

Talking and Writing about literature and literary [‘---] characters [‘---]  
**Technical Terms and Phrases**

<p><b>Sherman Alexie</b> has written “<i>The Absolutely True Diary of a Part-Time Indian</i>”. He is the <u>author</u> [‘--] of the <u>novel</u>. There are bits of his own life in it, and that makes it <u>autobiographical</u> [----‘---] but it is not an <u>autobiography</u> [----‘--].</p>	<p>Roman</p>
<p>The first sentence of the novel <u>says</u>: ‘<i>I was born with water on my brain.</i>’ <i>Junior Arnold Spirit</i> is the <u>first-person narrator</u> [‘--] of the novel.</p> <p>1. A first-person narrator tells the story from his own <u>point of view</u>, which is <u>limited</u> in knowledge.</p> <p>We, the readers, have <u>insight into Junior’s</u> feelings, his thoughts and his worries. We “see” the other characters and what happens through his eyes.</p>	<p>lautet  1. Icherzähler  Erzählperspektive, eingeschränkt  Einblick</p>
<p>“<i>He was born with water on his brain</i>”. – This is a <u>third-person narrator</u> speaking.</p> <p>2. A <u>third-person narrator</u> could tell the story in one of two ways:</p> <p>a) ‘<i>When I met him first, he was a skinny kid with a big head and glasses.</i>’ Here the story is told by another character, e.g. <i>Gordy</i>. The reader would learn less about <i>Junior</i> because <i>Gordy’s</i> knowledge is <u>limited</u>.</p> <p>b) ‘<i>He was born with water in his head and therefore his mother felt guilty.</i>’ – This narrator knows everything. He is <u>omniscient</u> [‘--], and his point of view is <u>unlimited</u>.</p>	<p>2. Er-Erzähler mit  a) begrenztes Wissen  b) allwissender Erzähler unbegrenztes Wissen</p>
<p>Readers learn most about <i>Junior</i> and his experience. This makes him the <u>central / main</u> character or <u>hero</u> of the novel.</p> <p><i>Junior’s mother and father</i>, for example, are <u>major characters</u> because they are important to <i>Junior</i> and <u>feature</u> a lot.</p> <p><i>Mr P.</i>, for example, is a <u>minor</u> character because <b>he</b> appears only briefly.</p>	<p>Held  Hauptfiguren vorkommen  Nebenfigur</p>
<p>An author like <b>Sherman Alexie</b> can let the reader know in one of two ways:</p> <ul style="list-style-type: none"> <li>o By ‘<b>showing</b>’ what is going on, e.g. in ‘<i>Dad [...] was crying</i>’ (p. 14/ll. 21 f). This is like an image, like something out of a film. You can imagine it visually. (<b>indirect characterisation</b>)</li> <li>o 2) By ‘<b>telling</b>’, e.g. in ‘<i>I wanted to punch my Dad in the face.</i>’ (p. 14/ll. 17) Readers understand because this is a feeling they know, not an image they can see before their mind’s eye. (<b>direct characterisation</b>)</li> </ul>	<p>indirekte Charakterisierung  direkte Charakterisierung</p>
<p>When readers talk about a text, they will always use <u>quotations</u> and <u>references</u> to show where the quotations can be found in the text.</p>	<p>Zitat, Beleg</p>
<p>It becomes quite clear how character Y feels, what the narrator feels –</p> <p>– because <u>it says</u> ‘<i>Dad [...] was crying</i>’ (p. 14/ll. 21 f). (<b>writing</b>)</p> <p>– because <u>it says here on page 14 in line 21 and I quote</u>: ‘<i>Dad [...] was crying</i>’ end of quotation. (<b>speaking</b>)</p>	<p>... es heißt hier (im Text)...  Zitat ... Zitatende</p>
<p><b>GATHERING EVIDENCE</b></p>	<p>Beweis, Beleg</p>
<p>At first, <i>Roger and his gang</i> seem rather nasty when they <u>try to bully Junior</u> (p. 62). But when <i>Junior hits out at Roger</i> (p. 63/ll. 28), they <u>react surprisingly</u>. In fact, <u>according to Junior’s grandmother</u>, he has probably won their respect.</p>	<p>überraschend  Laut.../nach Aussage von...</p>
<p>When <i>Roger</i> asks <i>Junior</i> about <i>Eugene</i> (p. 68 f) this <u>becomes quite clear</u> and this <u>makes Junior feel more self-confident</u>.</p> <p>This <u>character trait / quality shows</u> when he stands up to <i>Dodge</i> (p.78 / l. 4 ff).</p>	<p>wird deutlich  macht ihn selbstbewusster  Eigenschaft / zeigt sich</p>
<p>Later on, there is more <u>tension</u> between the narrator and <i>Rowdy</i>, and this means <u>an increase in pace / a plot development</u> when they meet at a <u>match between their schools</u>.</p> <p>In the middle of this passage <u>suspense</u> is building because...</p> <p>Towards the end, there is a decrease in pace / plot resolution because they become friends again</p>	<p>Spannung, Anspannung, steigende Handlung  Spannung, Ungewissheit</p>
<p><b>DRAWING CONCLUSIONS</b></p>	
<p>This novel is about <u>a young boy from the underclass / an ethnic minority / but he finally “makes it” / he is finally a success</u>. So, it is a <u>happy ending</u>. Therefore, the novel <u>gives hope to</u> its readers. It celebrates <u>the American Dream</u>.</p>	<p>Unterschicht  schafft es / hat Erfolg  Es ist ein „Happy End“</p>