

APPENDIX A – Story Bibles & AIs

Definition and Concept

To get the most effective AI results for a current story, give it the most recent Story Bible. AIs don't remember like you think they do. A Story Bible is a comprehensive reference document that catalogs all the essential elements of your fictional world. It serves as the single source of truth for everything from character eye color to the physics of your magic system. The purpose is twofold: maintain internal consistency across your narrative (especially critical in series work), and provide quick reference when you're deep in drafting and can't remember whether your protagonist's sister was named Sarah or Susan.

Think of it as the operations manual for your fictional universe. Just as you maintained technical specifications for nuclear systems during your Navy years, the Story Bible maintains specifications for your narrative systems.

When using an AI assistant, it is essential you provide it the current & relevant Story Bible at the start of each session and identify the plot structure you are using.

Core Structure Categories

1. Characters

[see Character Name & Function table at the end of this topic]

This goes well beyond character sketches. You're documenting the complete dossier: physical appearance (including changes over time), biographical timeline, psychological profile, speech patterns, relationships, character arc trajectory, and key scenes they appear in.

Example: For a military thriller protagonist, you might track: Lieutenant Commander James Rourke—born 1978, Annapolis '00, carrier quals on Enterprise, distinguishing scar on left forearm (chapter 3, knife fight in Bahrain), speaks with slight Boston accent that intensifies under stress, uses Navy jargon unconsciously ('head' not 'bathroom'), relationship with father deteriorated after mother's death (backstory, revealed chapter 12).

Additionally, for your AI, define the character's emotional profile and their emotional arc through the story. For a comprehensive understanding of this topic, refer to the book *Fiction Character Psychology* found on Amazon. Com

2. Setting and World-Building

Geography, climate, culture, technology level, economic systems, political structures. For science fiction or fantasy, this includes the rules governing your speculative elements.

Example: New Seattle, 2157—built on platforms 200 feet above flooded original city, population 4.2 million, primary economy: data

farming and aquaculture. Atmospheric processors visible as chrome towers every half-mile (characters use them for navigation). Lower platforms (the Rust) house working class, upper platforms (the Shine) house corporate elite. Travel between levels requires ID scan; protagonist has hacked credentials.

3. Timeline/Chronology

Both story timeline (what happens when in your narrative) and historical timeline (backstory events that inform your plot).

Example: Story Present: June 15-July 3, 2024. Key backstory: 1998—The Facility established in Montana mountains; 2015—First successful Subject emerges; March 2024—Subject 47 escapes (inciting incident); June 15, 2024—Protagonist's sister disappears (story opens).

4. Plot and Story Structure

Plot structure type, major plot points, subplot tracking, planted clues and payoffs, unresolved questions. This is particularly valuable for mysteries or complex thrillers where you're managing multiple investigative threads.

Example: Plot Type: Hero's Journey. Main Plot: Who is killing psychics in Seattle? Subplot A: Protagonist's estranged relationship with daughter. Subplot B: Partner's gambling addiction compromising investigations. Planted clues: Killer leaves origami cranes (chapters 2, 7, 13)—payoff chapter 18, crane pattern matches

victim's father's signature. Red herring: Suspicious behavior from tech mogul Reeves—actually hiding affair, not murders.

5. Magic/Technology Systems

For speculative fiction, the rules governing your speculative elements. This is where you define capabilities, limitations, costs, and consequences.

Example: Temporal Displacement ('jumping')—allows conscious mind to occupy past self for maximum 4 hours. Limitations: Cannot jump to time before birth; each jump causes cellular degradation (ages user 3-6 months); consecutive jumps within 48 hours risk psychotic break. Power source: specialized implant drawing from body's own bioelectric field. Physical tells: nosebleed immediately after jump, silver tint to irises during displacement.

6. Themes and Motifs

The deeper currents running through your work. Documenting these helps maintain thematic consistency and ensures your planted symbols and motifs pay off.

Example: Primary theme: Cost of vengeance vs. value of redemption. Recurring motifs: Water imagery (cleansing/drowning duality), broken mirrors (fractured identity), protagonist repeatedly faces locked doors (control/autonomy conflict). Color symbolism: Blue = safety/past, Red = danger/present, Purple = integration/future.

7. Rules and Constraints

The specific limitations you've established for your world. These are the promises you've made to readers about how your fictional universe operates.

Example: Established rules: Vampires cannot enter uninvited (introduced chapter 4); silver burns them (chapter 7); they cannot cross running water (chapter 11). Technology level: Modern day except: no functioning satellites (EMP event 2019), limited internet (local mesh networks only), gasoline scarce (most vehicles electric or biofuel).

8. Terminology and Nomenclature

Special vocabulary, slang, technical terms, organization names, ranks, titles. This maintains consistency in your fictional language.

Example: Military ranks (Cascadian Republic): Ground forces use 'Commander' structure (Squad Commander, Company Commander); naval forces use traditional Navy ranks. Slang: 'chrome' = cybernetic enhancement; 'flat' = unenhanced human; 'ghost' = AI fragment. Organizations: DCIS (Domestic Counter-Intelligence Service), TechCorp (primary antagonist corporation), The Resistance (lowercase 'the' per style guide).

Additional Story Bible Elements for IA Re-Seeding

A story bible is essential if you use an AI assistant for brainstorming, suggestions, or editing. An AI won't 'remember'

from session to session or store your previous work. When beginning a new session, it's important to 're-seed' your story at the start of each session by giving the AI your story bible before you give it directions or questions.

1. Narrative Voice and POV Framework

Document the specific voice characteristics and point-of-view mechanics you're using. This goes beyond simple "third person limited"—you need to capture the actual texture of the narrative voice.

Example: Third person limited, tight POV, present tense. Narrative voice adopts protagonist's military mindset: clipped sentences during action, longer contemplative passages during downtime. Internal monologue uses second person self-address ('You should have seen this coming, Rourke'). No head-hopping within scenes. Flashbacks introduced through sensory triggers (smell of diesel = Afghanistan memories), rendered in past tense italics, maximum 3 paragraphs before return to present.

2. Tone and Atmospheric Signature

The emotional register and mood you're maintaining. This is what makes a noir feel different from a thriller even when both involve murder investigations.

Example: Tone: Noir-inflected military thriller. Cynical but not nihilistic—protagonist maintains code despite disillusionment.

Atmospheric elements: Urban decay imagery, perpetual overcast (Seattle setting), institutional fluorescent lighting in government spaces. Humor: Dark, gallows humor among military characters; protagonist's internal monologue occasionally sardonic. Violence: Present but not gratuitous; clinical detail reflects protagonist's training. Hope level: Guarded—small victories matter, full resolution unlikely.

3. Prose Style Specifications

The mechanical and stylistic choices that create your distinctive prose fingerprint.

Example: Sentence structure: Varies by scene intensity. Action scenes: fragments acceptable, avg 8-12 words per sentence. Contemplative scenes: complex sentences, subordinate clauses, avg 18-25 words. Paragraph length: Action = 1-3 sentences, Dialogue = natural breaks (new speaker = new paragraph), Description = 4-6 sentences maximum. Dialogue tags: 'Said' is invisible (use 90% of time), action beats preferred over adverbs. Metaphor density: Moderate (2-3 per page), drawn from military/nautical sources. Avoid: Flowery language, purple prose, overwrought emotional description.

4. Dialogue Signature Per Character

Beyond general speech patterns, document the specific linguistic fingerprints that make each character's dialogue distinctive.

Example: Protagonist (Rourke): Economy of speech, military precision. Uses contractions sparingly. Technical terminology natural but not excessive. Under stress: sentences fragment, military

jargon increases. Sample: 'Negative. We extract now or we don't extract at all.' Partner (Chen): Casual register, frequent contractions, pop culture references, self-deprecating humor. Uses food metaphors. Sample: 'Dude, this plan is half-baked at best. More like quarter-baked. Raw dough.' Antagonist (Volkov): Formal English, slight syntax inversion (second-language tell), never uses slang. Sample: 'You misunderstand the situation entirely, Commander. It is not I who am trapped with you.'

5. Scene Construction Templates

Your preferred methods for building scenes—the architecture beneath the content.

Example: Action scenes: Open with immediate threat, establish physical space within first paragraph, maintain real-time pacing, end on consequence or new complication. Dialogue scenes: Anchor with physical setting detail, use action beats to break dialogue blocks (never more than 3 consecutive dialogue lines without business), subtext over exposition, end when information is conveyed or relationship shifts. Transition scenes: Maximum 2 paragraphs, focus on single concrete detail that carries emotional or thematic weight.

6. Pacing and Chapter Structure

The rhythm you're establishing across the larger work.

Example: Chapter length: 2,500-3,500 words (12-15 pages). Structure: Hook within first 2 sentences, driving question established by end of first page, chapter ends on revelation/decision/complication (no 'and then he went to sleep' endings). Pacing pattern: Tension escalation

across 3-4 chapters, brief decompression chapter, new escalation cycle. Subplot advancement: Every chapter advances at least one subplot. Cliffhanger usage: Every third chapter ends on immediate physical danger; others end on emotional/relationship stakes or mystery deepening.

7. Research and Accuracy Standards

What level of technical/procedural accuracy you're maintaining and where you're taking dramatic license.

Example: Military procedure: Accurate to UCMJ and Navy regulations circa 2020 except: protagonist's unit operates under classified Special Operations authorities allowing greater latitude. Medical detail: Accurate for injuries/treatment shown on-page; no Grey's Anatomy miracle recoveries. Technology: Current-day realistic except: quantum communication device (fictional but based on actual research). When accuracy conflicts with drama: accuracy wins for military procedure, drama wins for timing/convenience (characters arrive/depart slightly faster than realistic).

8. Reader Engagement Strategy

How you're managing information revelation and reader emotional journey.

Example: Information management: Reader knows what protagonist knows (no dramatic irony); exceptions for prologue and antagonist POV chapters (2 per book, clearly marked). Mystery elements: Plant

clues 3 chapters before payoff, ensure reader could theoretically solve alongside protagonist. Emotional engagement: Protagonist emotionally reserved (military training) but internal monologue reveals vulnerability. Reader bonding through: competence (protagonist good at job), code (protagonist has principles), wounds (past trauma surfaces through present stress).

9. Symbolism and Imagery Patterns

The recurring visual and metaphorical language that creates thematic cohesion.

Example: Water imagery: Rain = cleansing/renewal (protagonist runs in rain to think), Standing water = stagnation/threat (bodies found in standing water), Ocean = freedom/unknown (protagonist's naval background, drawn to water in stress). Light/Dark: Not good/evil binary; fluorescent institutional light = false clarity, darkness = honest confusion, dawn/dusk = transition/possibility. Mechanical imagery: Protagonist thinks in mechanical metaphors (relationships as 'calibration,' problems as 'malfunctions'), reflects his engineering mindset and emotional distance.

10. Series Continuity Elements (if applicable)

For multi-book work, the through-lines that must remain consistent.

Example: Protagonist arc across trilogy:

Book 1 = Reluctant engagement (forced back to duty),

Book 2 = Committed but conflicted (personal cost mounting),

Book 3 = Integrated purpose (choice to continue). Antagonist organization:

The Directorate—introduced

Book 1 as shadow presence, partial reveal

Book 2, full exposure

Book 3. Romantic subplot: Slow burn across trilogy; first kiss end of

Book 1, physical relationship

Book 2 (off-page), commitment/risk

Book 3. World state: Government corruption deepens each book;

Book 1 = local, Book 2 = regional, Book 3 = national.

11. Revision Priorities and Style Preferences

What matters most to you in the work, where you want AI assistance focused.

Example: Revision focus order: (1) Plot logic and consistency, (2) Character motivation clarity, (3) Pacing and tension, (4) Dialogue authenticity, (5) Prose polish. AI assistance priorities: Flag continuity errors, identify pacing sags, question character motivation, suggest tension escalation opportunities. Do NOT: Rewrite prose in different style, add flowery description, insert exposition dumps, 'fix' sentence fragments in dialogue or action scenes. Trust: Protagonist's voice (I know this character), distrust: subplot balance (I lose threads), action scene choreography (sometimes spatially confused).

12. Generative Constraints

Explicit boundaries for AI assistance in generating new content.

Example: When generating new scenes: Maintain established voice and tone (see sections 1-2), use only established characters unless explicitly requested otherwise, no new major plot elements without approval, follow research standards (section 7). Length targets: Scene generation 800-1200 words, dialogue exchanges 200-400 words. Avoid: Resolving conflicts I haven't authorized, killing characters without permission, introducing romance unless requested, making protagonist suddenly eloquent or emotionally demonstrative (out of character).

Meta-Documentation for Re-Seeding

Beyond content elements, document your *process* preferences:

Example: Critique preferences: Lead with what works, then address problems. Specific examples with page/paragraph references. Explain the 'why' behind suggestions (craft principle, reader psychology, genre expectation). Focus on structural issues before line-level prose. If flagging a problem, offer 2-3 solution approaches rather than single prescription. Avoid: Generic praise, prescriptive rules ('never use adverbs'), style impositions that conflict with established voice.

Practical Application

When re-seeding a session, you'd provide relevant sections of the Story Bible depending on the work at hand. If you're asking for dialogue critique, include sections 1, 2, 3, 4, and 11. If you're working on plot structure, include sections 4, 6, 8, 10, and 11.

The Story Bible is a living document. You update it as you write, not just before. When you introduce a new character quirk in chapter 15, you add it to the Bible. When you realize your timeline has a three-day gap, you document it.

For series work, the Story Bible becomes indispensable. You cannot possibly remember every detail you established in book one when you're writing book three. The Bible prevents the embarrassing continuity errors that shatter reader immersion.

The level of detail should match your needs. A standalone contemporary novel might need a relatively sparse Bible. A ten-book epic fantasy demands exhaustive documentation. Your military thrillers, with their technical accuracy requirements and complex geopolitical elements, probably fall toward the detailed end of that spectrum.

The key is creating modular documentation that you can selectively deploy. You don't need to dump the entire Bible into every session—just the sections relevant to the current focus.

Story Bible for Pantsters

Minimal Story Bible

This template is designed for discovery writers who build their stories organically. Rather than pre-planning every element, you'll document discoveries *as you make them*. Think of this as your expedition log, not your travel itinerary.

Philosophy: You don't need to fill this out before you write. You fill it out *because* you write. When you introduce a character quirk in chapter 8, you immediately add it here. When you realize your magic system has a limitation, you document it. This prevents you from contradicting yourself in chapter 23.

AI use. When using an AI assistant for brainstorming, critique, suggestions, or editing, it is essential you provide the current & relevant Story Bible at the start of each session. AI does not 'store' previous sessions, so it needs to be re-seeded with your updated Story Bible every new session.

SECTION 1: Characters (Minimal Entry)

Template per character: (see Character Types by Function at the end of this template)

[Character Name & Function]

- Physical basics: [age, 3-4 key physical traits readers will see repeatedly]

- First appearance: [chapter/scene number]
- Role in story: [protagonist/antagonist/ally/etc.]
- Voice pattern: [one sentence describing how they speak]
- One crucial fact: [the thing you absolutely cannot forget about them]

Example: Sarah Chen

- Physical basics: 34, athletic build, short black hair, perpetual slight squint (needs reading glasses, won't wear them)
- First appearance: Chapter 2
- Role: Partner/deuteragonist
- Voice pattern: Rapid-fire sentences, interrupts herself with new thoughts, uses food metaphors
- One crucial fact: Younger brother died in training accident (she blames herself, hasn't told protagonist)

Why minimal: You're writing by discovery. You don't know Sarah's full biography yet—you'll learn it as she reveals herself through the story. But you need to remember she squints and uses food metaphors, or your consistency breaks.

SECTION 2: Setting Anchors

Template:

Primary Location: [name and one-sentence description] *Key physical details:* [3-5 concrete sensory details you've established] *Atmosphere:*

[3-4 words capturing the feeling of this place] *Special rules*: [any unique features readers have been shown]

Example: Primary Location: The Harbinger Bar—dockside dive in industrial waterfront district Key physical details: Sawdust on floor, brass ship's bell over bar (rings for rounds), smells like diesel and old beer, back booth has view of loading cranes, bartender is ex-merchant marine named Dutch Atmosphere: Working-class authentic, shabby comfortable, insider-space Special rules: Protagonist always sits back booth facing door; Dutch knows when protagonist needs silence vs. conversation

Why minimal: You don't need full city mapping. You need to remember that the sawdust is always there and the bell is brass, not iron, so you don't accidentally change them.

SECTION 3: Timeline Tracker

Template:

Story Present: [dates/timeframe of main narrative]

Key Events Log: [as you write them, note date and chapter]

Backstory Anchors: [only as revealed in narrative]

- [Past date]: [Event that matters to present story]

Example: Story Present: June 15-28, 2024 (14 days total so far)

Key Events Log:

- June 15: Sister disappears, protagonist finds apartment ransacked (Ch 1)

- June 16: Meeting with FBI agent Rodriguez (Ch 3)
- June 18: First body discovered at marina (Ch 5)
- June 20: Protagonist attacked in parking garage (Ch 7)

Backstory Anchors:

- 2019: Protagonist left Agency after Istanbul mission went wrong
- 2022: Sister moved to Seattle, they haven't spoken since

Why minimal: You're tracking the story as it unfolds. You don't need detailed historical worldbuilding—just enough to prevent timeline contradictions. When did that body show up? Check your log. How long has it been since the inciting incident? Count the days.

SECTION 4: Rules I've Established (The Promise Log)

Template:

I've shown the reader that: [rule/limitation/capability you've demonstrated] *Where established:* [chapter/scene] *Cannot break this because:* [why it matters]

Example: I've shown the reader that: Vampires cannot enter a dwelling uninvited Where established: Chapter 4 (vampire stops at threshold, explicitly frustrated) Cannot break this because: Protagonist's entire defensive strategy relies on this; breaking it destroys plot logic

I've shown the reader that: Protagonist has burn scars on right hand, pulls sleeve down self-consciously when stressed Where

established: Chapter 2 (introduction), repeated Chapters 5, 9, 13
Cannot break this because: It's become a stress-tell readers recognize;
links to backstory reveal in Chapter 18

Why minimal: This is your contract with readers. You've made promises about how your world works. Breaking them shatters trust. But you only track promises *after you've made them*—not before.

SECTION 5: Voice and Tone Anchors

Template:

POV structure: [basic mechanics] *Narrative voice feel:* [3-4 adjectives]
Sentence rhythm in action scenes: [describe] *Sentence rhythm in quiet scenes:* [describe] *Tone:* [emotional register in one sentence]

Example: POV structure: Third person limited, tight on protagonist, present tense Narrative voice feel: Clipped, observant, military-precise, occasional dark humor Sentence rhythm in action scenes: Short. Fragments okay. Punchy. Avg 8 words. Sentence rhythm in quiet scenes: Longer contemplative structures, subordinate clauses, more description Tone: Noir-inflected thriller—cynical but not hopeless, violence present but earned

Why minimal: This captures the *feel* without over-documenting. When you return to a project after a break, or when you're re-seeding an AI session, this reminds you of the voice you've been writing in.

SECTION 6: Discovery Log (Pantsers' Secret Weapon)

Template:

Planted elements awaiting payoff:

- [Thing you introduced]: Chapter X → *Payoff*
planned/completed: [where/when]

Threads I'm following:

- [Plot/character element you're exploring] → *Current status*:
[where it stands]

"Oh shit" realizations:

- [Discovery about plot/character] → *Impacts*: [what this changes]

Example: Planted elements awaiting payoff:

- Origami crane at first crime scene: Chapter 2 → Payoff planned: Chapter 18 (killer's signature connects to victim's father)
- Protagonist's nightmare about drowning: Chapter 6 → Payoff completed: Chapter 14 (memory of Istanbul op where partner drowned)

Threads I'm following:

- Partner's gambling problem → Current status: Escalating, bookies mentioned Ch 11, protagonist doesn't know yet
- Sister's secret boyfriend → Current status: Introduced Ch 8, reader suspicious, protagonist oblivious

"Oh shit" realizations:

- The FBI agent helping protagonist IS the killer (realized while writing Ch 13) → Impacts: Need to review all agent scenes for clues I accidentally planted; changes final confrontation; makes protagonist's trust issues more central

Why minimal: This is where Pantsing meets planning. You're discovering your story, but you need to track discoveries so you can pay them off. This section grows organically as you write.

SECTION 7: Dialogue Fingerprints

Template per major character:

[Character Name]:

- Vocabulary level: [how they speak]
- Sentence length: [typical]
- Signature phrases: [if any]
- One example line: "[sample that captures their voice]"

Example: Protagonist (Rourke):

- Vocabulary level: Educated but not pretentious, military/technical terms natural
- Sentence length: Short to medium, gets shorter under stress
- Signature phrases: "Negative" (not "no"), "Copy that," refers to situations as "operations"

- Example: "Negative. We extract now or we don't extract at all."

Partner (Chen):

- Vocabulary level: Casual, pop culture references, current slang
- Sentence length: Often run-on, interrupts own thoughts
- Signature phrases: "Dude," food metaphors, "Here's the thing though"
- Example: "Dude, this plan is half-baked at best—no wait, quarter-baked, and here's the thing though, we're out of time to let it rise."

Why minimal: You need enough to maintain distinct voices, not complete linguistic profiles. When you come back to write a Chen scene after three weeks away, that example line drops you right back into her voice.

SECTION 8: What Matters Most (Revision Priority Guide)

Template:

In this story, I care most about: [rank 3-5 elements] I'm willing to sacrifice accuracy/realism for: [dramatic necessity you've accepted] I'm NOT willing to sacrifice: [your non-negotiables] My weaknesses I need help catching: [what you lose track of]

Example: In this story, I care most about: (1) Character motivation clarity, (2) Plot logic, (3) Emotional authenticity, (4) Pacing I'm

willing to sacrifice accuracy for: Travel time between locations (characters arrive slightly faster than realistic); perfect procedural accuracy if it bogs down drama I'm NOT willing to sacrifice: Military protocol accuracy, character consistency, established world rules, earned emotional moments My weaknesses I need help catching: Subplot threads (I drop them), timeline continuity (I lose days), physical choreography in fights (spatial confusion)

Why minimal: This guides your revision process and tells collaborators (including AI) what you need help maintaining. It's your self-awareness codified.

USAGE NOTES FOR PANTSERS

When to update: Immediately after writing a scene where you establish something new. Don't wait. The moment you give a character a speech pattern, log it. The moment you establish a rule, document it. This takes 30 seconds and prevents hours of later revision.

What NOT to include: Future plans (they'll change), detailed worldbuilding you haven't shown readers (it doesn't matter yet), character backstory you haven't revealed (you'll discover it when it's time).

The critical discipline: Discovery writing doesn't mean undisciplined writing. The Story Bible is how you maintain discipline *while* discovering. It's the difference between organic growth and chaotic sprawl.

Start lean, grow as needed: Begin with just Sections 1, 3, 4, and 7. Add others when you feel the need. If you're writing contemporary fiction without speculative elements, you might never need Section 4. If your story is dialogue-light, Section 7 might stay minimal. Let the tool serve your story, not the other way around.

For series work: If this is Book 1 of a series, your minimal Bible becomes comprehensive by the end. Everything you've discovered gets documented, because Book 2 has to honor Book 1's promises. But you don't need that comprehensiveness on Day 1.

The Pantser's advantage: You're not locked into pre-planned elements that don't work. Your Story Bible documents what you've *actually written*, not what you *intended* to write. It's more honest to the story that emerged.

Character Types by Function

In the Story Bible, label each character by their name **and** function. Note that their function can change radically in the story or at other times in the plot. Be sure the Story Bible reflects these changes when you re-seed an AI. Character roles help to enrich narratives, allowing for complex interactions and layers of meaning within the plot. Each type contributes to the overall storytelling by enhancing themes, driving conflict, and developing character arcs.

**CHARACTER
TYPE**

DEFINITION

Protagonist

The main character around whom the story revolves, typically facing conflict and undergoing significant personal growth.

Antagonist

The character who opposes the protagonist, creating conflict; can be a villain or any force that challenges the main character.

Deuteragonist

The secondary character who supports the protagonist, often providing contrast or additional perspectives.

Tritagonist

The third most important character in the story, often providing balance and complexity to the narrative, sometimes acting as a mediator.

Foil

A character whose qualities contrast with those of another character (usually the protagonist), highlighting particular traits or themes.

Love Interest

A character who plays a romantic role in the protagonist's life, often driving emotional conflict and character development.

Sidekick

A supportive character who aids the protagonist, often providing comic relief or

**CHARACTER
TYPE**

DEFINITION

friendship, and can sometimes share in character growth.

Mentor

An experienced character who guides and advises the protagonist, often helping them develop skills or realize their potential.

Confidant

A character, often close to the protagonist, who receives their secrets or personal thoughts, allowing insight into the protagonist's mind.

Static Character

A character who does not undergo significant change or growth throughout the story, often representing consistent traits or ideals.

**Dynamic
Character**

A secondary character who undergoes significant internal change throughout the story, often learning important lessons or evolving as a result of their experiences.

**Background
Characters**

Minor characters who may not have significant narrative impact but help to create a realistic setting and populate the story world.