

Prose
Lecture 13

Evaluation and Final Project

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Divisions of Prose

Non-Fiction

It serves factual information

1. Biography
2. Autobiography
3. Histories
4. Letters
5. Journals
6. Diaries

Fiction = Narrative Prose

Partially or totally imaginative story

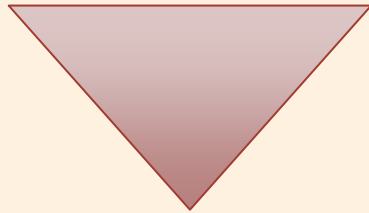
1. Novel
 2. Short Story
 3. Novella
 4. Fable
 5. Folktale
- 




STORY AND DISCOURSE

WHAT (what is told?)

HOW (how is it told?).



The WHAT closely refers to story, while the HOW is considered as discourse.



(Chatman 1978: 19 as cited in Lethbridge, S., & Mildorf, J., 2003, p. 42)



```
graph TD; STORY[STORY] --> Event[Event]; Event --> Actions[Actions]; Event --> Happenings[Happenings];
```

STORY

Event

Actions

Henry **wrote** a
letter to Catherine

Happenings

There was a **car**
accident


(Lethbridge, S., & Mildorf, J., 2003, p.42)




STORY



Existents



Characters
Henry wrote a
letter to Catherine



Setting/space
There was a car
accident **in front of**
Hosana hospital


(Lethbridge, S., & Mildorf, J., 2003, p.42)





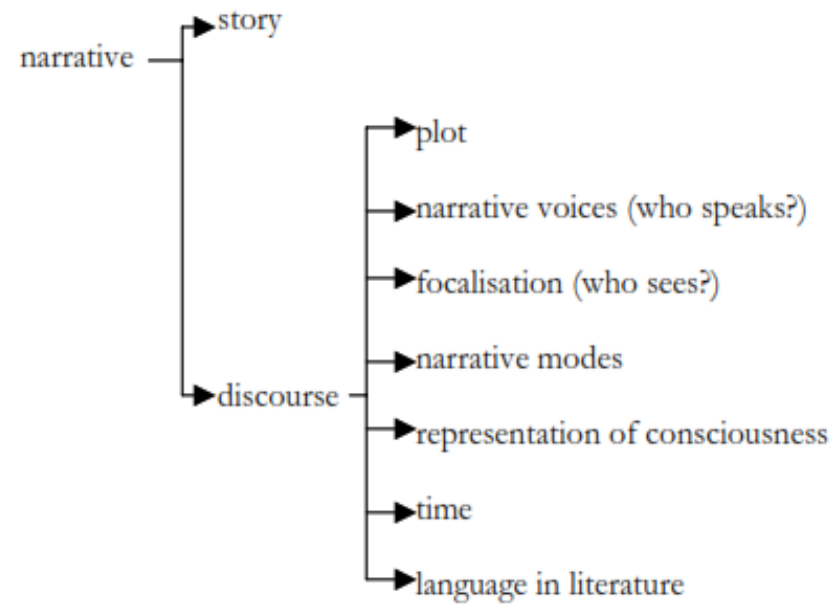
Try out!

Please find the actions and happening in these sentences.

1. Some lions chase their prey
 2. She is tired.
 3. They speak English at work.
 4. The hero dies.
 5. Mom gave us some amount money yesterday.
 6. The party is so boring.
 7. She always talks politely to her parents.
 8. There are many car accidents on the road next to this building.
 9. She drinks coffee.
 10. We run to the party.
- 



DISCOURSE



(Lethbridge, S., & Mildorf, J., 2003)

The king died and then the queen died.
The king died and then the queen died of grief.

(E.M. Forster, 1927 as cited in Lethbridge, S., & Mildorf, J., 2003, p.44)

Stories and plots: some distinctions

- Thinking about the issue of linkage between events
- A reason is given for what happened
- A particular order **chosen** by the author X **Chronological** events

(Gill, R., 1995, 164-165)

Most novels have **multiple plot** lines rather than a **single plot**. These plot lines can vary in importance, with one **main plot** and one or more **subplot lines**. Subplots often serve as a contrast to the main plot, exploring similar events in different social spheres.

(Lethbridge, S., & Mildorf, J., 2003, p.45-46)

The elements of plot in a novel

- Situations,
- Disjunction,
- Trajectory,
- Proleptic Events,
- Reversal and Discovery - Pivotal Moments, and
- Wind-up, Resolution and Denouement.

(Gill, R., 1995, 166-173)

The text discusses how certain characters have specific goals they want to accomplish. However, in their pursuit of these goals, they come across various challenges and obstacles.

The plot begins by setting up the conditions. This includes introducing the characters, establishing the situation, and providing the setting. By providing this information, the readers are able to comprehend and follow the events that unfold later in the story.

Disjunction

- Novelists frequently begin their stories by establishing a situation and then introducing a disruption or conflict. This helps to drive the plot forward and engage the reader.
- A break, also known as a disjunction, refers to a disruption in a regular life pattern.
- Bad treatment and its retribution function as a disjunction that launches the main events of the plot.

(Gill, R., 1995, P. 167-168)

Trajectory

- Once events **start to occur**, the plot takes **on a shape**. Because of **the situation** and **the way events have happened**, the plot can be seen to have a particular shape.
- If a person knows the direction and speed of an object, then he can estimate the path and distance it will travel.
- We need to know the plot elements - the aims and the situation – so that we can anticipate where it's going.

(Gill, R., 1995, p. 168-170)

Proleptic events

- The relation between WHAT HAPPENED in the past and WHAT WILL HAPPEN future event is what gives those events meaning.

Discoveries → Reversal

- The characters are aware of what has been happening
- Moment in the plots movement – Anagnorisis-, it arouses new knowledge

Discoveries > plots turn around

Plots are so devised that readers look backwards and forwards to other events. The movement of plots involves a moment of discovery and this results in the reversal of the plots.

(Gill, R., 2006, p. 47-48)

Reversal and discovery – pivotal moments

The pivotal discovery can happen much earlier.

The reason for this is that usually at the close of a novel another element is the most important.

(Gill, R., 1995, p. 171-172)

Sequential levels

Exposition → Complication → Climax or Turning Point → Resolution

- ❑ The initial situation called **the exposition**, a **complication or conflict**. This disruption creates **suspense** and eventually leads to a **climax, crisis, or turning point**.
- ❑ The climax will usually be followed by a **resolution** of the complication/ denouement.

(Klarer, M., 2013, p. 25-27)

How a story is plotted

- ✓ Based on the Past Events,
- ✓ Based on The Aims of Characters,
- ✓ Based on Journeys,
- ✓ Based on Discoveries,
- ✓ Based on The Workings of Society,
- ✓ Based on Mysteries,
- ✓ Based on Problems,

(Gill, R., 1995, p.166-180)

Space

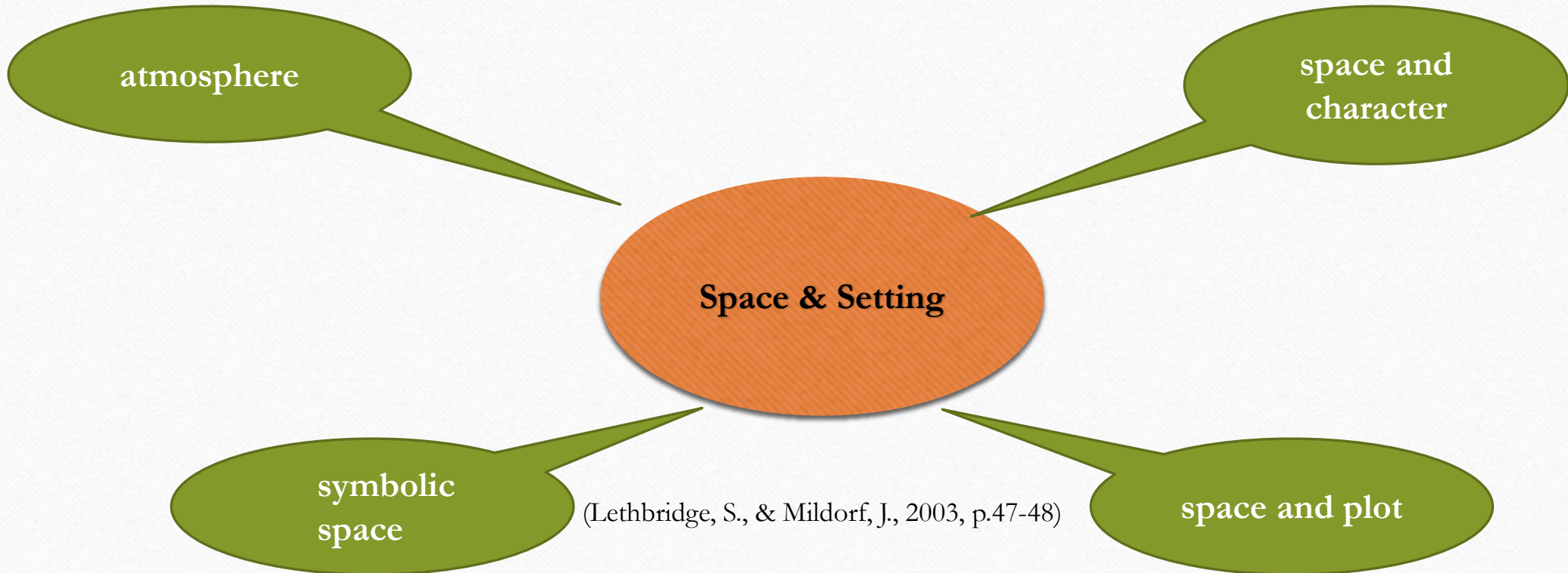
- In creating and communicating meaning, the category of space or **setting** at the story level is an important component
- “They can also **reveal the situation** of a character and, by working **symbolically**, they can **express personality.**” (Gill, R., 1995, p. 149)

Readers often rely on their **personal experiences** to shape their **understanding** and interpretation of fictional settings. By drawing on their own encounters with various environments, readers can connect with the fictional world and make it more **relatable**.

This process allows readers to **engage** with the story on a deeper level, as they bring their own perspectives and emotions into the interpretation of these imagined spaces.

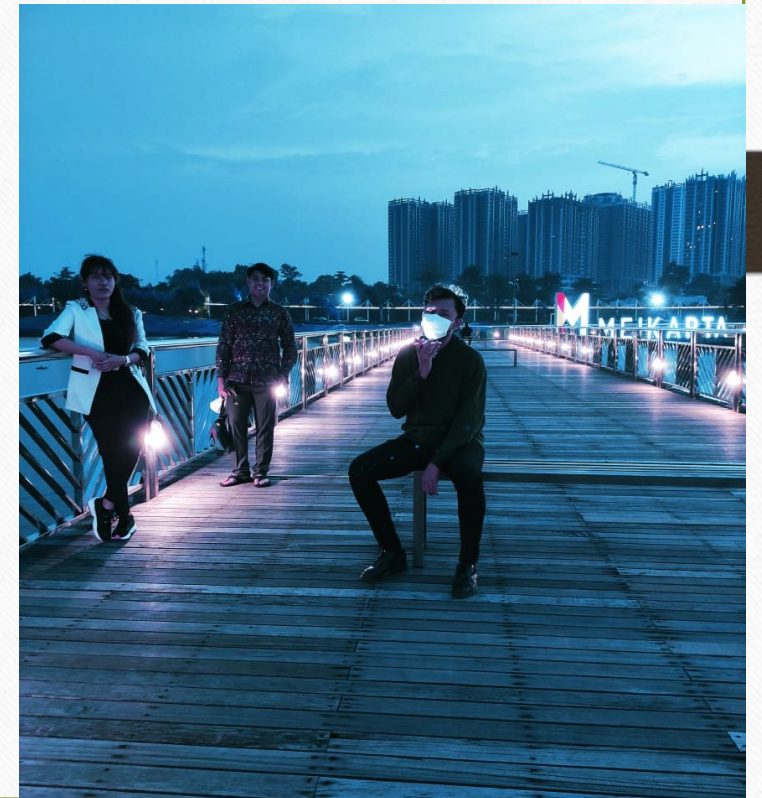
Ultimately, the reader's ability to relate the fictional setting to their real-world experiences enhances their overall understanding and **enjoyment of the narrative**.

Space and meaning



The author sets the story in the context of a specific time and place **to support** high-level action, character, and narrative.

(Klarer, M., 2013, p. 25-27).



The importance of settings

- Setting and the mood of characters;
- Setting and the situation of characters;
- Setting and the personality of characters;
- Setting and theme: the author' s view;
- Setting and theme: distinctive worlds;
- Setting and theme: the central feature

(Gill, R., 1995, p.148-156)

Ideas or Themes?

- **Idea** refers to the general and abstract thinking. It is about *concept, thought, opinion, and principle* (Roberts, E. V., & Zweig, R., 2012, p. 371).

Theme seems to be the major idea. It is also called the central or dominant idea (Kirszner, L. G., & Mandell, S. R., 2007, p. 314).

The HOW & WHAT

A story must be about something; it has a **point—a theme** (Sylvan, B., Morton, B., & William, B., 2008, p 103)

It's about **WHAT**
too!

It's not only about
HOW!

The importance of themes

Authors carry us to see that books add up to something, or say something, or show us something about human life (Gill, R, 1995, p 188). What happens in a story is the plot, while what the happenings **add up** to is the theme (Sylvan, B., Morton, B., & William, B., 2008, p 103).

The range of ways that a book's ideas manifest themselves.

1. The titles of books
2. How authors show their interests
3. Common themes
4. The function of symbols;
5. Important words;
6. Moral words;
7. The construction of plots;
8. Important speeches;
9. Important events;
10. The treatment of ordinary events

(Gill, R, 1995, p 188-198)

How themes develop

- Through the development of characters,
- Dialogue,
- Settings, and
- The movement of the plot.

(Gill, R, 1995, p 189)

Why characters?

The use of **characters** in narratives serves to highlight **the fact** that they are merely **symbols** of real people. They are a verbal representation of a human being (Roberts, E. V., & Zweig, R., 2012, p. 156).

“The main character, especially when there is only one, is also called **protagonist**. The term protagonist has the advantage that it implies no value-judgement and can include **heroes or heroines** (i.e. positive main characters) as well as **anti-heroes** and **anti-heroines** (i.e. negative main characters)”

(Lethbridge, S., & Mildorf, J., 2003, p. 53)

Characters

- Major (also main) characters and any number of Minor characters.
- In a story there will always be someone (minor characters) who acts as a witness.
- Foil character- A comparison to draw attention to the primary character's characteristics

Flat and Round

- E. M. Forster's 1927 book "Aspects of the Novel" explores two categories of characters: round characters and flat characters. Round characters depicted as well-developed and vital to the plot, as they have depth and respond to events as they unfold. They are complex characters. Flat characters, on the other hand, are less fully portrayed and may exhibit stereotypical characteristics. They are simple characters (Kirszner, L. G., & Mandell, S. R., 2007, p. 125-126).

Dynamic Characters

- Dynamic traits (recognize, change with, or adjust to circumstances) are usually possessed by round characters.
 - (1) an action or actions,
 - (2) the realization of new strength and therefore the affirmation of previous decisions,
 - (3) the acceptance of new conditions and the need for making changes,
 - (4) the discovery of unrecognized truths, or
 - (5) the reconciliation of the character to adverse conditions.

(Roberts, E. V., & Zweig, R., 2012, p. 160-162)

Static Characters

Since most flat characters end almost exactly where they started, they have come to be called static. They experience less development or progress because they act out ignorance, misunderstanding, or even stupidity or insensitivity. However, flat characters are not completely useless in fiction because they emphasize the growth of rounded characters.

How Authors Disclose Character in Literature

- a. How character speaks
- b. How character think
- c. The appearance of characters
- d. How characters dress
- e. The social standing of characters
- f. The names of characters
- g. The company of characters
- h. What characters do

(Gill, R., 1995, p. 135 – 145)

Techniques of Characterisation (Explicit and Implicit Characterisation)

by the narrator	explicit: character description or comment	
	implicit: report of character's actions and/or thought, description of outward appearance and circumstances, contrasts and correspondences	
by a character	by another character	explicit: description or comment; simultaneously implicit self-characterisation
		implicit: as implied by choice of expression and description of appearance and circumstances
	self-characterisation	explicit: description or comment
		implicit: use of language or gesture, expression, attitudes unconsciously expressed, characteristic props

(Lethbridge, S., & Mildorf, J., 2003, p. 52)

Narrative Situation

- Who speaks (Narrator)
 - Homodiegetic Narrator
 - A Heterodiegetic Narrator
 - Autodiegetic
- Who sees (Focalization)

(Lethbridge, S., & Mildorf, J., 2003, p. 56)

(Rimmon-Kennan 1983: 74)

- External focaliser → narrator-focaliser → Perception of Narrator
- Internal focaliser → character-focaliser → perception of a character



- BBC film version of Oliver Twist (1982)

(Lethbridge, S., & Mildorf, J., 2003, p. 59)

How can you convey a character's thoughts and feelings to readers without having the character speak directly?

This table summarises various possibilities for the representation of thought or consciousness (adapted from Nünning 1996: 223)

Term	German Term	Formal Criteria	Effect
direct discourse / direct thought	direkte Gedankenwiedergabe (analog zu direkter Rede)	quotation marks, inquit formulas (optional, dominating tense is present tense)	mimetic reproduction of actual thought event
interior monologue, (direct thought in longer passages)	innerer Monolog	refers to the character in first person, uses narrative present, syntactical conventions and punctuation partly or completely dispensed with	high degree of immediacy, can reproduce character's stream of consciousness
indirect discourse	indirekte Gedankenwiedergabe (analog zu indirekter Rede)	grammatical structures of reported speech	can create a feeling of distance, but need not, consciousness of character who gives the report interposed
narrated monologue / free indirect discourse	erlebte Rede, freie indirekte Gedankenwiedergabe	narrator refers to the character in third person and narrative past, syntax less formal: uses exclamations, ellipses, etc.	narrator reports character's thoughts but using the character's mind style: 'dual voice', can create immediacy but can also be used to create ironic distance, can reproduce character's stream of consciousness
psychonarration, narrative report of thought	Bewußtseinsbericht, Gedankenbericht	narrator reports and refers to the character in third person, usually uses narrative past, syntax mostly complete and ordered, one hears the narrator's voice	usually summarises thought processes using the narrator's and not the character's syntax and diction; can create distance.

(Lethbridge, S., & Mildorf, J., 2003, p. 73)

Time

When did it happen?

What happened?

Who's done it?

Who will be responsible?

Verb tenses are used to express when something happens in respect to the present.

The order and manner in which events are conveyed to the reader in a story are referred to as **the arrangement and presentation of time sequences**.

(Lethbridge, S., & Mildorf, J., 2003, p. 75)

Term	Definition	Example
scene/real-time	story time and discourse time are equal (this is usually the case in dialogue)	-When did you last see her? -On the bridge. -Alone? -No, with a man.
summary/speed-up	story-time is longer than discourse time	So they lived contentedly the next 20 years.
stretch/slow-down	discourse time exceeds story time	She suddenly realised how very much alone she was with her favourable opinion of the young visitor and how much opposition she would have to content with later from her querulous aunt. All this took no more than a split second and there was no hesitation in her movement as she came forward to welcome him.
ellipsis	discourse-time skips to a later part in story time	Ten years later we meet the little girl again, now grown into a handsome woman.
pause	story-time comes to a standstill while discourse time continues	This usually involves a description or narrator comment: Cecilia entered the library with a heavy heart. But before we follow her and enter upon the events which were to follow, let us consider her position in life. Cecilia had grown up an orphan under the care of a retiring uncle very much preoccupied with his studies. As soon as she was able to deal with them, the cares of the household had fallen to her and had curtailed the freedoms of her childhood. This information imparted to the interested reader, let us return to Cecilia on the threshold of the library.

Each of these affects how quickly a reader perceives a story to be moving. Notably, a lot of stretches and pauses make the action seem to move swiftly, whereas scenes and ellipses slow things down significantly.

(Lethbridge, S., & Mildorf, J., 2003, p. 78)

Final Project

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A WARM
THANK YOU
TO ALL OF YOU!

