

FOOLSCAP GLOBAL STORY GRID – © Shawn Coyne

GLOBAL STORY	GLOBAL GENRE Worldview: Maturation
	External Genre: Secondary Crime: Master Detective Mystery, Secondary Love: Courtship Romance
	External Value at Stake: Justice/Injustice, Love/Hate
	Internal Genre: Worldview Maturation
	Internal Value at Stake: Naivety/Sophistication
	<u>Obligatory Scenes for a Worldview: Maturation Plot</u>
	An inciting opportunity or challenge. Esther Summerson, an orphaned adolescent, is sent to live with her benefactor, John Jarndyce, to be the governess of Bleak House and the companion of Ada Clare.
	Protagonist denies responsibility to respond to the opportunity or challenge. When the adolescents go to visit Miss Flite and Mr. Krook, they are faced with the devastation wrought by the endless civil suit, Jarndyce v. Jarndyce. They affirm to themselves that they will never allow themselves to be destroyed by their entanglement with the suit. (Naiveté masked as sophistication.)
	Forced to respond, the protagonist lashes out against requirement to change behavior. Mr. Skimpole (the freeloader) appeals to Esther and Richard to help him with the debt collector, and they both offer the bulk of their savings. This further highlights the characters’ naiveté.
	Protagonist learns what their external Antagonist’s Object of Desire is. After learning that Esther and Richard were duped by the freeloading Mr. Skimpole, John Jarndyce takes Esther aside and explains the corrupting influence of “the deplorable cause” (Jarndyce v. Jarndyce.)
	Note: A Worldview Story requires a value shift to Doubt (Cognitive Dissonance) This occurs at exactly the midpoint of the novel, as foreshadowing to the change awaiting Esther: <i>“I had for a moment an undefinable impression of myself as being something different from what I then was. I know it was then and there that I had it. I have ever since connected the feeling with that spot and time and with everything associated with that spot and time, to the distant voices in the town, the barking of a dog, and the sound of wheels coming down the miry hill.”</i>
	Protagonist’s initial strategy to outmaneuver Antagonist fails. In her attempts to care for the exploited street urchin Jo, Esther is stricken by smallpox and permanently disfigured. Jo’s illness is a direct result of his mistreatment by those tied up in Jarndyce v. Jarndyce, therefore Esther contracts smallpox because of the greed and excess of the Court of Chancery.
	During an All is Lost moment, Protagonist realizes they must change their black/white view of the world to allow for life’s irony. Lady Dedlock confesses to Esther, in secrecy, that she is Esther’s mother, and that Esther was born of an illegitimate affair that would ruin Lady Dedlock’s family if the truth became known publicly. Esther is shocked and aggrieved that she will never be able to speak to her mother again. But in that moment, Esther is able to let go of her simplistic view of the world and to accept the truth about her parentage. She recognizes that she has been blessed with many enduring friendships and opportunities to be of use to others, and goes away in peace, grateful that her mother loves her.

	The action moment is when the Protagonist’s gifts are expressed as acceptance of an imperfect world. When Mr. Woodcourt professes his love to Esther even though she is already engaged to Mr. Jarndyce, Esther is filled with gratitude to be held in such high regard by a man that she loves in return – even though there is no possibility of their being together. This scene reinforces Esther’s newfound maturation.
	The protagonist’s loss of innocence is rewarded with a deeper understanding of the universe. By the end of the novel, the Court of Chancery has taken Esther’s beauty, her mother, and her dear cousin Richard, but she gains the love of Mr. Woodcourt, is blessed with two daughters, and lives a happy life with the companionship of Ada and Mr. Jarndyce. Esther is no longer innocent and naïve, but she is happy because she has learned to be grateful in spite of her hardships.
	<u>Conventions for a Worldview: Maturation Plot</u>
	Strong Mentor Figure: Esther’s benefactor, Mr. Jarndyce, is a steadfast mentor who remains uniquely uncorrupted by the influence of the Court of Chancery. His disgust for the legal system influences her rejection of the greed and hypocrisy of the upper class and directly impacts her ability to withstand the story’s trials.
	Big Social Problem as subtext: Through its use of dozens of distinct characters and omniscient POV, Bleak House satirizes the upper class and places heavy emphasis on the burdens and exploitation of the poor.

	Shapeshifters or Hypocrites: Most of the upper class characters in <i>Bleak House</i> are satirized as shapeshifters or hypocrites. Examples include: Mr. Skimpole, the freeloader, who claims to have no knowledge of financial affairs but is constantly sloughing his debt off on others – and who ultimately leads Richard on the path to ruin; Master Dedlock, who believes himself and his wife beyond reproach despite his wife’s secret, sordid history; and Mrs. Jellyby, who is so absorbed in her missions in Africa that her own children are neglected.		
	A Clear Point of No Return: Esther’s “Mirror Moment” is literally looking at herself in the mirror and reckoning with her serious disfigurement and the permanent loss of her innocent self.		
	Ironic win-but-lose, lose-but-win bittersweet ending: The Court of Chancery destroys everyone who became invested in the outcome of Jarndyce v. Jarndyce – when the suit is finally resolved, the court costs have eaten away every last bit of inheritance. Esther’s mother dies in shame, and her dear cousin Richard dies in financial ruin, but Esther, Mr. Jarndyce and Ada live happy and fulfilling lives despite enduring these tragedies.		
	Point of View: First person (Esther’s POV) and third person omniscient (alternating)		
	Objects of Desire [SEE INCITING INCIDENT, Want = MacGuffin]: Esther wants for herself, her friends and family to live happy, untroubled lives of prosperity.		
	Controlling Idea/Theme: Sophistication prevails when we learn to accept life’s hardships with gratitude and make ourselves useful in a world obsessed with status.		
BEGINNING HOOK		External Charge (Justice)	Internal Charge (Maturation)
	Inciting Incident (causal/coincidental): Causal – Esther is sent to live at Bleak House with her benefactor John Jarndyce, as a companion to Ada Clare.		+
	Turning Point Progressive Complication (Act/Rev): Action - Mr. Skimpole the freeloader asks the young people for money to get out of one of his numerous debts.	-	-
	Crisis (BBC/IG): Will Esther (and Richard) pay Mr. Skimpole’s debt to help a friend, or will they decline and guard themselves from the corruption of wealthy excess?	?	?
	Climax: Esther is naïve and pities Mr. Skimpole. They pay his debt for him.	-	-
	Resolution: Esther’s benefactor, John Jarndyce, warns Esther of the corrupting influence of wealth (and the endless misery of the civil legal battle, Jarndyce v. Jarndyce.)	+	+
MIDDLE BUILD		External Charge (Justice)	Internal Charge (Maturation)
	Inciting Incident (causal/coincidental): Causal – Mr. Tulkinghorn initiates a plot to expose Lady Dedlock’s indiscretions and out-of-wedlock child (Esther).	+	+
	Turning Point Progressive Complication (Act/Rev): In a dramatic revelation, Lady Dedlock confesses to Esther that she is her mother, but insists that nobody must know the truth.	+	+
	Crisis (BBC/IG): Will Esther cling to her naïve longing for an idealized mother figure, or can she accept the imperfect truth of who her mother is and move on without making a scandal?	?	?
	Climax: Esther accepts the reality of the situation and agrees to keep her mother’s secret.	-	+
	Resolution: The master detective Inspector Bucket exposes Lady Dedlock’s secret and she dies in a tragic scandal.	+	-
ENDING PAYOFF		External Charge (Love)	Internal Charge (Maturation)
	Inciting Incident (causal/coincidental): Causal – Esther agrees to an engagement with John Jarndyce despite not reciprocating his romantic feelings.	-	+
	Turning Point Progressive Complication (Act/Rev): Revelation - Mr. Woodcourt professes his love for Esther.	+	-
	Crisis (BBC/IG): Will Esther cling to her attachment to Mr. Woodcourt or accept an imperfect life with John Jarndyce?	?	?
	Climax: Esther expresses gratitude for Mr. Woodcourt’s love even though they are unable to be together. She maintains her commitment to John Jarndyce.	-	+
	Resolution: John Jarndyce, wanting Esther to be happy, releases her from her engagement to him. He purchases a home for Esther and Mr. Woodcourt to live Happily Ever After. Here we see Esther rewarded for her maturity.	+	+