letters.

1984

**BIG BROTHER
IS WATCHING
YOU**

**GEORGE
ORWELL**



You want dastardly villains
because you want vacuums;
villains generate vacuums.

That's what makes them
villains.

As soon as you see that this is
what is happening in fiction,
you'll see it all the time,
everywhere, in every genre and
form.

Stories that you think might be
exceptions are either failing as
stories or have these techniques
initially hidden from view.

The reason why these
principles must be at work in any
story which has succeeded in
resonating with readers is for one
very good reason which we have
already mentioned:

**All stories are seeking
emotional engagement from
readers.**

***You want dastardly villains
because you want vacuums;
villains generate vacuums.***

Author

Reader

Mentor

**Protagonist
(Attention
Vehicle)**

VACUUMS

Antagonist

**Author
Message**

EMOTION



If they're not, then they are not really stories and are more like essays or other works of non-fiction.

Therefore, all stories need to use mechanisms which attract reader attention and convert it into emotional commitment.

To put this another way, you might define a 'story' in the following way:

A story is a package of devices designed to capture and transmute attention into emotional commitment in order to effectively communicate a message.

All stories need to use mechanisms which attract reader attention and convert it into emotional commitment.





To call upon another engineering or physics analogy: a heat exchanger is used to condense a gaseous substance into a liquid state through cooling. In so doing, latent heat is released by the substance and transferred to the surrounding environment.

In storytelling terms, vacuums — things missing that readers perceive ‘should’ be there — are used to condense ‘gaseous’ attention into the ‘liquid’ state of emotion through cooling. In so doing, feelings are released inside readers.

It’s that mysterious ‘release’ which prompts readers to read fiction: it’s the pleasurable sensation that occurs when relatively casual attention becomes feelings.

There’s a point during Frodo’s battle with the One Ring when we begin to feel for him in **The Lord of the Rings**.

There’s a point in **Star Wars** when we are more than casually concerned about what happens to Luke Skywalker.



In **Pride and Prejudice** we swiftly move from observing the world of the Bennett family to caring what happens to Lizzy and the rest.

And Harry Potter grows on us emotionally throughout the Harry Potter series.

Villains should be singular (and they usually are).

Why?

Because sources are singular. If too many villains appear in a piece of fiction, readers will unconsciously look for a 'master villain' or source of all the other villains.

Is there a villain in your story?

You might not have delineated such a character precisely, but you can do so by asking: What is the chief source of the vacuums that your protagonist overcomes?

The more you define this villain, the more readers will want to read about the defeat of the villain.

Why?

Because readers want to get to the bottom of the vacuums in any story—and at the bottom of vacuums are the villains.

The Mentor

One peculiar thing that happens to protagonists in just about every story you can think of is that they meet and are guided by a **mentor**.

This figure is so common in fiction, possessing almost universal characteristics, that it is clearly an archetype. It's so common, in fact, that we have largely become blind to it and simply accept its presence everywhere.

There are obvious mentors who possess clearly identical attributes: Gandalf in **The Lord of the Rings**, Obi Wan Kenobi in **Star Wars**, Dumbledore in the Harry Potter stories, Merlin in the tales of King Arthur are almost interchangeable as figures.

We have largely become blind to the figure of the Mentor and simply accept its presence everywhere.

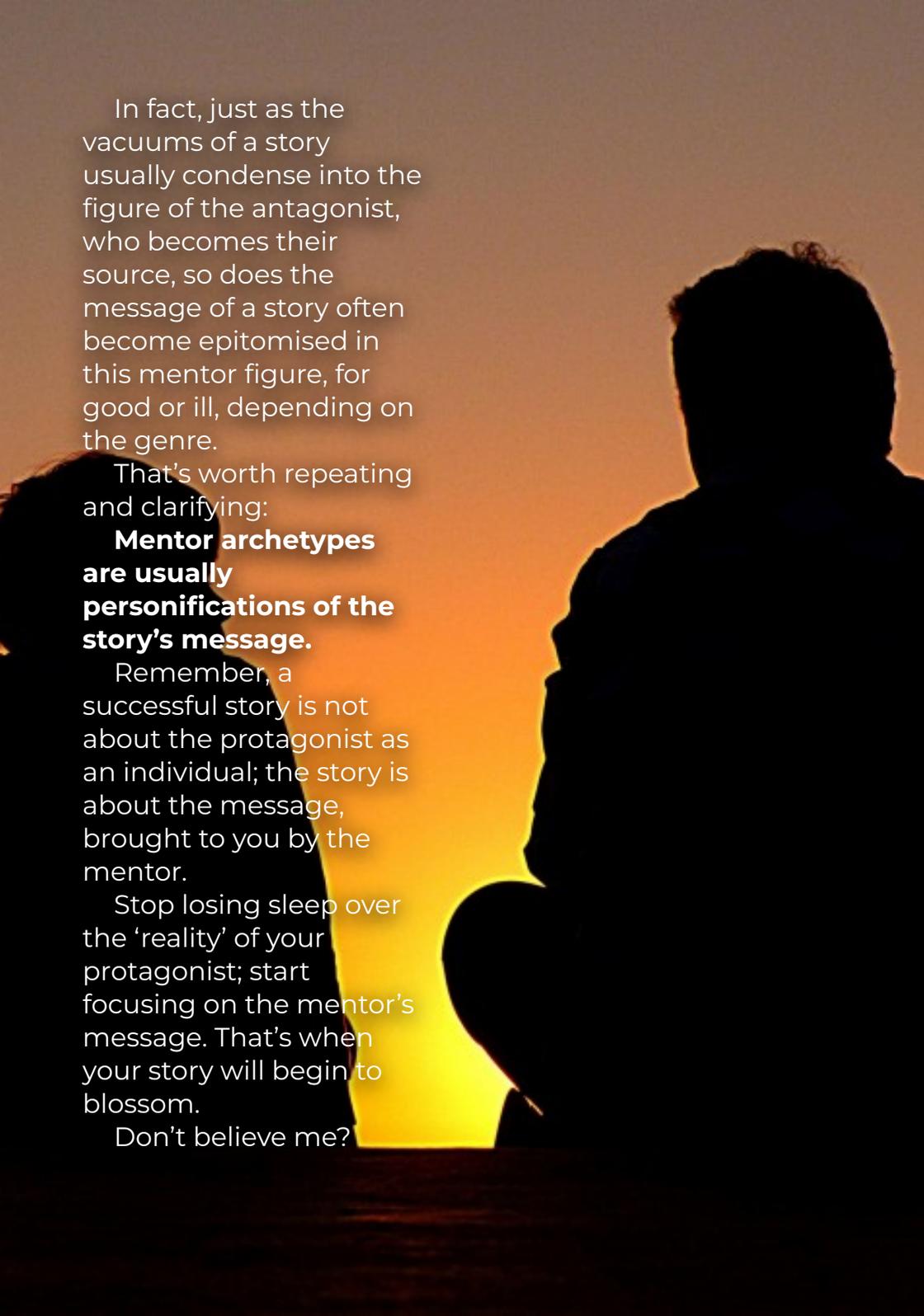


There are slightly less obvious ones, like Atticus Finch in **To Kill a Mockingbird**, Abernathy in **The Hunger Games**, Van Helsing in **Dracula**, Alfred in Batman stories, or the wise peasant Platon in **War and Peace**.

Then there are the twisted, dark, sometimes powerless or misguided ones who frequently occur in Tragedies and Ironies, like the witches in **Macbeth**, Polonius in **Hamlet**, Jiggers in **Great Expectations**, Big Brother in **1984**, or Friar Laurence in **Romeo and Juliet**. In Comedies or Romances, they also pop up as comic or weak, as in Mr Bennett in **Pride and Prejudice**, or Egeus in **A Midsummer Night's Dream**.

Sometimes they don't quite materialise as a distinct figure but are seen as a powerful piece of advice or symbol or abstraction in the background, like the lighthouse in Virginia Woolf's **To the Lighthouse**, or God in **Gawain and the Green Knight**.



The background of the entire page is a soft, warm sunset or sunrise sky, transitioning from a pale yellow at the top to a deep orange and red at the bottom. In the foreground, the dark silhouettes of a man and a woman are visible. The man's silhouette is on the right, facing left, and the woman's silhouette is on the left, facing right. They appear to be in conversation, with the woman's head tilted slightly towards the man.

In fact, just as the vacuums of a story usually condense into the figure of the antagonist, who becomes their source, so does the message of a story often become epitomised in this mentor figure, for good or ill, depending on the genre.

That's worth repeating and clarifying:

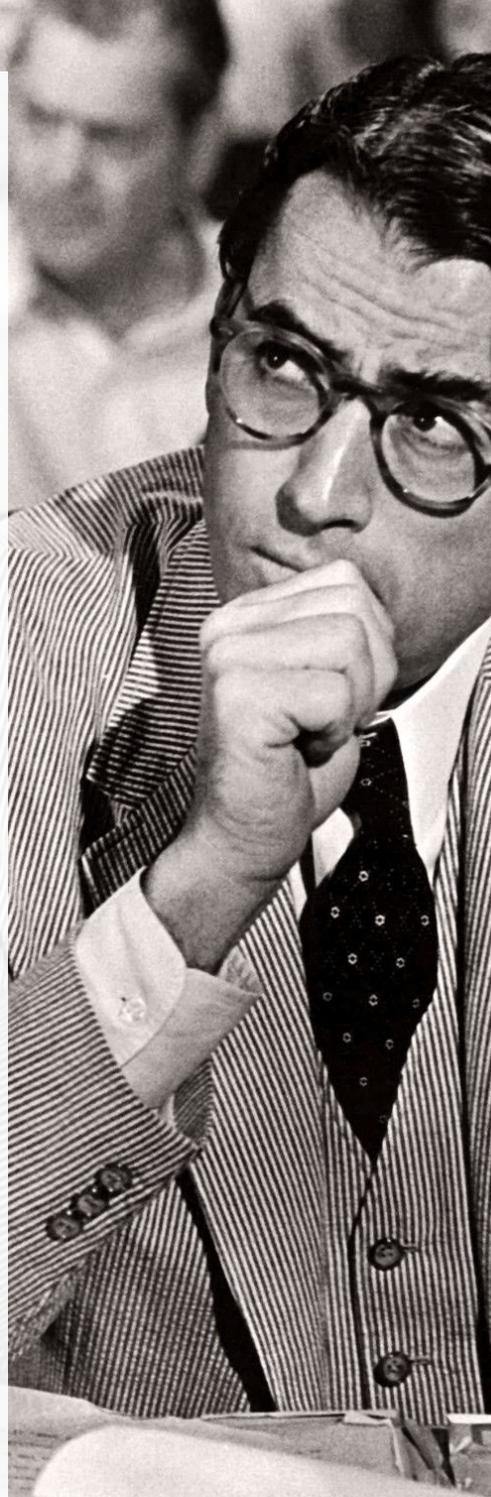
Mentor archetypes are usually personifications of the story's message.

Remember, a successful story is not about the protagonist as an individual; the story is about the message, brought to you by the mentor.

Stop losing sleep over the 'reality' of your protagonist; start focusing on the mentor's message. That's when your story will begin to blossom.

Don't believe me?

Gandalf in the second chapter of **The Lord of the Rings** plants the seeds of Frodo's journey and effectively 'programmes' the rest of the tale at that point; Obi Wan Kenobi does the same thing with Luke in **Star Wars: A New Hope**; Dumbledore continually does this with Harry Potter; Merlin guides King Arthur, even down to engineering his birth. Atticus Finch in **To Kill a Mockingbird** is the source of the wisdom in that story; Van Helsing is the one who knows about vampires in **Dracula**; Jessica as the representative of the Bene Gesserit in Frank Herbert's **Dune** is only one of the mentors of the protagonist Paul, who acts out the advice given him throughout the story in one way or another; Bruce Wayne becomes Alfred's protégé in the Batman films; Platon's viewpoint on life transforms Pierre in **War and Peace**, and so on — on and on, throughout tale after tale



Even in darker stories, where the advice or 'wisdom' is often perverse or intended to fail, the protagonist stands in the same relationship to the mentor: Macbeth blindly follows the twisted guidance of the witches; Polonius gives platitudinous advice in **Hamlet**, before being murdered behind a curtain (not to mention Hamlet's father as another mentor figure, giving ambiguous 'programming'); Jaggers guides Pip's life the wrong way in **Great Expectations**. Mr Bennett in **Pride and Prejudice**, weak and comedic as he is, also presents a kind of common sense in the context of that story; the cruel advice of Egeus in **A Midsummer Night's Dream** is what sets the plot in motion.

Take a step back from protagonists and see who it is who manipulates them.



Protagonists' decisions are not made in a void; their subjective difficulties do not occur chaotically; their moral choices are not random. They are not 'real people, facing real challenges' (though writers have to create and maintain an illusion that they are for the duration of the tale): protagonists are largely like marbles, rolling down channels already set up by the mentor archetype.

Protagonists are never the strongest character. Often they are the weakest, to begin with. They are often ill-equipped and filled with self-doubt. They don't know if they have what it takes — indeed, they had better not believe so, or they would be 'vacuum-free' and possess no attractive power for readers.

They are often reluctant, being drawn into the action of story against their wills, rather than willingly engaging in it.

Course Exercise # 13:

Who is manipulating your protagonist?

Tracing this back can also help in clarifying your story message.

Is your protagonist also a weak character to begin with?



They've been crafted that way, in order to be vehicles for readers.

The mentor archetypes, however, have already 'walked the roads of the plot' in some way.

Mentor archetypes are like older, wiser, more complete protagonists who have already had their vacuums fulfilled and 'rounded off'. Now they live in the story vicariously to a large extent, through their protagonists.

Though these archetypes are the ones with the most authority, the story is rarely about them as such. They simply play their (more-or-less identical) roles.

The action of the story — the scene by scene progression — must always follow the protagonists, simply because protagonists are 'reader vehicles'.



If mentor archetypes have something to say about their own adventures, it is usually related as a flashback or an aside, and is never the centre of the action, e.g. Gandalf's epic battle with the Balrog. But even though protagonists are reader vehicles, in successful fiction the vehicles are really being driven by the mentor archetype. It's almost like the protagonist sits in the driver's seat but the car is being controlled by the mentor from the back seat.

Controlled to what end?

Controlled so that the protagonist finally 'gets it'.

What's the 'it' that they are supposed to 'get'?

There's a bit more to this, as we'll see in Lesson Seven, but for now, the thing that protagonists usually 'get' is that **it's not about them.**





Frodo's journey leads him into a personal selflessness; Luke becomes a mystical, self-sacrificial Jedi; Harry Potter acts to save others; Scout in **To Kill a Mockingbird** learns to see things from others' points of view; Paul in **Dune** becomes a leader who serves his people; Bruce Wayne's Batman exists to save Gotham City from crime, and so on, and on.

There's hardly a successful story which

doesn't have, as part of its end result, a realisation on the part of the protagonist that 'it wasn't about them'.

Sometimes this is a noble realisation, sometimes a grim one, but the upshot is that the mission of the mentor has been accomplished: the message has been delivered to the reader.

The vehicle has become redundant; the mentor has spoken through them.

MEDLIN HENDERSON CHONSETTLER ZANNA MEDLIN CHENEY DOUGHERTY

BATMAN BEGINS

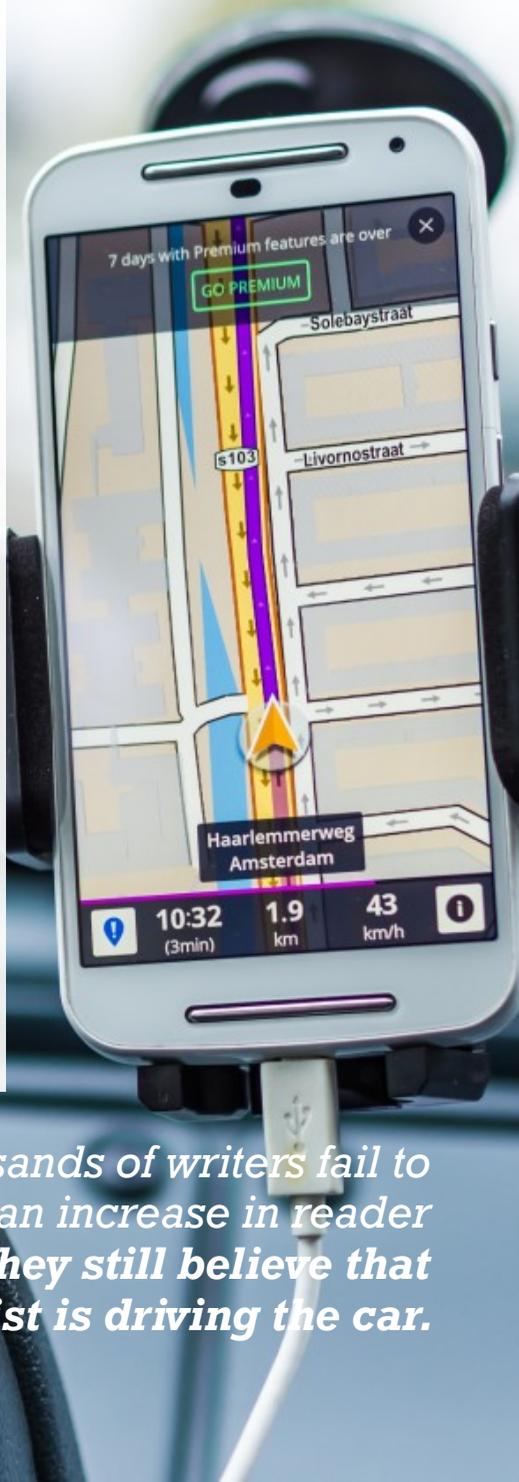
CREATIVE EXPRESSIONS FILMS, GOLD MEAL PICTURES AND ENTERTAINMENT WEEKLY PRESENT A FILM BY CHRISTOPHER NOLAN BATMAN BEGINS PRODUCED BY JONATHAN HAYES
 EXECUTIVE PRODUCERS BOB WEINSTEIN AND JONATHAN WEINSTEIN PRODUCED BY JONATHAN HAYES AND JONATHAN WEINSTEIN WRITTEN BY JONATHAN HAYES AND JONATHAN WEINSTEIN
 DIRECTED BY CHRISTOPHER NOLAN CASTING BY TRACY MANNING COSTUME DESIGNER JONATHAN WEINSTEIN HAIR AND MAKEUP BY JONATHAN WEINSTEIN
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The ones who think that the story is all about them are usually the villains.

When you begin to see fiction in these terms, you can appreciate that hundreds and thousands of writers fail to experience an increase in reader engagement because they still believe that the protagonist is driving the car.

Once they realise the importance of the message — and its spokesperson, the mentor archetype — their opening chapters, scenes, images, characters, plots and everything else can face in the right direction.

How do successful authors construct effective mentor archetypes?



Hundreds and thousands of writers fail to experience an increase in reader engagement because they still believe that the protagonist is driving the car.



Mentors have relative moral and ethical (and sometimes social) height in relation to other characters. Often that height is god-like, as with Aslan in **The Lion, the Witch and the Wardrobe** (or the actual God in **Gawain and the Green Knight**); often it is purely drawn from experience (as Platon's peasant wisdom is in **War and Peace**) or a combination of experience and education (as with Jaggers in **Great Expectations** or Atticus in **To Kill a Mockingbird**) or long training, as with Jessica in **Dune**. Sometimes the archetype is so clear that it simply oozes height, as with Gandalf or Merlin.

Mentors have no lasting self-doubt: they are very clear on what's happening and what needs to be done about it. They have an innate understanding of the story universe in which they dwell, which often echoes a real understanding of life beyond the story, as with Professor Godbole in Forster's **A Passage to India**.

Even the darkest mentors, though, have to have some warm elements. They must demonstrate, or at least express, that they care about the protagonists and what happens to their wider world.

In Tragedies and Ironies, where such figures are often perverse or powerless or twisted in some way, they must nevertheless have positions which seem to suggest a commanding compassion.

In the vast majority of stories, mentor figures are respected and admired by other characters. They are usually older and often venerable-looking. We're so used to seeing these figures in fiction that perhaps we take their descriptions for granted, but when we step back as readers in order to learn as authors, we can begin to see that there is a reason why these archetypes are normally pictured as old men and women: elderly figures are accepted social templates for wisdom. If they were portrayed as children or adolescents, their authority and empathy would be harder to perceive for us as readers. The 'parent' or 'grandparent' image is a powerful one.



**Even the
darkest
mentors have
to have some
warm
elements.**

Successful authors get us to pay attention to what these figures are saying.

Why?

A mentor archetype is a message source.

Old, wise figures are the channel through which authors' messages are implanted into protagonists.

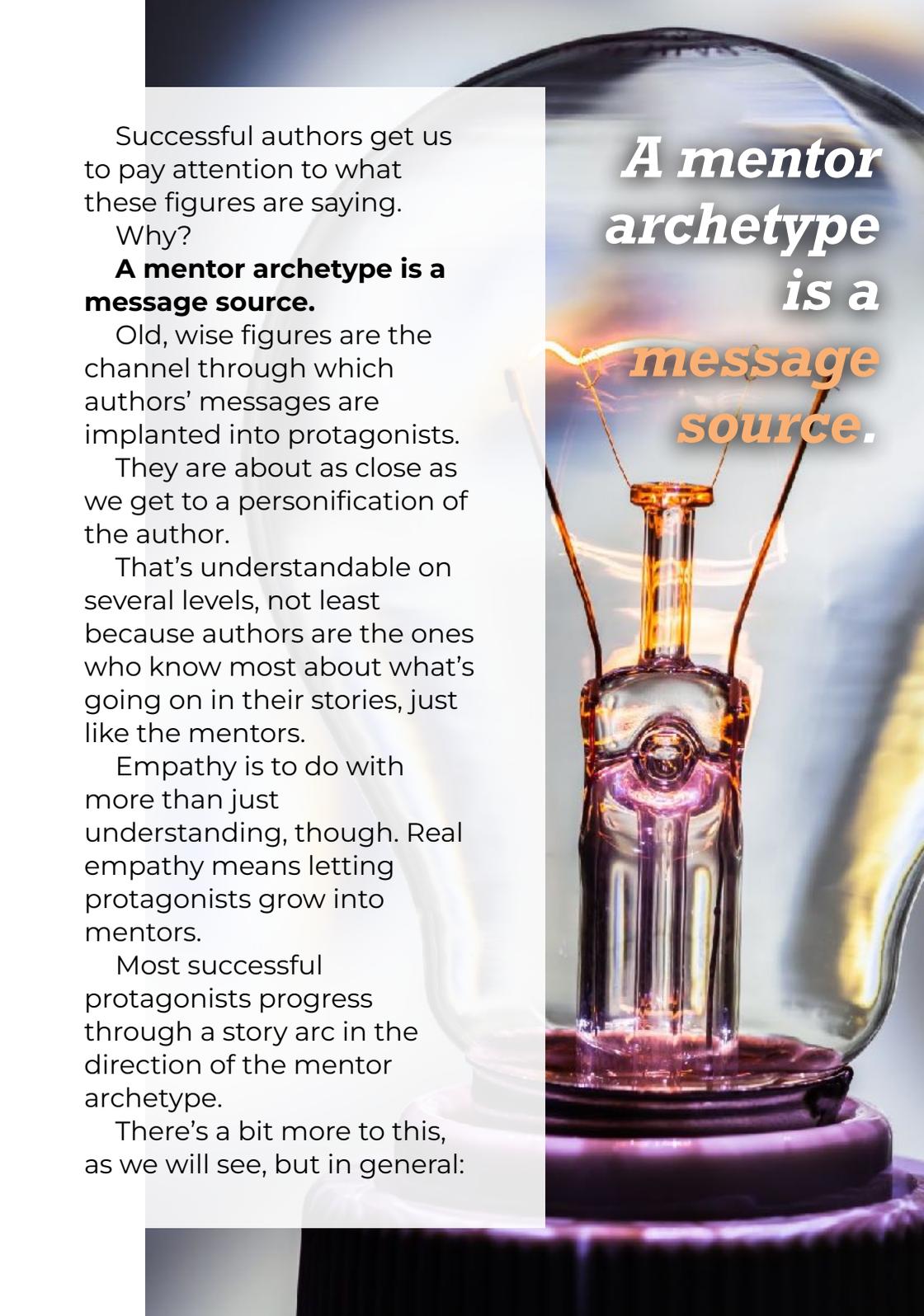
They are about as close as we get to a personification of the author.

That's understandable on several levels, not least because authors are the ones who know most about what's going on in their stories, just like the mentors.

Empathy is to do with more than just understanding, though. Real empathy means letting protagonists grow into mentors.

Most successful protagonists progress through a story arc in the direction of the mentor archetype.

There's a bit more to this, as we will see, but in general:



***A mentor
archetype
is a
message
source.***

Frodo grows to be more like Gandalf.

Luke gradually becomes more like Obi Wan.

Harry Potter becomes a powerful wizard like Dumbledore.

Scout develops empathy like her father Atticus.

And so on.

Protagonist story arcs are in the direction of the message.

Even tragic and ironic protagonists usually end up wiser, though it does them no good: Hamlet, Lear, Othello, Macbeth, and many more, all round off their characters by acknowledging why they have failed in some way.

It's all in the direction of the message.

Protagonist story arcs are in the direction of the message.



Remember, you don't want readers to have to think too much. You want them to receive your message with every turn of every page, and so you should use the devices which have been used for centuries to deliver author messages: namely, different types of vacuums, and the universal figures of antagonists, protagonists and mentors.

Readers spot these things subconsciously in almost the same way that they recognise and read letters and words.

Some authors shy away from the idea of 'preaching' messages at audiences. That's perfectly understandable. But if your story doesn't say anything, it will soon be forgotten. You don't have to talk down at your readers or deliver explicit, didactic messages — in fact, it's better if you don't — but you do have to communicate something.

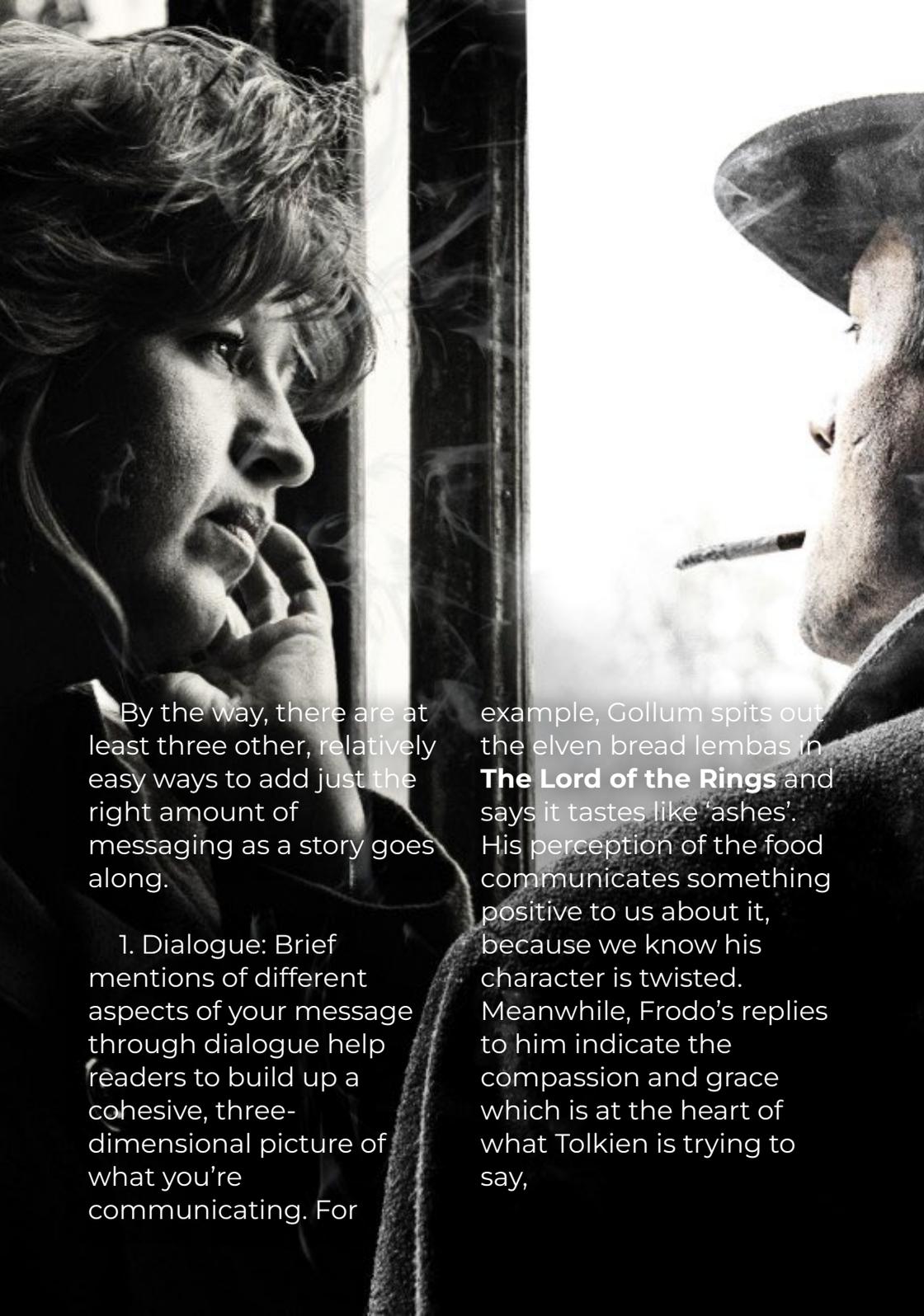
Mentor



**Protagonist
(Attention
Vehicle)**



Antagonist

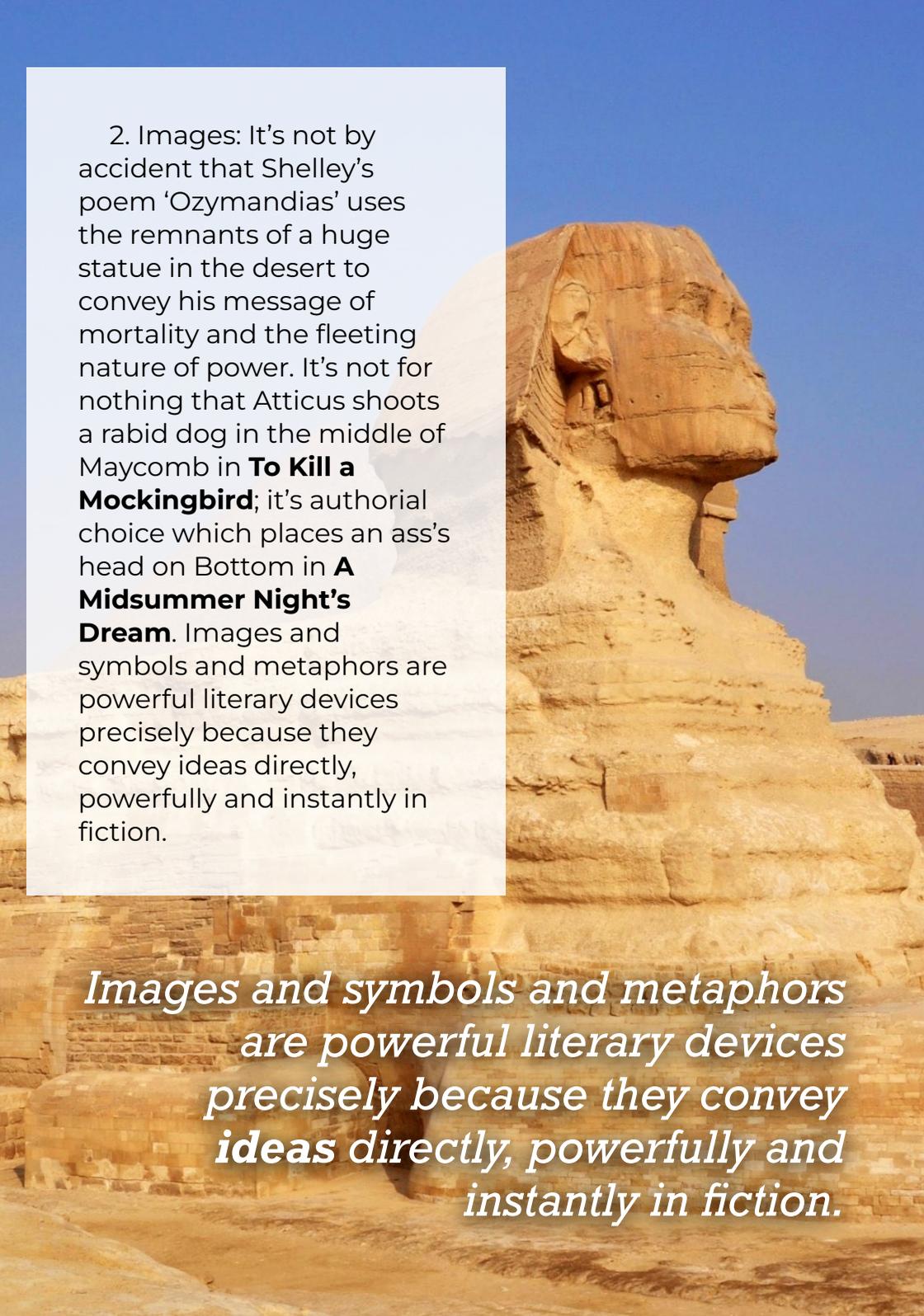


By the way, there are at least three other, relatively easy ways to add just the right amount of messaging as a story goes along.

1. Dialogue: Brief mentions of different aspects of your message through dialogue help readers to build up a cohesive, three-dimensional picture of what you're communicating. For

example, Gollum spits out the elven bread lembas in **The Lord of the Rings** and says it tastes like 'ashes'. His perception of the food communicates something positive to us about it, because we know his character is twisted. Meanwhile, Frodo's replies to him indicate the compassion and grace which is at the heart of what Tolkien is trying to say,

2. Images: It's not by accident that Shelley's poem 'Ozymandias' uses the remnants of a huge statue in the desert to convey his message of mortality and the fleeting nature of power. It's not for nothing that Atticus shoots a rabid dog in the middle of Maycomb in **To Kill a Mockingbird**; it's authorial choice which places an ass's head on Bottom in **A Midsummer Night's Dream**. Images and symbols and metaphors are powerful literary devices precisely because they convey ideas directly, powerfully and instantly in fiction.

A large, weathered stone sphinx in a desert landscape under a clear blue sky. The sphinx is the central focus, carved from light-colored stone and showing signs of age and erosion. The background is a vast, flat desert under a bright, clear sky.

Images and symbols and metaphors are powerful literary devices precisely because they convey ideas directly, powerfully and instantly in fiction.

3. Scene structure: For example, in one chapter of C. S. Lewis's story **The Voyage of the Dawn Treader**, the travellers find an island on which there's a pond which can turn anything into gold. As they fight over its ownership, they dramatically discover that it can transmute flesh into gold too. The island's name is changed from Goldwater to Deathwater as the characters come to their senses — and Lewis's message about spiritual maturity is told in miniature.

Course Exercise # 14:

Is there a scene in your fiction which conveys your message 'in miniature'?

Start with an image or metaphor and build a scene around it.

Is your message being transmitted on all these channels, through archetypes, dialogue, images, structure and more?

Readers want to subconsciously feel that authors know what they're doing.

Mentor archetypes are great at conveying that positively.

However, even with i) a vulnerable protagonist acting as a vehicle, ii) a vacuum drawing us into the story, and iii) a guide demonstrating empathy and competence, we still don't necessarily have a guaranteed success on our hands.

Readers feeling more comfortable and even affectionate does not secure the full emotional commitment we're going to need to deliver our message.

What are readers looking for next? That's our next lesson.

Protagonist (Attention Vehicle)



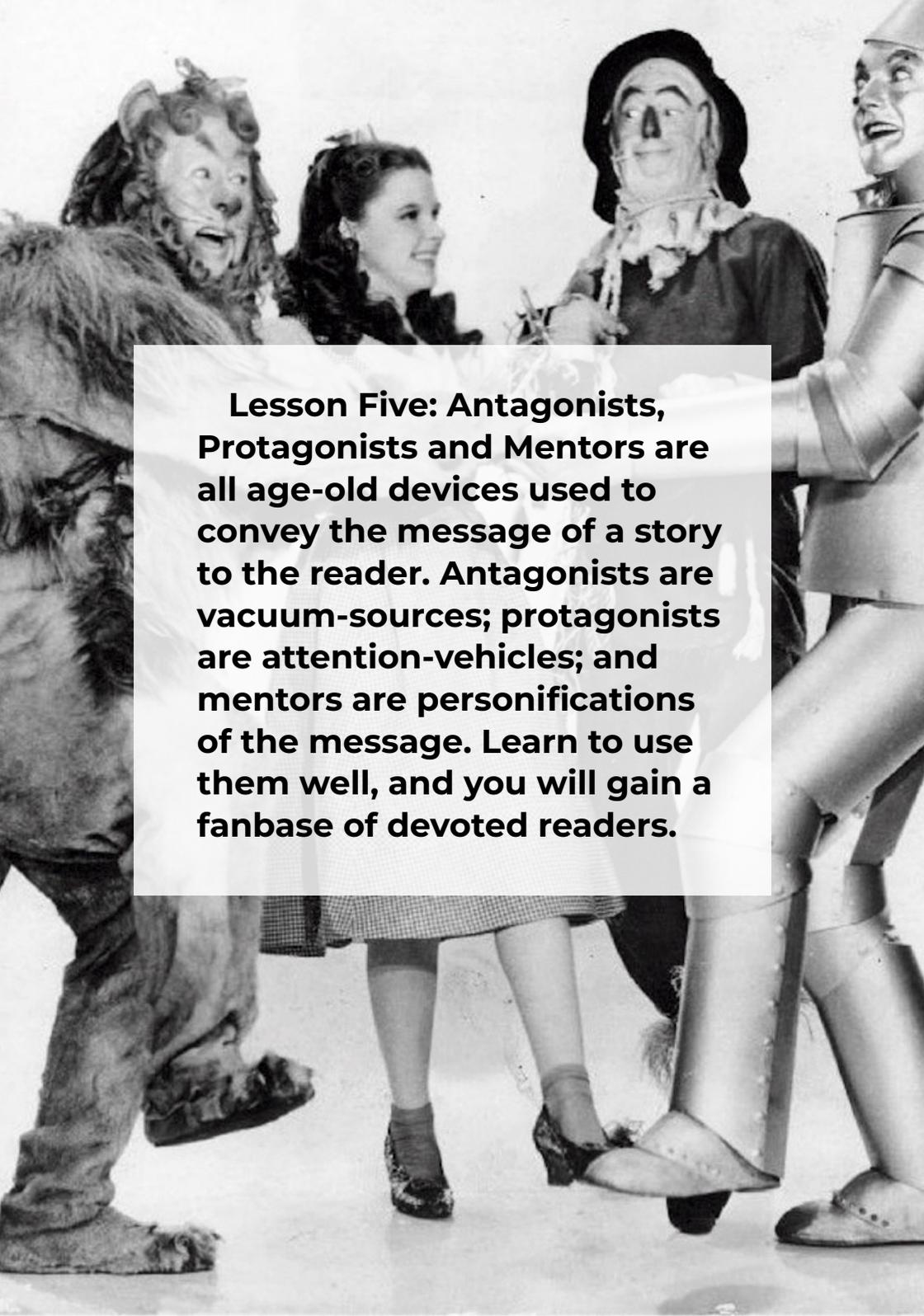
Mentor



Vacuums drawing in reader attention

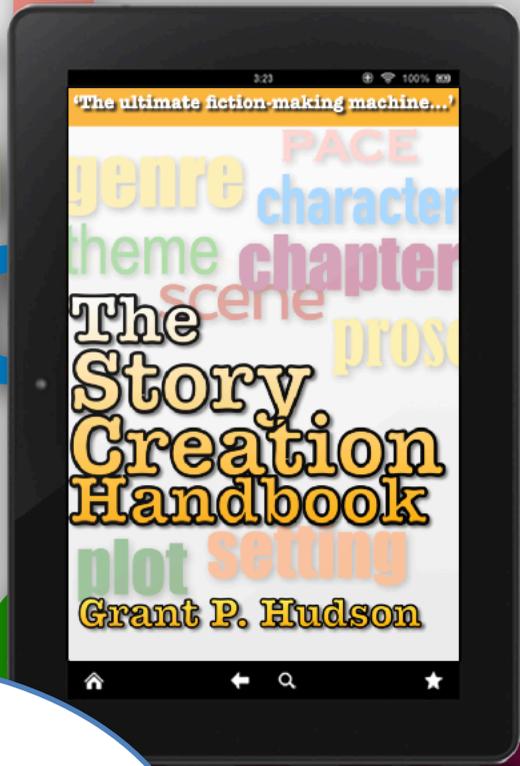


Antagonist creating vacuums



Lesson Five: Antagonists, Protagonists and Mentors are all age-old devices used to convey the message of a story to the reader. Antagonists are vacuum-sources; protagonists are attention-vehicles; and mentors are personifications of the message. Learn to use them well, and you will gain a fanbase of devoted readers.

‘The ultimate fiction-making machine...’

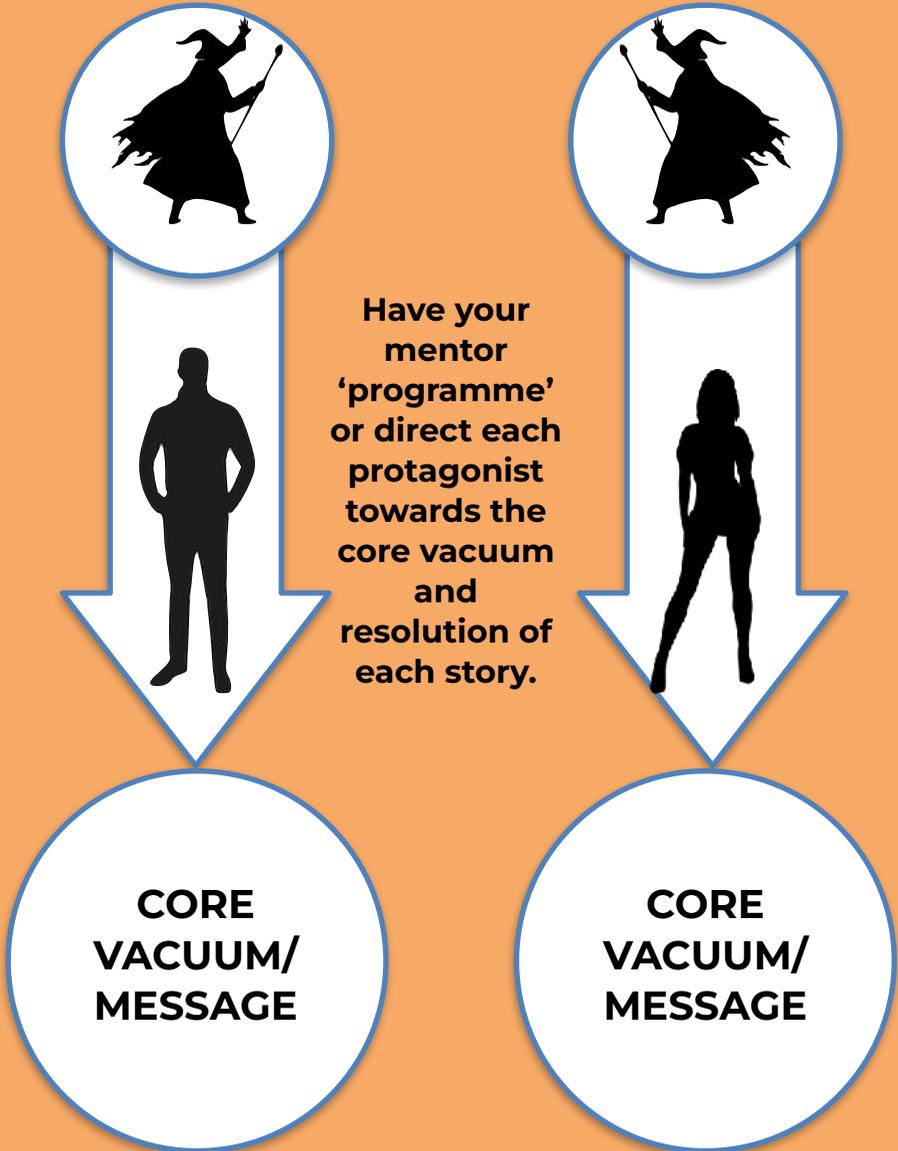


If you haven't yet done so, [DOWNLOAD YOUR COPY](#) of The Story Creation Handbook for use in prompting stories for exercises.

PACE
genre
theme
plot
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prose

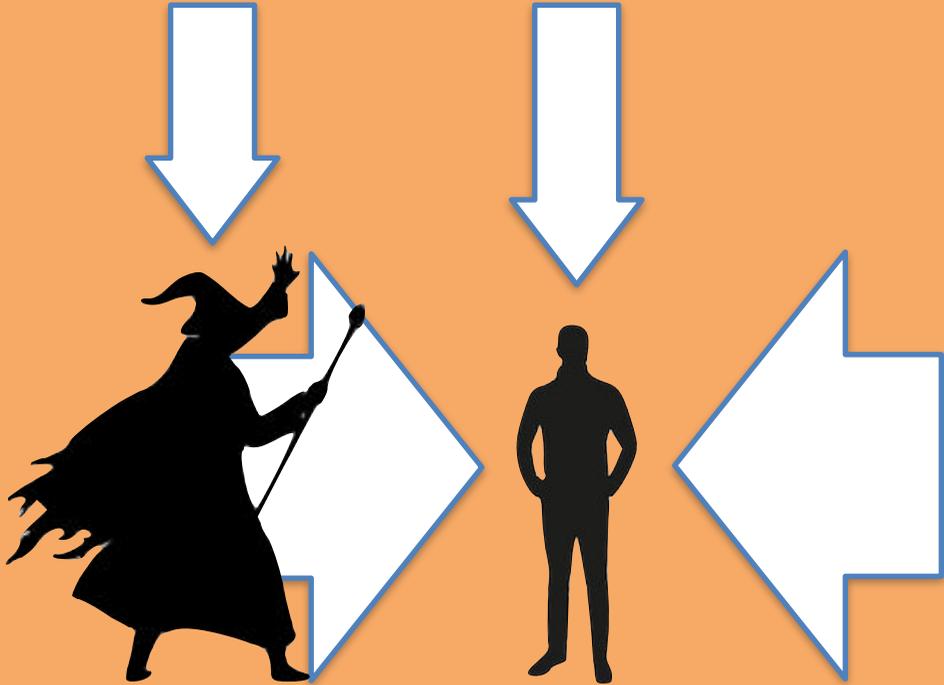
Lesson Five Exercise: INTRODUCING ARCHETYPES

Embody your message in a mentor figure in a story (whether or not that figure appears directly in the tale).



The Mentor (the personification of the Author's Message)

The Protagonist (acts as an Attention Vehicle)

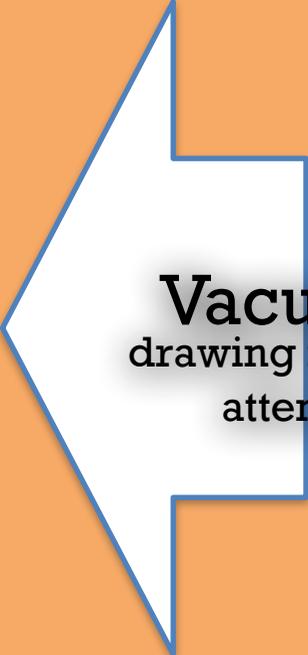


Mentor

Protagonist

Have the Mentor direct the Protagonist towards the message.

Include an Antagonist who is the source of most of the vacuums within a story.



Vacuums
drawing in reader
attention



Antagonist
creating vacuums

The resolution of your story will involve either the Protagonist overcoming the Antagonist (an Epic or Comic/Romantic story) or failing to do so (Tragic or Ironic story).

**Your next
module:**

**BECOME A
PROFESSIONAL
AUTHOR
COURSE
PART ONE:
WRITE STORIES THAT WORK**

Lesson Six:
The Laws of Story Motion

Grant P Hudson