



## 60 Second Summary

### *Into the Darkness* by David Wright

Dark stories thrill audiences, but they also offer escape and catharsis. The power of darkness in your story is **making people care**. Making them feel connected to your characters as if they're living, breathing people with their own pasts, fears, loves, and desires. We've all experienced hardships, but only through story can we connect to the hardships of others.

#### Exploring Darkness

- Knowing what a character is going through helps you to tell a better, more believable, narrative. Use the emotions of your own dark moments to add extra layers of emotional depth to your characters, even if their situations are different.
- Never co-opt someone else's pain or life for your story. Your job is to tell a story as authentically as you can without lifting another person's experience for your book. (Refer to the other Extra "Researching Darkness" for additional details.)

#### Increasing Tension

- Writing dark stories, especially thrillers, is about continuing to tighten the screws until the reader (and the characters) can no longer take it.
- Start with a well-rounded, believable character, and focus on their internal and external conflicts.
- Introducing darkness to your character via internal conflict adds to the number of threats.

#### Dark Characters

- You want your villains to feel real. You want their goals and motivations to make sense, if not to the reader, at least to the characters themselves. Remember, your villain is the hero of their own story.
- In most cases, the hero and villain will want the same thing and the problem occurs because they can't both have it. Or they are seeking diametrically opposing outcomes.
- Dive into the things your villain does when not engaged in his dastardly deeds to round them out. Maybe your villain has an interesting hobby or a side you don't normally associate with their type, like Hannibal Lecter being a gourmand.

#### Light

- Vary your story's pace to give the reader moments of respite to break up the tension. If you go full-speed with an avalanche of non-stop atrocities, the audience becomes numb. They need down time.
- You can destroy the world as we know it in your epic narrative, but you can't end the story with smoking ruins and no sign that things will ever be okay again. There should always be a flower pushing through the cracked sidewalk.

Click [here](#) for the full book *Into the Darkness*