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**Beginnings and Endings in Ernest Hemingway’s ‘Cat in The Rain’, ‘O. Henry’s The Gift of the Magi’ and Flannery O’Connor’s ‘A Good Man is Hard to Find’**

Graduation Research Project

Submitted to the Department of English in Partial Fulfillment of the

Requirements for the Degree of B.A in English Language & Literature

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**Abstract**

The present research project examines the beginnings and endings in three short stories, namely, Ernest Hemingway’s ‘Cat in The Rain’, ‘O. Henry’s The Gift of the Magi’ and O’Connor’s ‘A Good Man is Hard to Find’. It sheds light on the different types of beginnings and endings in the aforementioned short stories. The focus will be on the different techniques that are used in writing the beginnings and endings and narration in general. Furthermore, we will discuss the connection between beginnings and endings and how important it is that they are related.

**1.1 Definition of K the Key words**

**Exposition**: “The exposition of a story is the first paragraph or paragraphs in which the characters, setting (time and place), and basic information is introduced.” (Literary Devices. 2015).

**Ending:** The way a literary work ends. All the events and the characters of the story come to an end. (Literary Devices. 2015).

**In medias res:** Beginning a narrative work by plunging into a crucial situation that is part of a related chain of events. (Literary Terms. 2016).

**Setting:** Setting is the time and place (or when and where) of the story. It is usually introduced during the exposition (beginning) of the story, along with the characters. The setting may also include the environment of the story, which can be made up of the physical location, climate, weather, or social and cultural surroundings. (Literary Terms. 2016).

**Plot:** a plot is the sequence of events that make up a story, whether it’s told, written, filmed, or sung. The plot is the story, and more specifically, how the story develops, unfolds, and moves in time. (Literary Devices. 2015).

**Flashback:** A technique whereby the author interrupts the main narrative to relate events that took place at the time preceding the main narrative. (Literary Terms. 2016).

* 1. **The Beginnings**

It is said that the beginnings in the art of narration in general, whether it is a short story or novel or any genre, are like a trap. Since the first paragraph matters a huge deal to the reader, it is the first paragraph that makes the reader get attached to the text and not leave it. There is nice expression for the importance of beginnings in narration in general, that says “from the first page of it, you realize that you have entered a new world, fallen into a river, and you are away from the reality.”. Apparently, it is not always true, that if a books’ beginnings are not interesting then it is not worth reading, but nonetheless, beginnings are important.

If we take a look in the history, in the time of epics and myths, the majority of them started with “Once upon a time”. And after that sentence, it usually came an interesting sentence, like “There was a dragon with seven heads.” or “A man was looking for the water of immorality.” and so on.

Dealing differently with the time and place in the beginnings of short story has been very popular recently in the modern literature. The story, does not start with the time the incident happens in terms of time and place. Using foreshadowing and flashbacks is one of the most popular ways that modern writers use to begin their short stories with. Foreshadowing gives the audience hints or signs about the future. It suggests what is to come through imagery, language, and/or symbolism. It does not directly give away the outcome, but rather, suggests it; while Flashback is a device that moves an audience from the present moment in a chronological narrative to a scene in the past. Often, flashbacks are abrupt interjections that further explain a story or character with background information and memories. (Literary Terms.net)

That way, the story gives the reader a background, a day, a person, or a time that is related to what happens in the short story. At the time, there are short stories that starts exactly with the incident, later on, it lets the reader know why and how this happened.

Sometimes the beginnings in short stories give the reader complete information about the atmosphere or the character’s mood. For example, Sherzad Hassan’s Evenings and Other Things, begins with this: “And with his left hand he had taken the rusted bars, with his right hand, a cigarette. He was looking sunset with a sad face…” [ page number is needed ]

In his book, The Arts of Writing a Short Story (Mentik, 2018, p.13), writes: “One of the best elements that make a literary work complete, is the beginning.

If we take a look at the stories of the holy books, they start in different ways, some of them start with a something strange like a miracle. For example, in Quran, in the story of Prophet Joseph, it is simply explained at the beginning that this is a story of a boy and his brothers that plan for his murder, but he (Joseph), will prevail, for that is God’s intention. The story’s ending, is told at the beginning of the story; but the reader still goes on reading it, one of the reasons for, it is the reader wants to know how something like that happens. We can see a situation very identical to this one in the story of Mary in Quran; In the beginnings of the Surah, it said that Zechariah silently asked God to grant him a child, although he is at the end of his life and his wife is infertile, and God grants him a child. We do not see these things very often, so, even the ending is exposed, yet, the reader keeps reading. (Bennet, A., 2022. An Introduction to Literature, Criticism and Theory. P. 48). [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK]

**1.2 Beginning or Exposition**

The majority of manuscripts written by contemporary begin too calmly, or slowly. The three biggest reasons for this are the myth of exposition. The myth of exposition holds that a reader needs to know a whole bunch of backstory and explanatory material at the beginning of a novel. After all, the author has spent all this time coming up with character background, setting, and so on. At the very least, the writer will have a picture of the character and may make up the background as she goes along.

In either case, the writer reasons that the reader must know all this material to understand what’s happening in the story. But this is a myth. Readers, in fact, will wait a long time for exposition. What grabs them is a character in motion and something that is stirring the placid waters of existence (Bennet, A., 2022. An Introduction to Literature, Criticism and Theory. P. 48). [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK]

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This is not to say you cannot include some backstory or exposition, in light doses, in the opening chapter of your novel. You can “marble” it in as you go along, but err on the side of restraint. One way of insuring conflict in your openings is giving us a real scene that is, something happening on the page in real time (Bell, J., 2014. CONFLICT & SUSPENSE, P.71.) [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK]

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There may be a misleading simplicity in the very directness in which the term “beginning” is normally used with regard to literary works; locating the point of beginning is often somewhat complex or problematic—typically more so than that of the ending. (Bell, J., 2014. CONFLICT & SUSPENSE, P.71.) [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK] IF IT IS direct Quotation THEN PUT IN “ ” MARKS

There is another way in which this beginning is not a beginning per se, it repeatedly refers us back to other texts. John Milton’s great epic Paradise Lost (1667) begins by returning to the beginning.

Of man’s first disobedience, and the fruit

Of that forbidden tree, whose mortal taste

Brought death into the world, and all our woe,

With loss of Eden, till one greater Man

Restore us, and regain the blissful seat,

Sing Heav’nly Muse, that on the secret top

Of Oreb, or of Sinai, didst inspire

That shepherd, who first taught the chosen seed,

In the beginning how the heav’ns and earth

Rose out of chaos: or if Sion hill

Delight thee more, and Siloa’s brook that flowed

Fast by the oracle of God; I thence

Invoke thy aid to my advent’rous song,

That with no middle flight intends to soar

Above th’Aonian mount, while it pursues

Things unattempted yet in prose or rhyme.

Milton refers to Moses (‘That shepherd’) in the belief that he ‘taught’ the children of Israel the creation story – in other words, that he wrote the opening books of the Old Testament. In this respect, the muse that Milton’s poem addresses and invokes is a second-hand muse. Contrary to its claims to originality, this opening echo and alludes to various other openings. ‘Of man’s first disobedience. (Segal, E., 2019. Beginnings and Endings). [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK]

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**1.2 Backstory in the Beginnings**

In a chronological narrative, flashback is a mechanism that transports the spectator from the present moment to a scene from the past. Flashbacks are frequently abrupt interjections that provide more background information and memories to a tale or character.

David Morrell’s First Blood (the basis of the Rambo franchise) starts off immediately with the conflict of the principles, John Rambo and Madison Police Chief Wilfred Teasle. Rambo is determined to be a vagabond, so Teasle takes him out of town. When Rambo returns for a bite to eat, Teasle drives him out of town once more, warning him not to return. Before we gain any important backstory, we're on chapter three. On the outskirts of town, Rambo has just finished eating a cheeseburger and set fire to the paper bag it came in:

“Six months back from the war and still he had the urge to destroy what

was left of what he had eaten so he would not leave a trace of where he had been. He shook his head. Thinking about the war had been a mistake. Instantly he was reminded of his other habits from the war: trouble getting to sleep in the open, waking with the slightest noise, needing to sleep in the open, the hole where they had kept him prisoner fresh in his mind. “You’d better think of something else,” he said out loud and then realized he was talking to himself. “What’s it going to be? Which way?” He looked where the road stretched into town, where it stretched away from town, and then he was decided. He grabbed the rope on his sleeping bag, slung it around his shoulder and started hiking into Madison again.” Morrell keeps his backstory to one paragraph, focusing on the most important aspects. Rambo is now known to be a troubled military veteran who was previously a prisoner. Then Morrell returns to the action, with Rambo returning to the place where the crisis began (Bell, J., 2014. CONFLICT & SUSPENSE, P.78.). [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK]

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**1.3 In Medias res**

in medias res, (Latin: “in the midst of things”) the practice of beginning an epic or other narrative by plunging into a crucial situation that is part of a related chain of events; the situation is an extension of previous events and will be developed in later action. The narrative then goes directly forward, and exposition of earlier events is supplied by flashbacks (Britannica. 2017. in medias res - literature). [ IF THERE IS NO PAGE NUBER YOU NEED TO WRITE n.p]

Some writers craft the opening scenes of their literary worlds with flowery, descriptive language—powerful sensory adjectives that detail the environment and set up where the story takes place. Other writers prefer to drop the reader right into the middle of the action, letting the physical aspects of the world unfold as the beginning of the story progresses.

Dante Alighieri’s narrative poem The Divine Comedy. Starting the protagonist off in the middle of a dark wood with no explanation for how he got there or why, the reader, sharing in the confusion, immediately feels for this character, and wants him to find answers. This creates an emotional investment for the audience, who will continue to read in hopes that the hero figures out how to escape his current predicament (Britannica. 2017. in medias res - literature). [ IF THERE IS NO PAGE NUBER YOU NEED TO WRITE n.p after comma]

**1.4 Establishing Setting, Character and Plot**

Setting is the time and place (or when and where) of the story. It’s a literary element of literature used in novels, short stories, plays, films, etc., and usually introduced during the exposition (beginning) of the story, along with the characters. The setting may also include the environment of the story, which can be made up of the physical location, climate, weather, or social and cultural surroundings (Stephen, M., 1984. An Introductory Guide to English Literature). [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK] DELETE THE TITLE OF THE BOOK

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Characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. Indeed, so intense is our relationship with literary characters that they often cease to be simply ‘objects’. Apparently, there is strong link between character and plot, that is why we mention both of them together. Through the power of identification, through sympathy and antipathy, they can become part of how we conceive ourselves, a part of who we are. More than two thousand years ago, writing about drama in the Poetics, Aristotle argued that character is ‘secondary’ to what he calls the ‘first essential’ or ‘lifeblood’ of tragedy – the plot – and that characters are included “for the sake of the action” (Aristotle, 1965, 40). Considerably more recently in an essay on the modern novel, ‘The Art of Fiction’ (1884), the novelist Henry James asked, “What is character but the determination of incident? What is incident but the illustration of character?” (James 1986, 174). While Aristotle makes character ‘secondary’ to plot, James suggests that the two are equal and mutually defining. Indeed, the novels and plays we respond to most strongly almost invariably have forceful characters as well as an intriguing plot. Our memory of a particular novel or play often depends as much on our sense of a particular character as on the ingenuities of the plot. (Stephen, M., 1984. An Introductory Guide to English Literature). [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK] DELETE THE TITLE OF THE BOOK

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**1.4. Endings in Fiction**

Every story has an end, that end can be a specific ending that lets the reader know all the secrets, or it can be an open-ending, which lets the reader imagine what happens after it. During the story, many questions rise, many problems occur, some things happen that are unclear for the reader. These things are made in as the trap that we said in the first subsection, apparently, they need to be solved. (Stephen, M., 1984. An Introductory Guide to English Literature.) [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK] DELETE THE TITLE OF THE BOOK

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Writing endings is as difficult as writing the beginning for the writer. It is said that Hemingway rewrote The Snow of Kilimanjaro’s last page 12 times, until he was convinced with it. Same thing for Paulo Coelho’s the Alchemist, he said that he repeated writing it for more than 20 times. Writers tend to focus on the endings of their works, for sometimes, a short story’s only problem is in its ending. George Eliot Believes that endings are many writers’ weak point.

Some short story writers believe that there should be a specific ending of a short story. It should be good and convincing enough that makes the reader not to think of any other ending, every character’s fate should be revealed and all the problems, resolved. On the other hand, there are other writers who see the opinion above as an old-fashioned and classic technique. Therefore, they leave the story open, saying that they want to make the reader the center of the events, they believe that the reader should imagine and think about the characters and events. (Stephen, M., 1984. An Introductory Guide to English Literature.) [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK] DELETE THE TITLE OF THE BOOK

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We have already touched on the issues involved in delimiting the beginning as a textual unit. Similar problems typically exist with regard to the ending—at least as to where it begins but, in this case, there is a further fundamental issue to note. Since the ending follows everything else in the text, it is quite difficult (if at all desirable, at times) to consider it without considering through it, so to speak, the text as a whole. Indeed, in addition to the sense of the final textual unit, the term “ending” is quite often used in a somewhat different (but closely related) sense of an Archimedean point arrived at when the text has been read in full, from which it can be viewed as a totality.

Probably the most common ending types, that we have all heard of, are happy ending and sad ending; these two were mostly used in the past, they were used in epics and myths, after all, most of the epics finish with “And they lived happily ever after.” Which is a good example of happy ending. While along with these two, there are other types of endings. For example, surprise ending, which is a technique used as a flip over of the story, something happens that the reader never expected. Maupassant’s The Necklace is probably the best example for that kind of ending, for after the couple lose the valuable necklace that they borrowed, they work for years to earn enough money and buy a necklace like the one they lost, after all these years of hard work, they buy it and return it back to the couple they borrowed it from, they are told by the couple that the necklace was fake (Stephen, M., 1984. An Introductory Guide to English Literature.).

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**1.5. The Relationship between Beginning and Ending**

The beginning and the ending are two halves of the same whole. In some senses, they’re mirror images of one another. The beginning asks a question, and the ending answers it. This is the key. If the ending fails to answer the specific question set out in the beginning, the whole book will fail.

The first thing to notice is that these two points in a narrative must be intimately connected. When one revises a novel, one must check these two points to decide if s/he went off track somewhere. (Bennet, A., 2022. An Introduction to Literature, Criticism and Theory). [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK] DELETE THE TITLE OF THE BOOK

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If the main story problem is peace in a family that is fighting, the ending can’t be that the family goes off on vacation together. The reader doesn’t know if the family will fight during that vacation or not. They might indeed go off on vacation, as the denouement or the aftermath of the climax, but this isn’t the climax. The climax or high point of the plot must be a family confrontation that solves some basic problems and restores a semblance of peace (Bennet, A., 2022. An Introduction to Literature, Criticism and Theory). [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK] DELETE THE TITLE OF THE BOOK

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**Section two**

**2.1. Beginning and ending in ‘Cat in the rain’.**

In terms of the beginnings, it begins with a tranquil tone, outlining the setting of the story and the two Americans who are staying in the hotel. However, the finale of this narrative is rather standard for a short story: a delectable, unexpected twist. The wife and her husband appear to have reached a breaking point in their disagreement. She has a strong desire to live a different life. He is uninterested in listening to them. She's gone back to her window, and he's gone back to his book.

There's a knock at the door, though. The maid is standing in the doorway, holding a cat that she claims was sent by the padrone. Is this the identical cat that the wife had observed through her window in the rain? That portion is still a mystery. Had the wife said to the padrone that she was looking for a cat, or simply that she wanted one? No and no, respectively.

This indicates that the padrone went to some lengths to deliver this present to the Americans' chamber. He must have first considered the woman and determined that he wished to contribute to her happiness. He'd also have to speak with the maid, who was aware of what women went out for. Then there was the matter of finding a cat. It's a kind gesture, similar to when someone provides you exactly what you want despite the fact that you never informed them. That's how the wife must be feeling right now. Of course, Hemingway doesn't tell us how she feels, but does he have to? (Segal, E., 2019. Beginnings and Endings).

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**2.2. Introducing Characters and establishing setting backstory in ‘The gift of Magi’**

The story takes set in New York during the festive season of Christmas. Della and Jim, the primary protagonists in the short story, reside in a cramped yet well-kept apartment. Due to the couple's low income, it is lightly furnished. Because the weather in New York is generally cold at that time of year, one gets the impression that the flat is a touch cool. The reader gets the impression from the setting that Della and Jim are hardworking people who happen to be poor—one gets this impression from the statement that the flat was immaculate. The setting makes the reader appreciate the generosity of Della and Jim who give so selflessly when in reality neither has much to offer in the way of material possessions (Segal, E., 2019. Beginnings and Endings).

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This short narrative takes place in the apartment of Della and Jim, the two major protagonists. Their apartment is cramped, with only two windows and the aforementioned looking glass (mirror). In fact, the narrator says, "Furnished rooms at a cost of $8 a week. There is little more to say about it." Apart from that, the only other information we have regarding the residence is that their mailbox is really small.

The physical environment is unimportant. The time, which is Christmas Eve, is more essential than the setting. This is crucial because it demonstrates their desperation when it comes to buying a gift for each other - they've waited until the very last minute. It's gift-giving time, and they're all out of money. This is why Della sells her lovely locks and Jim sells his priceless timepiece (Bennet, A., 2022. An Introduction to Literature, Criticism and Theory). [ 1) if it is not direct Quotation PAGE NUMBER IS NO NEEDED… 2) YOU DON’T; NEED TO MENTION THE TITLE OF THE BOOK] DELETE THE TITLE OF THE BOOK

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**2.3. In Media's res in A good Man is Hard to Find**

First of all, a brief summary of the short story should be provided. Bailey, the head of an Atlanta household, is getting ready to take his family to Florida for a vacation. His mother (referred to solely as "the grandmother" throughout the novel) informs Bailey that a prisoner known as The Misfit has escaped and is on his way to Florida. They talk for a long time, but they eventually get there. The family stops for barbeque at The Tower Restaurant while traveling. Later that afternoon, the family continues their journey before the grandmother incorrectly recalls the presence of a plantation in the area, only to realize her error after persuading Bailey to take a rocky dirt road surrounded by wilderness. The realization of her blunder agitates the cat, who leaps upon Bailey, who loses control of the vehicle, which flips into a ditch. Although no one is injured significantly, the accident is witnessed by a group of three weird men, one of whom the grandmother identifies as The Misfit. The Misfit orders his men to take Bailey, the children's mother, and the children into the woods, where they are shot and executed. The grandmother begs The Misfit to pray for her life, but The Misfit blames Jesus Christ for his problems and the situation of the world.

Finally, when the grandmother notices The Misfit's misery, she reaches out, grabs his shoulder, and lovingly informs him that he is "one of her babies." The Misfit then shoots her to death. When his companions arrive, The Misfit remarks that the grandmother "would've been a good woman if there had been someone there to shoot her every minute of her life," and concludes that violence provides "no true joy in life."

The short story opens in the middle of the action, with the grandma, who "didn't want to go to Florida." Readers can deduce that a family is preparing to travel to Florida, most likely for vacation. We also learn about the grandmother's son, Bailey, whom she lives with and refers to as "her only boy." (Britannica. 2017. in medias res – literature, n.p).

**2.4. Ending in The Gift of Magi**

O. Henry is noted for his "twist endings," the most famous of which being the ending of "The Gift of the Magi." Della cuts and sells her hair at the end of the story to buy a chain for Jim's watch, and Jim sells his watch to buy Della combs for her hair. This is a typical example of irony. Each character makes a sacrifice in order to find the perfect present; this sacrifice renders each gift useless. The eventual result is the polar opposite of Jim and Della's intentions. What makes this conclusion so bittersweet is that it only happens because they followed through on their plans: their presents would have been useless if they hadn't given up their prized goods. And, because the plot follows just Della, we don't find out what happened until the very end, right during the exchange. The finale is a twist because of the sudden, unexpected irony that occurs only at the very end.

Let's pose another question now that we've discussed what makes the conclusion a twist: how do we feel about it? From one point of view, it's a disaster. Before the present exchange, Jim and Della appear to be in much better shape. Finally, they have exchanged their most valued assets in order to purchase each other meaningless gifts. Their original belongings — the watch and the hair – were priceless in and of themselves. Not only that, but their original items appear more valuable since they were theirs in the first place - Jim's watch was a family relic passed down from his grandfather, and Della's hair was practically a part of Della. Their gifts, on the other hand, are brand-new store-bought items with no special meaning for either of them. Because they both tried to get the best gift for the other, this means they both failed miserably (Shmoop. 2016. What's Up With the Ending?). this is non-academic source

**2.5. Ending in A Good Man is Hard to Find**

"A Good Man is Hard to Find," Flannery O'Connor's most famous short story, ends conveniently coincidentally as well as graphically. The book comes to an excruciatingly long climax that leaves the reader with no clear resolution: On a lonely dirt road in a rural section of Georgia, the elusive and famed "Misfit" (whose criminal presence has been known since the first page of the novel) meets the grandmother and her family. The family was involved in a "ACCIDENT," which resulted in their automobile being tossed into a ditch, rendering them immobile and unprotected. Minutes afterwards, the Misfit and his posse come on the scene and kidnap members of the family, one by one, and murder them in the wilderness. Finally, just The Misfit and the grandma are left. In a desperate attempt to persuade the Misfit to let her live, the grandma tries to persuade the Misfit to let her live. She uses religion to try to persuade him, expecting that if she can restore faith in this corrupt and blasphemous man, he will become righteous and release her. This ruse fails, and The Misfit murders the grandmother. (Shmoop. 2016. What's Up With the Ending?).

this is non-academic source and not acceptable

The Misfit kills the grandmother because he is repulsed by what he sees as strange, but the grandmother has already had her redemption. She's grown more in her final moments than she has in her entire life, and she dies with a calm smile on her face (Shmoop. 2016. What's Up With the Ending?).

Although this is non-academic source and not acceptable, it is not properly cited

Furthermore, her actions may have influenced The Misfit. He concludes by saying she would have been a good woman if he had been there to shoot her all her life. This is an odd line, but consider what it signifies. The grandma was saved by confronting evil in The Misfit and discovering the ability to pity him within herself. Even though he recoiled from her act, the Misfit's response reveals that he sees it as wonderful. It's also worth noting that in his final phrase, he shifts from asserting that "meanness" is the primary source of pleasure in life to arguing that "[meanness] is no true joy in life." (Shmoop. 2016. What's Up With the Ending?). Although this is non-academic source and not acceptable, it is not properly cited

**Conclusion**

To conclude what we said, we can say that at the beginning we mentioned three different techniques that are used by the writers, in fiction in general and short story in specific. Then, after describing them and providing examples, we came to the three short stories and discussed about how the techniques are used them and what the other writers and academics have wrote about them. Last but not least, we got to the understating that no matter how great your story is, what matter the most is how one tells it and what techniques s/he uses to start and end them.

Your conclusion is completely irrelevant; it is too short + doesn’t address the beginnings and ending of the 3 short stories. Re-write the conclusion carefully and have 3 paragraphs suersing the beginning of ending of the 3 short stories. And send the whole thing back in 2 days.

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