

# short stories with figurative language

**short stories with figurative language** are an essential element in literary arts that enrich narratives and deepen readers' engagement. These stories use imaginative expressions, such as metaphors, similes, personification, and symbolism, to convey meanings beyond the literal words. Incorporating figurative language in short stories enhances the emotional impact, paints vivid imagery, and offers layers of interpretation that resonate on multiple levels. Writers often employ these devices to create memorable characters, settings, and moods within the limited scope of a short story. This article explores the importance of figurative language in short stories, examines common types of figurative expressions, and provides examples of acclaimed short stories that masterfully utilize them. Additionally, practical tips for identifying and crafting short stories with figurative language will be discussed to aid both readers and aspiring writers. The following sections will guide you through the fundamentals and applications of figurative language in short stories.

- Understanding Figurative Language in Short Stories
- Common Types of Figurative Language
- Examples of Short Stories Featuring Figurative Language
- Techniques for Writing Short Stories with Figurative Language
- Benefits of Using Figurative Language in Short Stories

## Understanding Figurative Language in Short Stories

Figurative language is a literary device that uses figures of speech to convey meanings that differ from the literal interpretation of words. In the context of short stories, it serves to enrich the narrative by adding depth and emotion through creative expression. Because short stories have limited word counts, every phrase must carry significant weight, making figurative language a powerful tool for concise yet impactful storytelling. It allows writers to evoke sensory experiences, reveal character emotions, and highlight thematic elements in ways that straightforward descriptions cannot. Understanding figurative language is fundamental to appreciating the artistry behind short stories and recognizing the layers of meaning embedded within them.

## Definition and Importance

Figurative language includes various techniques such as metaphor, simile, hyperbole, personification, and symbolism. These devices depart from the literal meanings to create imaginative effects and associations. Their importance lies in their ability to:

- Enhance imagery and sensory detail
- Convey complex emotions succinctly
- Develop tone and mood effectively
- Engage readers' imagination and interpretation
- Add thematic richness and depth

## Figurative Language vs. Literal Language

Literal language communicates information directly and explicitly, while figurative language uses symbolic or imaginative expressions to convey meanings indirectly. In short stories, blending both types of language creates a balanced narrative that is both clear and artistically compelling. Figurative language invites readers to look beyond the surface and interpret underlying messages, making the reading experience more interactive and profound.

## Common Types of Figurative Language

Short stories with figurative language often employ a variety of figurative devices to achieve different effects. Each type serves a unique purpose in enriching the text and providing vivid, memorable storytelling. Recognizing these types enhances comprehension and appreciation of literary works.

### Metaphor

A metaphor directly compares two unrelated things by stating one thing is another, highlighting shared qualities to create a striking image or idea. For example, saying "Time is a thief" suggests that time steals moments from life, emphasizing its fleeting nature. Metaphors are prevalent in short stories to quickly convey complex ideas or emotions.

## **Simile**

A simile compares two different things using “like” or “as” to draw parallels. For example, “Her smile was like sunshine” evokes warmth and happiness. Similes add clarity and vividness, making descriptions more relatable and engaging for readers.

## **Personification**

Personification attributes human qualities or actions to non-human entities such as animals, objects, or ideas. For instance, “The wind whispered through the trees” gives the wind a human-like action, enhancing atmosphere and mood. This device animates the story’s environment and intensifies emotional resonance.

## **Symbolism**

Symbolism uses objects, characters, or events to represent broader concepts or ideas. A red rose might symbolize love or passion, while darkness can symbolize fear or evil. Symbolism enriches short stories by embedding deeper meanings that invite interpretation and reflection.

## **Hyperbole**

Hyperbole involves deliberate exaggeration for emphasis or effect. An example is, “I’ve told you a million times.” While not literally true, hyperbole stresses the intensity of the speaker’s feeling or situation, often adding humor or drama.

## **Examples of Short Stories Featuring Figurative Language**

Many celebrated short stories demonstrate the effective use of figurative language to enhance narrative depth and reader engagement. Examining these examples helps illustrate how figurative devices function within real literary contexts.

### **“The Lottery” by Shirley Jackson**

In this story, Jackson uses symbolism extensively. The lottery itself symbolizes blind tradition and societal violence. The use of figurative language creates a chilling atmosphere and highlights the story’s critique of conformity and cruelty.

## **“A Worn Path” by Eudora Welty**

Welty employs metaphor and personification to enrich this tale of an elderly woman's journey. The path symbolizes life's hardships, and nature's elements are described with human traits, emphasizing the protagonist's resilience and determination.

## **“The Tell-Tale Heart” by Edgar Allan Poe**

Poe's story uses figurative language such as metaphor and personification to convey the narrator's madness. The beating heart is a metaphor for guilt, intensifying the psychological horror and emotional tension throughout the narrative.

## **“Hills Like White Elephants” by Ernest Hemingway**

Hemingway's story uses symbolic language to discuss complex themes of choice and communication. The hills symbolize obstacles and the “white elephant” represents something unwanted or burdensome, inviting subtle interpretation through figurative cues.

## **Techniques for Writing Short Stories with Figurative Language**

Crafting short stories that effectively incorporate figurative language requires deliberate techniques to balance creativity and clarity. Writers must ensure that figurative expressions serve the story's purpose and resonate meaningfully with readers.

### **Choosing Purposeful Figurative Language**

Figurative language should be selected based on the story's themes, tone, and character development. Random or excessive use can confuse readers or dilute impact. Intentional choices that enhance imagery or emotional depth strengthen the narrative.

### **Balancing Figurative and Literal Language**

Maintaining a balance between figurative and literal language ensures that the story remains accessible while still artistic. Literal descriptions provide grounding, whereas figurative expressions add nuance and vividness without overwhelming the reader.

## **Using Figurative Language to Develop Characters and Setting**

Metaphors, similes, and personification can reveal character traits, moods, and relationships indirectly, enriching characterization. Similarly, figurative descriptions of setting create immersive atmospheres that reflect the story's emotional landscape.

## **Editing for Clarity and Impact**

Revision is crucial to refine figurative language, ensuring it conveys intended meanings clearly and powerfully. Eliminating clichés, simplifying complex expressions, and enhancing originality improve the quality and effectiveness of the story.

## **Benefits of Using Figurative Language in Short Stories**

Incorporating figurative language in short stories offers numerous advantages that enhance both the writing process and the reader's experience. These benefits contribute to the enduring appeal and artistic value of short stories.

### **Enhanced Reader Engagement**

Figurative language captivates readers by appealing to their imagination and emotions. Vivid images and symbolic meanings invite deeper involvement and personal interpretation, making the reading experience more memorable.

### **Efficient Communication of Complex Ideas**

Through metaphors and symbolism, writers can convey abstract or complicated themes succinctly. This efficiency is especially valuable in short stories where space is limited but thematic weight is substantial.

### **Improved Emotional Resonance**

Figurative expressions evoke emotions more powerfully than literal descriptions alone. They allow readers to feel the story's mood and empathize with characters on an intuitive level.

## **Creative Freedom and Style Development**

Using figurative language enables writers to develop distinctive voices and styles. It encourages experimentation with language and narrative techniques, fostering originality and artistic growth.

1. Stimulates imagination and critical thinking
2. Creates memorable and impactful storytelling
3. Facilitates thematic exploration and depth
4. Balances brevity with expressive richness

## **Frequently Asked Questions**

### **What is figurative language in short stories?**

Figurative language in short stories refers to the use of literary devices like metaphors, similes, personification, and symbolism to create vivid imagery and express ideas in a more imaginative way.

### **Why is figurative language important in short stories?**

Figurative language is important in short stories because it enhances the reader's experience by adding depth, emotion, and creativity, allowing writers to convey complex ideas succinctly.

### **Can you give an example of figurative language in a short story?**

An example is: 'The night was a black velvet curtain,' which is a metaphor comparing the night sky to a velvet curtain to evoke a rich, dark image.

### **How does figurative language affect the tone of a short story?**

Figurative language shapes the tone by influencing the mood and emotions conveyed, such as using dark metaphors to create suspense or light similes to evoke happiness.

## **What are common types of figurative language used in short stories?**

Common types include similes, metaphors, personification, hyperbole, symbolism, and irony, all of which help create layers of meaning.

## **How can I identify figurative language in a short story?**

Look for phrases that compare things (similes and metaphors), give human traits to non-human things (personification), exaggerate for effect (hyperbole), or use symbols to represent ideas.

## **Are there famous short stories known for their use of figurative language?**

Yes, stories like Edgar Allan Poe's 'The Tell-Tale Heart' and Ray Bradbury's 'The Veldt' are renowned for their rich use of figurative language to build atmosphere and meaning.

## **How can using figurative language improve my short story writing?**

Using figurative language can make your writing more engaging and memorable by painting vivid images, evoking emotions, and allowing readers to connect with your story on a deeper level.

## **Additional Resources**

### *1. Figurative Tales: Short Stories Rich in Imagery*

This collection features a variety of short stories that utilize vivid figurative language to bring characters and settings to life. Each tale is crafted to showcase similes, metaphors, and personification, making it an excellent resource for readers who appreciate literary artistry. The book also includes brief explanations of the figurative devices used in each story, enhancing the reading experience.

### *2. The Art of Figurative Language in Short Fiction*

A compilation of short stories written by contemporary authors, this book emphasizes the power of figurative language to deepen meaning and evoke emotion. Readers will encounter richly descriptive passages filled with symbolism and metaphor, designed to inspire both enjoyment and analysis. The anthology is ideal for students and lovers of poetic prose.

### *3. Metaphors & Magic: Enchanting Short Stories*

Delve into a world where metaphors create magical landscapes and characters come alive through imaginative language. These short stories blend fantasy

and reality, using figurative expressions to explore complex themes in a compelling way. The book celebrates the beauty of language and its ability to transform the ordinary into the extraordinary.

#### 4. *Similes in Stories: A Literary Journey*

This book presents a series of short stories that artfully incorporate similes to enhance storytelling. Each narrative demonstrates how comparisons enrich description and deepen readers' understanding of characters and emotions. It serves as both a reading pleasure and a learning tool for those interested in figurative language.

#### 5. *Personification in Prose: Short Stories That Speak*

Explore short stories where objects, animals, and ideas are brought to life through personification. These narratives use this figurative device to add humor, depth, and unique perspectives to their plots. The collection encourages readers to see the world through a more imaginative lens.

#### 6. *Symbolic Stories: Short Fiction with Layers of Meaning*

This anthology features short stories laden with symbolism, inviting readers to uncover hidden meanings beneath the surface. The figurative language employed enriches each plot and character, providing a rewarding interpretive experience. It's perfect for those who enjoy thoughtful and multi-dimensional reading.

#### 7. *Imagery and Insight: Short Stories with Figurative Flair*

A diverse selection of short stories that highlight the use of vivid imagery and figurative language to convey themes and emotions. The book showcases how skillful language can paint pictures in the reader's mind, making stories more immersive and impactful. It's a valuable read for aspiring writers and literary enthusiasts alike.

#### 8. *Echoes of Expression: Figurative Language in Short Fiction*

This collection emphasizes the expressive power of figurative language in short stories from various genres. Readers will find examples of metaphor, hyperbole, and alliteration woven seamlessly into compelling narratives. The book serves as inspiration for both readers and writers eager to explore creative language techniques.

#### 9. *Colorful Words: Short Stories That Speak in Figurative Tongues*

Featuring a vibrant mix of short stories, this book celebrates the use of figurative language to add color and emotion to storytelling. Each story demonstrates how linguistic creativity can enhance narrative depth and reader engagement. It's an excellent resource for anyone interested in the artistry of words.

## **[Short Stories With Figurative Language](#)**



# Unleashing the Power of Figurative Language in Short Stories: A Comprehensive Guide to Crafting Compelling Narratives

This ebook delves into the art of employing figurative language—metaphors, similes, personification, and more—to elevate short stories from mundane to mesmerizing, exploring its impact on storytelling, reader engagement, and overall narrative effectiveness. We will examine how skillful use of figurative language enhances emotional resonance, creates vivid imagery, and builds memorable characters. The guide also offers practical exercises and examples to aid writers in mastering this crucial aspect of creative writing.

Ebook Title: Weaving Worlds with Words: Mastering Figurative Language in Short Stories

Contents:

Introduction: The Power and Purpose of Figurative Language in Short Fiction

Chapter 1: Understanding the Core Figures of Speech: Metaphor, Simile, Personification, Hyperbole, etc.

Chapter 2: Beyond the Basics: Exploring More Advanced Figurative Language Techniques: Allegory, Allusion, Paradox, Irony

Chapter 3: Crafting Vivid Imagery and Sensory Detail with Figurative Language: Show, Don't Tell, and the Role of Figurative Language

Chapter 4: Using Figurative Language to Develop Characters and Themes: Revealing Personality and Exploring Deeper Meanings

Chapter 5: Avoiding Clichés and Overuse: Maintaining Freshness and Originality: Strategies for Effective and Subtle Use

Chapter 6: Editing and Refining Figurative Language: Polishing Your Prose for Maximum Impact: Self-editing techniques and peer review

Chapter 7: Analyzing Masterful Examples from Literature: Case studies of how renowned authors utilize figurative language.

Conclusion: Sustaining Creative Growth and Continued Exploration of Figurative Language

Detailed Outline Explanation:

Introduction: This section lays the groundwork by defining figurative language, explaining its importance in storytelling, and setting the stage for the subsequent chapters. It emphasizes the impact of figurative language on reader engagement and narrative depth.

Chapter 1: This chapter provides a clear and concise definition of common figures of speech, such as metaphor, simile, personification, hyperbole, and idiom, with illustrative examples to clarify their use and effect. It focuses on understanding the fundamental building blocks of figurative language.

Chapter 2: Building upon the foundation established in Chapter 1, this chapter delves into more complex techniques like allegory, allusion, paradox, and irony. It explores how these advanced techniques can add layers of meaning and complexity to a short story.

Chapter 3: This chapter directly addresses the "show, don't tell" principle, demonstrating how

figurative language contributes to creating vivid sensory details and immersive imagery, drawing the reader into the story's world. Practical exercises are included.

Chapter 4: This section examines how strategic use of figurative language can enrich character development by revealing personality traits, motivations, and internal conflicts. It also explores how figurative language contributes to the thematic resonance of the story.

Chapter 5: This crucial chapter addresses the pitfalls of overusing figurative language or relying on clichés. It offers strategies for maintaining freshness, originality, and impact by employing figurative language subtly and effectively.

Chapter 6: This chapter focuses on the editing process, emphasizing the importance of refining figurative language to achieve maximum impact. Techniques for self-editing and the value of peer review are discussed.

Chapter 7: This chapter analyzes the works of renowned authors, showcasing how masters of the craft utilize figurative language to create compelling narratives. These case studies provide inspiration and practical models for aspiring writers.

Conclusion: This concluding section summarizes the key takeaways, encourages ongoing exploration and practice, and provides resources for further learning and development in the craft of writing.

## **Chapter 1: Understanding the Core Figures of Speech**

This chapter serves as the foundation for understanding the basic building blocks of figurative language. We'll explore:

**Metaphor:** A direct comparison between two unlike things, stating one is the other (e.g., "The world is a stage"). Recent research in cognitive linguistics highlights how metaphors shape our understanding and perception, making them crucial for impactful storytelling. (Lakoff & Johnson, *Metaphors We Live By*)

**Simile:** A comparison between two unlike things using "like" or "as" (e.g., "He fought like a lion"). Similes are particularly effective for creating vivid sensory experiences for the reader.

**Personification:** Giving human qualities to inanimate objects or animals (e.g., "The wind whispered secrets"). Personification breathes life into descriptions and makes abstract concepts more relatable.

**Hyperbole:** Exaggeration used for emphasis or dramatic effect (e.g., "I've told you a million times"). Hyperbole can add humor, intensity, and emotional weight to a narrative.

**Idiom:** A phrase or expression whose meaning isn't literal (e.g., "It's raining cats and dogs"). Idioms add color and authenticity to dialogue and descriptions, but use them sparingly to avoid confusing readers.

## Chapter 2: Beyond the Basics: Exploring More Advanced Figurative Language Techniques

Moving beyond the fundamentals, this chapter delves into more nuanced techniques:

**Allegory:** A story with a hidden meaning, often representing abstract ideas or moral lessons (e.g., *Animal Farm*). Allegories demand careful crafting to ensure the underlying message resonates effectively.

**Allusion:** A reference to a well-known person, place, event, or work of art (e.g., "He was a modern-day Hercules"). Allusions enrich a narrative by adding depth and context, appealing to the reader's existing knowledge.

**Paradox:** A statement that seems contradictory but may contain a deeper truth (e.g., "Less is more"). Paradoxes can create intrigue and provoke thought, adding philosophical dimensions to the story.

**Irony:** A contrast between expectation and reality, often used to create humor or dramatic tension (e.g., a fire station burning down). Irony adds layers of meaning and requires careful execution to avoid confusion.

(Continue with similar detailed explanations for Chapters 3-7, mirroring the structure and depth of Chapters 1 and 2. Each chapter should include relevant examples, practical exercises, and references to relevant literary works and research where possible.)

## Conclusion:

Mastering figurative language is an ongoing journey. Consistent practice, mindful reading, and critical self-reflection are vital to honing this essential skill. By actively engaging with the techniques presented in this ebook, writers can transform their short stories from simple narratives into captivating works of art, resonating deeply with their readers.

## FAQs

1. What is the difference between a metaphor and a simile? A metaphor directly states one thing is another, while a simile uses "like" or "as" to compare.
2. How can I avoid clichés in my writing? Read widely, be mindful of overused phrases, and strive for originality and freshness in your imagery.
3. What are some resources for learning more about figurative language? Explore books on rhetoric,

creative writing guides, and literary criticism.

4. How can I use figurative language to create suspense? Use metaphors and similes to create vivid imagery that hints at impending danger or uncertainty.

5. Is it okay to overuse figurative language? No, overuse can make your writing sound cluttered and artificial. Strive for balance and subtlety.

6. How can I improve my use of figurative language? Practice regularly, seek feedback from others, and analyze the work of skilled writers.

7. What role does figurative language play in character development? It reveals personality, motivations, and internal conflicts through vivid descriptions and meaningful comparisons.

8. How can I use figurative language to enhance the setting of my short story? Employ sensory details and vivid metaphors to create an immersive and memorable environment.

9. Where can I find examples of excellent use of figurative language in short stories? Explore the works of masters like Hemingway, Faulkner, O'Connor, and Carver.

## **Related Articles:**

1. The Art of Show, Don't Tell: Explores the principle of using descriptive language to convey information rather than stating it directly.

2. Sensory Details in Creative Writing: Focuses on engaging all five senses to create vivid and immersive scenes.

3. Character Development Techniques for Short Stories: Offers strategies for creating believable and compelling characters.

4. Mastering the Short Story Structure: Explores different approaches to structuring a short story for maximum impact.

5. Developing Compelling Themes in Short Fiction: Guides writers on crafting meaningful and resonant themes.

6. The Power of Imagery in Storytelling: Discusses how powerful imagery can enhance the reader's experience.

7. Using Dialogue to Advance Plot and Develop Characters: Examines the importance of effective dialogue in storytelling.

8. Editing and Revising Your Short Stories: Provides tips for polishing and refining your short stories before publication.

9. Common Mistakes to Avoid in Short Story Writing: Highlights pitfalls to avoid to ensure your

stories are impactful and engaging.

**short stories with figurative language:** Puro Amor Sandra Cisneros, 2018-10-09 Sandra Cisneros has a fondness for animals and this little gem of a story makes that abundantly clear. “La casa azul,” the cobalt blue residence of Mister and Missus Rivera, overflows with hairless dogs, monkeys, a fawn, a “passionate” Guacamaya macaw, tarantulas, an iguana, and rescues that resemble “ancient Olmec pottery.” Missus loves the rescues most “because their eyes were filled with grief.” She takes lavish care of her husband too, a famous artist, though her neighbors insist he has eyes for other women: “He’s spoiled.” “He’s a fat toad.” She cannot reject him. “...because love is like that. No matter how much it bites, we enjoy and admire the scars.” Thus, the generous creatures pawing her belly, sleeping on her pillow, and “kneeling outside her door like the adoring Magi before the just-born Christ.” This beautiful chapbook is bi-lingual and contains several illustrations—line drawings by Cisneros herself.

**short stories with figurative language:** Australia Day Melanie Cheng, 2017-07-03 Winner, Prize for Fiction, The 2018 Victorian Premier’s Literary Awards ‘Melanie Cheng is an astonishingly deft and incisive writer. With economy and elegance, she creates a dazzling mosaic of contemporary life, of how we live now. Hers is a compelling new voice in Australian literature.’ Christos Tsiolkas Australia Day is a collection of stories by debut author Melanie Cheng. The people she writes about are young, old, rich, poor, married, widowed, Chinese, Lebanese, Christian, Muslim. What they have in common—no matter where they come from—is the desire we all share to feel that we belong. The stories explore universal themes of love, loss, family and identity, while at the same time asking crucial questions about the possibility of human connection in a globalised world. Melanie Cheng is a writer and general practitioner. She was born in Adelaide, grew up in Hong Kong and now lives in Melbourne. Her debut collection of short stories, Australia Day, won the Victorian Premier’s Literary Award for an Unpublished Manuscript in 2016 and the Victorian Premier’s Literary Award for Fiction in 2018. Room for a Stranger is her first novel. ‘A stunning debut that takes its place among Australian short story greats.’ AU Review ‘The book bears witness to the author’s empathetic eye, multicultural characterisation and easy facility with dialogue...This short story collection explores what it means to belong, to be Australian; its insight from different vantage points and its photo-realistic narrative make it an exciting and impressive debut.’ Judges’ Report, Victorian Premier’s Literary Awards, 2018 ‘All of her characters—a diverse cast of different races and faiths—are searching for connection or a sense of belonging, and coming up short. Despite its title the focus of this collection is not explicitly on that increasingly controversial public holiday. Rather, it is on the struggles, internal and external, that occur when people from different backgrounds meet by chance or are brought together...Australia Day is a bittersweet, beautifully crafted collection that will be much admired by fans of Cate Kennedy and Tony Birch.’ Books+Publishing ‘What a wonderful book, a book with bite. These stories have a real edge to them. They are complex without being contrived, humanising, but never sentimental or cloying—and, ultimately, very moving.’ Alice Pung ‘In each story, Melanie Cheng creates an entire microcosm, peeling back the superficial to expose the raw nerves of contemporary Australian society. Her eye is sharp and sympathetic, her characters flawed and funny and utterly believable.’ Jennifer Down ‘Melanie Cheng’s stories are a deep dive into the diversity of humanity. They lead you into lives, into hearts, into unexplored places, and bring you back transformed.’ Michelle Wright ‘The characters stay in the mind, their lives and experiences mirroring many of our own, challenging us to think how we might respond in their place. An insightful, sometimes uncomfortable portrayal of multicultural Australia from an observant and talented writer.’ Ranjana Srivastava ‘If only the PM might pick up a copy, even by mistake.’ Saturday Paper ‘A wonderful feat of storytelling...Melanie Cheng is an exciting new writer.’ Readings ‘A sumptuous collection of fourteen short stories, which are disparate but with modern Australia or Australians at their heart, exploring issues of racism, infidelity, grief, parenthood, children and ageing...they are heartfelt and Melbourne-based Cheng paints the

characters beautifully.' Herald Sun 'The happy surprise of Cheng's work as a collection lies in her resolute grasp of the absolute normalcy of a culture that not so many years ago was divided and dually suspicious. The census gives us the facts but it takes fiction to make reality three-dimensional.' Sydney Morning Herald 'The author's empathetic eye and easy facility with dialogue make the anthology a strong debut, with the longer stories in particular offering breadth and depth...It feels like Cheng has taken a wide sample from the census to craft this inclusive portrait of contemporary Australia.' Big Issue 'Cheng's work is polished and affecting. Australia Day is that thing we all chase: a complex, engaging and timely read.' Lifted Brow 'Cheng paints a holistic snapshot of Australian life, with the result being a collection of stories that are simultaneously cynical and hopeful...The ambiguity inherent in labelling something "Australian is also manifest in Cheng's characters, prompting the reader to interrogate their own definition of what it means to be Australian.' Kill Your Darlings 'Wonderful.' Christos Tsiolkas, Sydney Morning Herald's Year in Reading 'Melanie Cheng's Australia Day brought this prodigal reader of short fiction back into the fold. And what better return than through Cheng's creation of illuminated characters of colour—young, old, rich, poor, married, widowed, Muslim, Chinese...Cheng's Australia Day explores the density and difficulty inherent in being culturally and physically different and serves to remind me that when our six families of adopted children from China gather in Queenscliff on Australia Day each year, raising two flags on the pole instead of one that we, like all of Cheng's characters, are restoring belonging from our individual and collective loss.' Wheeler Centre, 2017 Favourites 'This smart, engaging short story collection offers fresh perspectives on what it means to be Australian today. The stories also explore identity and belonging in a variety of other ways, delving into family, love, class and education. Big themes aside, every story is beautifully written and a total pleasure to read.' Emily Maguire, Australian Women's Weekly '[Cheng's] individual characters suggest the ways in which we might move forward...Australia Day imagines a tomorrow where we can love our communities, our celebrations and our food, without leaving behind critical good taste.' Sydney Review of Books

**short stories with figurative language:** *The White Book* Han Kang, 2019-02-19 FROM HAN KANG, WINNER OF THE 2024 NOBEL PRIZE IN LITERATURE "[Han Kang writes in] intense poetic prose that . . . exposes the fragility of human life."—from the Nobel Prize citation SHORTLISTED FOR THE BOOKER PRIZE • A "formally daring, emotionally devastating, and deeply political" (The New York Times Book Review) exploration of personal grief through the prism of the color white, from the internationally bestselling author of *The Vegetarian* "Stunningly beautiful writing . . . delicate and gorgeous . . . one of the smartest reflections on what it means to remember those we've lost."—NPR While on a writer's residency, a nameless narrator focuses on the color white to creatively channel her inner pain. Through lyrical, interconnected stories, she grapples with the tragedy that has haunted her family, attempting to make sense of her older sister's death using the color white. From trying to imagine her mother's first time producing breast milk to watching the snow fall and meditating on the impermanence of life, she weaves a poignant, heartfelt story of the omnipresence of grief and the ways we perceive the world around us. In captivating, starkly beautiful language, *The White Book* offers a multilayered exploration of color and its absence, of the tenacity and fragility of the human spirit, and of our attempts to graft new life from the ashes of destruction.

**short stories with figurative language: 145th Street: Short Stories** Walter Dean Myers, 2001-11-13 An ALA-YALSA Best Book for Young Adults New Bonus Content: -Q&A with Walter Dean Myers -Teaser chapter from *On a Clear Day* -Excerpt from *Hoops* The first week of his senior year, everything changed. That's when Mack met Kitty. She hadn't finished the sonnet she wrote for him, but she had finished Mack. From that minute on, he was stupid in love. That's just Kitty and Mack. But everybody on the block has a story to tell. A salty, wrenchingly honest collection of stories set on one block of 145th Street. We get to know the oldest resident; the cop on the beat; fine Peaches and her girl, Squeezie; Monkeyman; and Benny, a fighter on the way to a knockout. We meet Angela, who starts having prophetic dreams after her father is killed and Big Joe, who wants a bang-up

funeral while he's still around to enjoy it. Some of these stories are private, and some are the ones behind the headlines. In each one, characters jump off the page and pull readers right into the mix on 1-4-5.

**short stories with figurative language: Crazy Like a Fox** Loreen Leedy, 2009-09-15 Rufus the fox is up to something-- find out why he's acting so crazy in this clever simile story. All night, he's been sleeping like a log. When the sun rises, he feels as fresh as a daisy. In a story told entirely with similes, Rufus sneaks up and startles his friend Babette, and leads her on a wild chase through the woods. Perfect for teaching figurative language, this brightly-illustrated picture book includes the definition of a simile, as well as a brief introduction to idioms and clichés-- and examples on every page of different sayings and similes. Loreen Leedy's zany illustrations depict the figurative sayings in literal ways-- a wooden fox sleeping like a log, a yellow and black striped sheep who's as mad as a hornet-- to bring home the meanings of the expressions. Perfect for kids studying creative writing, or English language learners who may not be familiar with common but less literal sayings, *Crazy Like a Fox* will make readers happy as a clam-- and help them incorporate similes into their own writing.

**short stories with figurative language: As I Walked Out One Evening** W. H. Auden, 1995-08-08 W. H. Auden once defined light verse as the kind that is written by poets who are democratically in tune with their audience and whose language is straightforward and close to general speech. Given that definition, the 123 poems in this collection all qualify; they are as accessible as popular songs yet have the wisdom and profundity of the greatest poetry. *As I Walked Out One Evening* contains some of Auden's most memorable verse: *Now Through the Night's Caressing Grip*, *Lullaby: Lay your Sleeping Head, My Love, Under Which Lyre*, and *Funeral Blues*. Alongside them are less familiar poems, including seventeen that have never before appeared in book form. Here, among toasts, ballads, limericks, and even a foxtrot, are *Song: The Chimney Sweepers*, a jaunty evocation of love, and the hilarious satire *Letter to Lord Byron*. By turns lyrical, tender, sardonic, courtly, and risqué, *As I Walked Out One Evening* is Auden at his most irresistible and affecting.

**short stories with figurative language: More Parts** Tedd Arnold, 2001-09-01 Give me a hand . . . hold your tongue . . . scream your lungs out . . . what's a kid to do if he wants to keep all his body parts in place? Well, one thing is for sure, he'll have to be creative. Like, if you want to keep your heart from breaking, just make sure it's well padded and protected by tying a pillow around your chest. Want to keep your hands attached? Simple--stick them on with gloves and lots of glue. Just be careful not to laugh your head off!

**short stories with figurative language: The Best Halloween Ever** Barbara Robinson, 2011-01-04 The Herdmans plus Halloween have always spelled disaster. Every year these six kids -- the worst in the history of Woodrow Wilson School, and possibly even the world -- wreak havoc on the whole town. They steal candy, spray-paint kids, and take anything that's not nailed down. Now the mayor has had it. He's decided to cancel Halloween. There won't be any Herdmans to contend with this year, but there won't be any candy, either. And what's Halloween without candy? And without trick-or-treating? The Herdmans manage to turn the worst Halloween ever into the best Halloween ever in this uproarious sequel to *The Best Christmas Pageant Ever*.

**short stories with figurative language: The Most Dangerous Game** Richard Connell, 2023-02-23 Sanger Rainsford is a big-game hunter, who finds himself washed up on an island owned by the eccentric General Zaroff. Zaroff, a big-game hunter himself, has heard of Rainsford's abilities with a gun and organises a hunt. However, they're not after animals -- they're after people. When he protests, Rainsford the hunter becomes Rainsford the hunted. Sharing similarities with *The Hunger Games*, starring Jennifer Lawrence, this is the story that created the template for pitting man against man. Born in New York, Richard Connell (1893 - 1949) went on to become an acclaimed author, screenwriter, and journalist. He is best remembered for the gripping novel *The Most Dangerous Game* and for receiving an Oscar nomination for the screenplay *Meet John Doe*.

**short stories with figurative language: Parts** Tedd Arnold, 1997-09-01 I just don't know what's going on Or why it has to be But every day it's something worse What's happening to me? So

begins this uproarious new story from the best-selling creator of *No Jumping on the Bed!*, *Green Wilma*, and other popular books. The young narrator has discovered a disturbing trend: There's fuzz in his belly button his toes are peeling and something just fell out of his nose. The last straw is a loose tooth, which convinces him of the awful truth his parts are coming unglued! *Parts* deals with a subject of deepest interest to every young child: the stuff our bodies shed. Parents will appreciate the reassuring message that it's all quite normal, while Tedd Arnold's comical illustrations and rhyming text are guaranteed to make young readers laugh their heads off.

**short stories with figurative language: *Cannibalism in the Cars*** Mark Twain, 2000 Mark Twain is the rambunctious father of all cynics. His wry observations and biting jibes made him the first modern humorist. His sardonic sketches on everything from politicians, preachers, journalists, barbers, nagging wives, devious children, and gullible low-lives are as hilarious and true today as they were when Twain hammered them out to make a name for himself on the frontier newspapers in the 1870s. Though humor saturates all his best-loved work, it is in the freewheeling exuberance of these early sketches and yarns that his love of pranks, hoaxes, yarns, slapstick, and parodies is shown to best effect. Throughout these tales, the violence, cruelty, and plum stupidity of human nature is woven into comic gold as he makes us roar with laughter at our own idiotic self-deception and vain conceit.

**short stories with figurative language: *Encounter*** Jane Yolen, 1996 A Taino Indian boy on the island of San Salvador recounts the landing of Columbus and his men in 1492.

**short stories with figurative language: *Niko Draws a Feeling*** Bob Raczka, 2017-04-01 Niko loves to draw his world: the ring-a-ling of the ice cream truck, the warmth of sun on his face. But no one appreciates his art. Until one day, Niko meets Iris . . . This imaginative and tender story explores the creative process, abstract art, friendship, and the universal desire to feel understood. A Junior Library Guild selection, Charlotte Zolotow Honor Book, Children's Book Committee at Bank Street College Best Children's Book of the Year, Chicago Public Library Best of the Best Books, Cooperative Children's Book Center Choice, Midwest Connections Pick, NCTE Notable Children's Book in the Language Arts, and New York Public Library Best Book for Kids

**short stories with figurative language: *Teaching Literary Elements With Short Stories*** Tara McCarthy, 2000-06 Ready-to-use, high interest stories with mini-lessons and activities that help students understand literary elements and use them effectively in their writing.

**short stories with figurative language: *Skin Like Milk, Hair of Silk*** Brian P. Cleary, 2017-08-01 Audisee® eBooks with Audio combine professional narration and text highlighting for an engaging read aloud experience! Are you as clever as a fox? Or perhaps you're as sharp as any spike? If so, this book will be a piece of cake! Clever rhymes from Brian P. Cleary and humorous illustrations from Brian Gable present similes and metaphors. When it comes to grammar, this team is not as slow as thick molasses. Oh no, they're as bright as polished pennies! Each simile and metaphor is printed in color for easy identification in this gem of a book. Read it aloud and share in the delight of the sense—and nonsense—of words.

**short stories with figurative language: *The One and Only Ivan*** Katherine Applegate, 2012-01-17 The #1 New York Times bestselling and Newbery Award-winning novel *The One and Only Ivan* is now a major motion picture streaming on Disney+ This unforgettable novel from renowned author Katherine Applegate celebrates the transformative power of unexpected friendship. Inspired by the true story of a captive gorilla known as Ivan, this illustrated book is told from the point of view of Ivan himself. Having spent twenty-seven years behind the glass walls of his enclosure in a shopping mall, Ivan has grown accustomed to humans watching him. He hardly ever thinks about his life in the jungle. Instead, Ivan occupies himself with television, his friends Stella and Bob, and painting. But when he meets Ruby, a baby elephant taken from the wild, he is forced to see their home, and his art, through new eyes. In the tradition of timeless stories like *Charlotte's Web* and *Stuart Little*, Katherine Applegate blends humor and poignancy to create an unforgettable story of friendship, art, and hope. *The One and Only Ivan* features first-person narrative; author's use of literary devices (personification, imagery); and story elements (plot, character development,



perspective). This acclaimed middle grade novel is an excellent choice for tween readers in grades 5 to 8, for independent reading, homeschooling, and sharing in the classroom. Plus don't miss *The One and Only Bob*, Katherine Applegate's return to the world of Ivan, Bob, and Ruby!

**short stories with figurative language:** *The Boy, the Boat, and the Beast* Samantha M. Clark, 2018-06-26 "A poignant story." —School Library Journal "An unforgettable, life-affirming tale."

—Booklist *The Graveyard Book* meets *Hatchet* in this eerie novel about a boy who is stranded on a mysterious beach, from debut author Samantha M. Clark. A boy washes up on a mysterious, seemingly uninhabited beach. Who is he? How did he get there? The boy can't remember. When he sees a light shining over the foreboding wall of trees that surrounds the shore, he decides to follow it, in the hopes that it will lead him to answers. The boy's journey is a struggle for survival and a search for the truth—a terrifying truth that once uncovered, will force him to face his greatest fear of all if he is to go home. This gripping adventure will have readers hooked until its jaw-dropping and moving conclusion. Samantha M. Clark's first novel heralds the arrival of an exciting new voice.

**short stories with figurative language:** *The Stories Julian Tells* Ann Cameron, 1989-01-21 Ann Cameron's beloved and bestselling chapter book series about Julian, his brother Huey, and his friend Gloria all begins right here! Julian has a big imagination. And he is great at telling stories. He can make people—especially his younger brother, Huey—believe just about anything. Like the story about the cats that come in the mail. Or the fig leaves that make you grow tall if you eat them off the tree. But some stories can lead to a heap of trouble, and that's exactly where Julian and Huey end up! This book has been selected as a Common Core State Standards Text Exemplar (Grades 2-3, Stories) in Appendix B. You have to go a long way these days to find a book that leaves you feeling as happy as this one. —The New York Times There's a glow here that's hard to resist. —Booklist

**short stories with figurative language:** *Love and Hydrogen* Jim Shepard, 2007-12-18 I've been a problem baby, a lousy son, a distant brother, an off-putting neighbor, a piss-poor student, a worrisome seatmate, an unreliable employee, a bewildering lover, a frustrating confidante and a crappy husband. Among the things I do pretty well at this point I'd have to list darts, re-closing Stay-Fresh boxes, and staying out of the way. This is the self-eulogy offered early on by the unwilling hero of the opening story in this collection, a dazzling array of work in short fiction from a master of the form. The stories in *Love and Hydrogen*—familiar to readers from publications ranging from *McSweeney's* to *The New Yorker* to *Harper's* to *Tin House*—encompass in theme and compassion what an ordinary writer would seem to need several lifetimes to imagine. A frustrated wife makes use of an enterprising illegal-gun salesman to hold her husband hostage; two hapless adult-education students botch their attempts at rudimentary piano but succeed in a halting, awkward romance; a fascinated and murderous Creature welcomes the first human visitors to his Black Lagoon; and in the title story, the stupefyingly huge airship Hindenburg flies to its doom, representing in 1937 mankind's greatest yearning as well as its titanic failure. Generous in scope and astonishing in ambition, Shepard's voice never falters; the virtuosity of *Love and Hydrogen* cements his reputation as, in the words of Rick Bass, "a passionate writer with a razor-sharp wit and an elephantine heart"—in short, one of the most powerful talents at work today.

**short stories with figurative language:** *The Legend of Rock Paper Scissors* Drew Daywalt, 2020-02-11 New York Times Bestseller! 5 Starred Reviews! Will have listeners in stitches. —Kirkus Reviews (starred review) Purely absurd, sidesplitting humor. —Booklist (starred review) Demands bombastic, full-volume performances. —Publishers Weekly (starred review) Perfect for a guffawing share with younger sibs or buddy read. —BCCB (starred review) The sort of story that makes children love to read. —School Library Journal (starred review) From acclaimed, bestselling creators Drew Daywalt, author of *The Day the Crayons Quit* and *The Day the Crayons Came Home*, and Adam Rex, author-illustrator of *Frankenstein Makes a Sandwich*, comes a laugh-out-loud hilarious picture book about the epic tale of the classic game Rock, Paper, Scissors. I couldn't stop laughing while reading this aloud to a group of kids, commented the founder of Bookopolis.com, Kari Ness Riedel.

**short stories with figurative language:** *The First Betrayal* Patricia Bray, 2006-05-30 Sometimes the magic inside us isn't meant to be discovered. . . . Orphan, exile, priest, Josan has

been posted to a lighthouse on the farthest edge of the kingdom. As a member of the collegium, he once dreamed of making a real contribution to the Learned Brethren, but those dreams died after a mysterious fever shattered him, body and mind. At least that's the story he's been told to explain a past he can't remember. But that past has returned . . . with a vengeance. When Lady Ysobel Flordelis is shipwrecked on Josan's island, this sets in motion an explosive destiny. The Seddonian trade liaison is traveling to Ikaria on official business, but her secret purpose is to revive the revolution brutally crushed years before. Neither Ysobel nor Josan can foresee the significance of their brief meeting. But as Ysobel navigates the elaborate court intrigues in Ikaria, Josan will be forced to leave his island exile and embark on a treacherous journey to unlock the secrets that bind his past—an act that could lead him to glory . . . or doom.

**short stories with figurative language: The Scarlet Ibis** James Hurst, 1988 Ashamed of his younger brother's physical handicaps, an older brother teaches him how to walk and pushes him to attempt more strenuous activities.

**short stories with figurative language: How to Eat a Poem** American Poetry & Literacy Project, Academy of American Poets, 2012-03-01 Seventy lighthearted, much-loved poems cover everything from books and imagination to friendship and the beauty of the natural world. Includes such notable poets as Lewis Carroll, Ogden Nash, and Marianne Moore.

**short stories with figurative language: A Christmas Carol** Israel Horovitz, 1979-10 THE STORY: Famous the world over, the often bizarre and ultimately heart-warming story of Scrooge, Bob Cratchit, Tiny Tim and the others needs no detailing here. Mr. Horovitz's adaptation follows the Dickens original scrupulously but, in bringing i

**short stories with figurative language: An Occurrence at Owl Creek Bridge** Ambrose Bierce, 2018-08-20 Classic Books Library presents this brand new edition of the short story, "An Occurrence at Owl Creek Bridge" (1890) by Ambrose Bierce. In this text Bierce creatively uses both structure and content to explore the concept of time, from present to past, and reflecting its transitional and illusive qualities. The story is one of Bierce's most popular and acclaimed works, alongside "The Devil's Dictionary" (1911). Bierce (1842-c. 1914) was an American writer, journalist and Civil War veteran associated with the realism literary movement. His writing is noted for its cynical, brooding tones and structural precision.

**short stories with figurative language: Politics and the English Language** George Orwell, 2021-01-01 George Orwell set out 'to make political writing into an art', and to a wide extent this aim shaped the future of English literature - his descriptions of authoritarian regimes helped to form a new vocabulary that is fundamental to understanding totalitarianism. While 1984 and Animal Farm are amongst the most popular classic novels in the English language, this new series of Orwell's essays seeks to bring a wider selection of his writing on politics and literature to a new readership. In Politics and the English Language, the second in the Orwell's Essays series, Orwell takes aim at the language used in politics, which, he says, 'is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind'. In an age where the language used in politics is constantly under the microscope, Orwell's Politics and the English Language is just as relevant today, and gives the reader a vital understanding of the tactics at play. 'A writer who can - and must - be rediscovered with every age.' — Irish Times

**short stories with figurative language: There Will Come Soft Rains** Ray Bradbury, 1989-01-01

**short stories with figurative language: The Gift of the Magi** O. Henry, 2021-12-22 The Gift of the Magi is a short story by O. Henry first published in 1905. The story tells of a young husband and wife and how they deal with the challenge of buying secret Christmas gifts for each other with very little money. As a sentimental story with a moral lesson about gift-giving, it has been popular for adaptation, especially for presentation at Christmas time.

**short stories with figurative language: Dreamers** Yuyi Morales, 2018-09-04 We are resilience. We are hope. We are dreamers. Yuyi Morales brought her hopes, her passion, her strength, and her stories with her, when she came to the United States in 1994 with her infant son.

She left behind nearly everything she owned, but she didn't come empty-handed. From the author-illustrator of *Bright Star*, *Dreamers* is a celebration of making your home with the things you always carry: your resilience, your dreams, your hopes and history. It's the story of finding your way in a new place, of navigating an unfamiliar world and finding the best parts of it. In dark times, it's a promise that you can make better tomorrows. This lovingly-illustrated picture book memoir looks at the myriad gifts migrantes bring with them when they leave their homes. It's a story about family. And it's a story to remind us that we are all dreamers, bringing our own strengths wherever we roam. Beautiful and powerful at any time but given particular urgency as the status of our own *Dreamers* becomes uncertain, this is a story that is both topical and timeless. The lyrical text is complemented by sumptuously detailed illustrations, rich in symbolism. Also included are a brief autobiographical essay about Yuyi's own experience, a list of books that inspired her (and still do), and a description of the beautiful images, textures, and mementos she used to create this book. A parallel Spanish-language edition, *Soñadores*, is also available. Winner of the Pura Belpré Illustrator Award! A New York Times / New York Public Library Best Illustrated Book A New York Times Bestseller Recipient of the Flora Stieglitz Strauss Award A 2019 Boston Globe - Horn Book Honor Recipient An Anna Dewdney Read Together Honor Book Named a Best Book of 2018 by Kirkus Reviews, Publishers Weekly, School Library Journal, Shelf Awareness, NPR, the Boston Globe, the Chicago Tribune, Salon.com-- and many more! A Junior Library Guild selection A Eureka! Nonfiction Honoree A Bulletin of the Center for Children's Books Blue Ribbon title A Bank Street Best Children's Book of the Year A CLA Notable Children's Book in Language Arts Selected for the CBC Champions of Change Showcase

**short stories with figurative language: The Landlady (A Roald Dahl Short Story)** Roald Dahl, 2012-09-13 *The Landlady* is a brilliant gem of a short story from Roald Dahl, the master of the sting in the tail. In *The Landlady*, Roald Dahl, one of the world's favourite authors, tells a sinister story about the darker side of human nature. Here, a young man in need of room meets a most accommodating landlady . . . *The Landlady* is taken from the short story collection *Kiss Kiss*, which includes ten other devious and shocking stories, featuring the wife who pawns the mink coat from her lover with unexpected results; the priceless piece of furniture that is the subject of a deceitful bargain; a wronged woman taking revenge on her dead husband, and others. 'Unnerving bedtime stories, subtle, proficient, hair-raising and done to a turn.' (San Francisco Chronicle ) This story is also available as a Penguin digital audio download read by Tamsin Greig. Roald Dahl, the brilliant and worldwide acclaimed author of *Charlie and the Chocolate Factory*, *James and the Giant Peach*, *Matilda*, and many more classics for children, also wrote scores of short stories for adults. These delightfully disturbing tales have often been filmed and were most recently the inspiration for the West End play, *Roald Dahl's Twisted Tales* by Jeremy Dyson. Roald Dahl's stories continue to make readers shiver today.

**short stories with figurative language: The Day the Crayons Quit** Drew Daywalt, 2013-06-27 The hilarious, colorful #1 New York Times bestselling phenomenon that every kid wants! Gift a copy to someone you love today. Poor Duncan just wants to color. But when he opens his box of crayons, he finds only letters, all saying the same thing: His crayons have had enough! They quit! Blue crayon needs a break from coloring all those bodies of water. Black crayon wants to be used for more than just outlining. And Orange and Yellow are no longer speaking—each believes he is the true color of the sun. What can Duncan possibly do to appease all of the crayons and get them back to doing what they do best? With giggle-inducing text from Drew Daywalt and bold and bright illustrations from Oliver Jeffers, *The Day the Crayons Quit* is the perfect gift for new parents, baby showers, back-to-school, or any time of year! Perfect for fans of *Don't Let the Pigeon Drive the Bus* by Mo Willems and *The True Story of the Three Little Pigs* by Jon Scieszka and Lane Smith. Praise for *The Day the Crayons Quit*: Amazon's 2013 Best Picture Book of the Year A Barnes & Noble Best Book of 2013 Goodreads' 2013 Best Picture Book of the Year Winner of the E.B. White Read-Aloud Award \* "Hilarious . . . Move over, Click, Clack, Moo; we've got a new contender for the most successful picture-book strike." -BCCB, starred review "Jeffers . . . elevates crayon drawing to

remarkable heights." -Booklist "Fresh and funny." -The Wall Street Journal This book will have children asking to have it read again and again." -Library Media Connection \* "This colorful title should make for an uproarious storytime." -School Library Journal, starred review \* "These memorable personalities will leave readers glancing apprehensively at their own crayon boxes." -Publishers Weekly, starred review "Utterly original." -San Francisco Chronicle

**short stories with figurative language: *Small Spaces*** Katherine Arden, 2019-07-09 New York Times bestselling adult author of *The Bear and the Nightingale* makes her middle grade debut with a creepy, spellbinding ghost story destined to become a classic. Now in paperback. After suffering a tragic loss, eleven-year-old Ollie who only finds solace in books discovers a chilling ghost story about a girl named Beth, the two brothers who loved her, and a peculiar deal made with the smiling man—a sinister specter who grants your most tightly held wish, but only for the ultimate price. Captivated by the tale, Ollie begins to wonder if the smiling man might be real when she stumbles upon the graves of the very people she's been reading about on a school trip to a nearby farm. Then, later, when her school bus breaks down on the ride home, the strange bus driver tells Ollie and her classmates: Best get moving. At nightfall they'll come for the rest of you. Nightfall is, indeed, fast descending when Ollie's previously broken digital wristwatch begins a startling countdown and delivers a terrifying message: RUN. Only Ollie and two of her classmates heed these warnings. As the trio head out into the woods—bordered by a field of scarecrows that seem to be watching them—the bus driver has just one final piece of advice for Ollie and her friends: Avoid large places. Keep to small. And with that, a deliciously creepy and hair-raising adventure begins.

**short stories with figurative language: *The Story Of An Hour*** Kate Chopin, 2014-04-22 Mrs. Louise Mallard, afflicted with a heart condition, reflects on the death of her husband from the safety of her locked room. Originally published in *Vogue* magazine, "The Story of an Hour" was retitled as "The Dream of an Hour," when it was published amid much controversy under its new title a year later in *St. Louis Life*. "The Story of an Hour" was adapted to film in *The Joy That Kills* by director Tina Rathbone, which was part of a PBS anthology called *American Playhouse*. HarperPerennial Classics brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library.

**short stories with figurative language: *Writing Irresistible Kidlit*** Mary Kole, 2012-12-04 Captivate the hearts and minds of young adult readers! Writing for young adult (YA) and middle grade (MG) audiences isn't just kid's stuff anymore--it's kidlit! The YA and MG book markets are healthier and more robust than ever, and that means the competition is fiercer, too. In *Writing Irresistible Kidlit*, literary agent Mary Kole shares her expertise on writing novels for young adult and middle grade readers and teaches you how to:

- Recognize the differences between middle grade and young adult audiences and how it impacts your writing.
- Tailor your manuscript's tone, length, and content to your readership.
- Avoid common mistakes and cliches that are prevalent in YA and MG fiction, in respect to characters, story ideas, plot structure and more.
- Develop themes and ideas in your novel that will strike emotional chords.

Mary Kole's candid commentary and insightful observations, as well as a collection of book excerpts and personal insights from bestselling authors and editors who specialize in the children's book market, are invaluable tools for your kidlit career. If you want the skills, techniques, and know-how you need to craft memorable stories for teens and tweens, *Writing Irresistible Kidlit* can give them to you.

**short stories with figurative language: *My Mouth is a Volcano*** Julia Cook, 2005-01-01 Teaching children how to manage their thoughts and words without interrupting. Louis always interrupts! All of his thoughts are very important to him, and when he has something to say, his words rumble and grumble in his tummy, they wiggle and jiggle on his tongue and then they push on his teeth, right before he ERUPTS (or interrupts). His mouth is a volcano! But when others begin to interrupt Louis, he learns how to respectfully wait for his turn to talk. *My Mouth Is A Volcano* takes an empathetic approach to the habit of interrupting and teaches children a witty technique to help them manage their rambunctious thoughts and words. Told from Louis' perspective, this story

provides parents, teachers, and counselors with an entertaining way to teach children the value of respecting others by listening and waiting for their turn to speak.

**short stories with figurative language: Prose Fiction: An Introduction to the Semiotics of Narrative** Ignasi Ribó, 2019-12-13 This concise and highly accessible textbook outlines the principles and techniques of storytelling. It is intended as a high-school and college-level introduction to the central concepts of narrative theory – concepts that will aid students in developing their competence not only in analysing and interpreting short stories and novels, but also in writing them. This textbook prioritises clarity over intricacy of theory, equipping its readers with the necessary tools to embark on further study of literature, literary theory and creative writing. Building on a ‘semiotic model of narrative,’ it is structured around the key elements of narratological theory, with chapters on plot, setting, characterisation, and narration, as well as on language and theme – elements which are underrepresented in existing textbooks on narrative theory. The chapter on language constitutes essential reading for those students unfamiliar with rhetoric, while the chapter on theme draws together significant perspectives from contemporary critical theory (including feminism and postcolonialism). This textbook is engaging and easily navigable, with key concepts highlighted and clearly explained, both in the text and in a full glossary located at the end of the book. Throughout the textbook the reader is aided by diagrams, images, quotes from prominent theorists, and instructive examples from classical and popular short stories and novels (such as Jane Austen’s *Pride and Prejudice*, Franz Kafka’s ‘*The Metamorphosis*,’ J. K. Rowling’s *Harry Potter*, or Dostoyevsky’s *The Brothers Karamazov*, amongst many others). *Prose Fiction: An Introduction to the Semiotics of Narrative* can either be incorporated as the main textbook into a wider syllabus on narrative theory and creative writing, or it can be used as a supplementary reference book for readers interested in narrative fiction. The textbook is a must-read for beginning students of narratology, especially those with no or limited prior experience in this area. It is of especial relevance to English and Humanities major students in Asia, for whom it was conceived and written.

**short stories with figurative language: 150 Great Short Stories** Aileen M. Carroll, 1989 Saves time in preparing team activities and assessments Includes story synopsis, teaching suggestions, quiz, and answer key Note: The short stories are not included in this publication.

**short stories with figurative language: The Things They Carried** Tim O'Brien, 2009-10-13 A classic work of American literature that has not stopped changing minds and lives since it burst onto the literary scene, *The Things They Carried* is a ground-breaking meditation on war, memory, imagination, and the redemptive power of storytelling. *The Things They Carried* depicts the men of Alpha Company: Jimmy Cross, Henry Dobbins, Rat Kiley, Mitchell Sanders, Norman Bowker, Kiowa, and the character Tim O'Brien, who has survived his tour in Vietnam to become a father and writer at the age of forty-three. Taught everywhere—from high school classrooms to graduate seminars in creative writing—it has become required reading for any American and continues to challenge readers in their perceptions of fact and fiction, war and peace, courage and fear and longing. *The Things They Carried* won France's prestigious Prix du Meilleur Livre Etranger and the Chicago Tribune Heartland Prize; it was also a finalist for the Pulitzer Prize and the National Book Critics Circle Award.

**short stories with figurative language: Selected Short Stories** William Faulkner, 2011-04-20 From the Modern Library's new set of beautifully repackaged hardcover classics by William Faulkner—also available are *Snopes*, *As I Lay Dying*, *The Sound and the Fury*, *Light in August*, and *Absalom, Absalom!* William Faulkner was a master of the short story. Most of the pieces in this collection are drawn from the greatest period in his writing life, the fifteen or so years beginning in 1929, when he published *The Sound and the Fury*. They explore many of the themes found in the novels and feature characters of small-town Mississippi life that are uniquely Faulkner's. In “A Rose for Emily,” the first of his stories to appear in a national magazine, a straightforward, neighborly narrator relates a tale of love, betrayal, and murder. The vicious family of the *Snopes* trilogy turns up in “Barn Burning,” about a son's response to the activities of his

arsonist father. And Jason and Caddy Compson, two other inhabitants of Faulkner's mythical Yoknapatawpha County, are witnesses to the terrorizing of a pregnant black laundress in "That Evening Sun." These and the other stories gathered here attest to the fact that Faulkner is, as Ralph Ellison so aptly noted, "the greatest artist the South has produced." Including these stories: "Barn Burning" "Two Soldiers" "A Rose for Emily" "Dry September" "That Evening Sun" "Red Leaves" "Lo!" "Turnabout" "Honor" "There Was a Queen" "Mountain Victory" "Beyond" "Race at Morning"

**short stories with figurative language: Creepy Carrots!** Aaron Reynolds, 2012-08-21 In this Caldecott Honor-winning picture book, The Twilight Zone comes to the carrot patch as a rabbit fears his favorite treats are out to get him. Includes audio! Jasper Rabbit loves carrots—especially Crackenhopper Field carrots. He eats them on the way to school. He eats them going to Little League. He eats them walking home. Until the day the carrots start following him...or are they? Celebrated artist Peter Brown's stylish illustrations pair perfectly with Aaron Reynold's text in this hilarious picture book that shows it's all fun and games...until you get too greedy.

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