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How many of you have read N. K. Jemisin's work?

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Okay, So i'm i'm I understand that there may be ,

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Because I I had that problem with the city that we became.

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I just couldn't get to it when I was reading it I just couldn't get to it when I was reading it.

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It's not the others. it's like my personal reading time, being a classroom teacher, and as soon as school years there, it's like my personal reading.

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So okay, Well, we're gonna go ahead and get started people will be coming in, and that's fine there will be a handout.

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I I managed to walk out of my hotel room and leave my hand out.

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But one of the brilliant mythy staff is going to to go pick them up.

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So that's, Okay, because you won't need the handout and tell us later part of the talk. when I get to the numbers part.

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Okay, let's start with the end of the world Why don't we?

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The disorienting phenomenology of Nk.

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Jemisins the stone sky. There will be major spoilers from the fifth season.

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Sorry this should have been the phenomenology of the fifth season.

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There will be spoilers from the first. novel on the trilogy, but not the last. 2.

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So We're safe for that my title is based on the first sentence of the prologue of the first novel which is titled.

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You are here. That novel has 23 chapters, the title, Prologue and Untitled intermittent.

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My original plan was to do it. analysis of the opening one to 3 paragraphs of all, 25 adopters of it.

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But the lengthy prologue, 3,600 words long, 7 distinct scenes, proved to be so complex, stylistically, structurally, and thematically, that I decided to focus entirely on it.

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The Broken Earth series, as a trilogy has an epic structure begins in Medius.

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Rays actually closer to the end of things, but not really with a narrative about world changing events and characters.

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I hope, a host of supernatural forces and a quest.

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These conventions, drawn from classical epic poetry were arguably, if unintentionally, transmitted into Anglophone. Fantasy, by Jr.

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Are talking, although today epic fantasies are as likely to be called high fantasy.

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Wow! High fantasy is only one of a number of sub genres of the broader category of fantastic literature.

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Poking's. Legendarium is considered the most significant, if not the single founding text of the contemporary genre.

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But of course those conventions are treated differently by different writers, and arguably have been simplified over the years where Jamison's trilogy incorporates up at conventions, while it does there

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are rejection of some elements and subversion of others that would likely.

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This Orient, a reader's expectations of epic or high fantasy.

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There's no climactic between capital g good and capital e evil forces at the end.

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There are no lords or kings, there is no single hero Capital H.

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There are no gods. Jamison also convert sorry subverts the conventions of a consistent narrator, either first or third person.

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The typical plot structure, the superhuman character of the elves, which are all over fantasy, not just in talking, and the type of quest plot rather than a consistent narrative point.

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Of view. The narrative mixes first person singular, first, person, plural; third person, limited, omniscient, with multiple focal characters.

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Third person, objective and significant, in fact, dominant use of a second person.

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Narrator, whose identity, as well as the identity of the narrative character being addressed as you is unclear.

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For some time this narrative perspective is enhanced by the complex interlace of her plot structure.

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Moving back and forth between multiple pasts and presence of the narrative.

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She converts a fantasy race of Els, living in an animistic world into the stone eaters humanoid beings of sentient living rock.

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Long lived, but not indestructible, whose origins are a mystery at least during the first novel, and who are in conflict with the sentient planet.

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They all live on, and antagonist known as Father Earth was trying to destroy all life on it.

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Finally, the quest centers on a mother assume journeying through the destroyed land, save her daughter from being killed by her father.

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And when you get saving the world, the fact that there are few quests by mothers for their daughters in fantasy or science fiction is one thing that I always like to emphasize Ligands to hanu and

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sherry Teppers graphs are the ones i'm most familiar with.

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If you know others, i'd love to to hear about them. The effect of Jefferson's world building and a narrative point of view, I argue, creates a strong feeling of disorientation.

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In the phenomenological sense among readers, making it difficult for some to finish.

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I taught this novel in a class. I have good information on Why, it's so difficult in our 2,019 essay identity, memory, slavery. second person, Narration in Nk.

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Jemisons the broken earth. Trilogy can Wickham argues that Jamison's use of the unusual second-person narrator emphasizes the themes of the fractured nature

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of identity formation, and the impact of the generational trauma of slavery which places the trilogy in the genre of contemporary novels of slavery.

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Novels that quote, resist the construction that slavery is history.

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In order to dispute the idea that the fight for Racial equality is over, and that the civil rights movement marked a try Young Foot into this struggle.

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End of quote that's from wickham I agree with your argument.

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The novel is a contemporary novel about slavery, as well as your argument that the second person, narrative, creates a sense of estrangement in readers Estrangement is fairly similar to disorientation.

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They just come from different theories. However, what I do with the disorientation is move into arguing that Jamison's novel is literally a groundbreaking work of fantasy that incorporates elements of

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contemporary slave novels to disorient the conventions of epic fantasy, which simply argues the Jamison's work is a multi genre is token.

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This orientation is a term of art known from the branch of philosophy.

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Anyone here. No phenomenology, you're in good company. I didn't know about it.

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They started looking into it. Phenomenology is the study of structural consciousness as experienced from the first person point of view.

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The central structure of an experience is its intentionality it's being directed towards something, as it is an experience about or about some object end of book.

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You can see how easily this concept first person, point of view, intentionality can be applied to a fictional text rating what is a phenomenological literary study.

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So I consider the question of consciousness in the context of a fictional narrator, especially second person.

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Narrator, and how it relates to the intentionality and direction of the story.

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I explore the issue of how Jamison's trilogy functions as quote a mediator between the consciousness of the author and the reader as it attempts to disclose aspects of the being of humans and their

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world end of quote that's where Armstrong is written on this: are you, Sarah Amand's definition of disorientation from her highly recommended monograph.

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We're phenomenology orientations objects others while we are orientated, we might not even note we are orientated.

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We might not even think to think about this point. When we experience disorientation, we might notice orientation as something we do not have.

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After all, concepts often reveal themselves as things to think with when they fail to be translated into being.

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An action. Thank you so much. You are a

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Amen describes the feeling of disorientation as quote bodily experiences that throw the world up or throw the body from its ground.

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This orientation as a bodily feeling can be unsettling, and it can shatter one sense of confidence in the ground.

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Page 1 57 in the case of Jemison's trilogy from the opening lines of the novel's prologue, the quote shattering of one's sense of confidence in the ground is literalized

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because a character whose name is not revealed clearly until the last chapter in the novel *Hello* shatters the continent named ironically.

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The stillness. The first paragraph of the novel is let's start with the end of the world.

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Why don't we get it over with and move on to more interesting things?

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First, a personal ending end of quote, The end of the world leading to the eventual destruction of all life in a volcanic winter is described in the second scene.

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But the first scene focuses on what is more important, then, that ending, I think that is arguably fair, just orienting the personal story.

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These are very briefly described in this scene as that of an unnamed mother sitting with the body of her personal upper of her murdered set.

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This personal ending is more important. Season reveals, the details of a millennia.

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Long enslavement of people called for a genes, which is what has led to the breaking of the world.

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The origins are named after our primary world geological term orogeny, which is defined as quote the process of mountain formation, especially by folding of the earth's crust.

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That's just Marion Webster online or a genes are born with uniquely large and developed sessions, an organ in the brain which all life on Father Earth has which gives them the ability to manipulate the planet's

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kinetic forces and energies. so yes, they can split the continent.

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This is a very powerful origin, but, they all have the ability to do so to varying degrees.

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The origins have been enslaved from Olenia to make sure that life survives on the stillness because they can also avoid the

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The results are earthquakes. and the novels.

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Narrator describes over the course of the novel all the various methods that are used to control and enslave them.

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The prologue reveals key elements of the trilogy.

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Clearly, some of them, that the world is destroyed. What are we going to do about it?

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Fo shadows, others ambiguously, and masks the identity of that second person.

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Narrator. For some time the first novel clarified some of those ambiguous events and elements, but others are left mysteries until much later.

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In this series, because I say i'm not going to spoil you for those on the first page of your handout which hasn't really arrived.

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People to bring all the phone there, because you never know.

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You can see i'll get Oh, thank you so kind of the titles from the good season.

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This is a number item, one chapter titles the fifth Season.

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This table of contents shows that the prologue and 9 of the 23 chapters are all in the same same syntax, and start with the same subject.

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You are you are here you at the end you're on your way So it's that narrator narrative relationship.

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The narrative person being addressed appears twice in the scenes in the prologue, but it's not clearly identified to be as soon the mother, until the first sentence of chapter.

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2. The title to the remaining number chapters have pretty much the same syntax the name of a character followed by a phrase or or a verb.

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But there are 9 chapters sorry 4 chapters focusing on de Maya, a child who's originally manifest, and is, she is then forced into slavery in that system, and 9 on Cyan or cyan an adult origin.

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who has a fair amount of power and has been through the system.

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Now here's the big spoiler, for this presentation and it really my students emphasize how important this was the structure and the title naming and the way the story is told implies, Diana and

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cyan, and as soon are all different characters, all origins, but all different characters.

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It is only very late you learn that De Maya Cyan, and as soon are all the same character at different stages in her life, who changed his names when there are world shattering events that happen to her, and my students freaked

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out about this, because they felt great sympathy for Demaya, who was a child who was taken and tortured and indoctrinated.

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They felt great sympathy for us soon who lost her son.

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They didn't like and disliked intensely silent cyan or cyanide.

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All the oil genes have names based on rocks and mineral cyanide, etc., and that is something that I think is an interesting revelation about Jason's choices. So they're all the same character But you don't learn

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it until very late. Now we get to the part of the presentation where stylistics meets phenomenology.

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That's explaining all the tables and I sort of apologize for them.

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But when she started talking about numbers, it's hard to convey them without, but seeing from them.

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Stylistic analysis is an applied linguistics.

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And have you heard of it before, you have, and maybe seeing some of my stuff on Tolkien?

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I use mak holidays. grammar functional grammar to analyze patterns in jamison's, clauses, not sentences, and i'll talk about that in a minute holidays grammar is based on

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modern English. The linguistics defines modern English is that language which followed first old English totally different language.

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It's many Myths no middle English pretty different language, and then evolved into modern English, starting about the time of Shakespeare and the King James Bible, and although modern English, is divided into early modern and late modern

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but how they focus is on pretty much contemporary dominant forms of English is, although there are dozens of world English that developed in the wake of the colonial history of Britain.

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The important thing about this grammar system is: it is Pre.

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It is descriptive rather than prescriptive. It is based on how native speakers use the language, not what a bunch of grammarians in the eighteenth century decided was how to write good which is called by

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linguist, prescriptivist, grammar.

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If you know strunken Whites elements of style, that is the Uber example of prescriptivist grammar that pisses linguist off big time.

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Yeah, i'm applying it to a literary tax so even though it's based on how native speakers use it.

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And speaking, it can be applied to any any written text.

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So the main focus of this process or method is clause it's, not sentences.

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Clauses, of course, are very simply defined as subject and a verb.

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You could have an object. if you want subject says what's important at the beginning of the clause.

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Verb is whatever the action is I won't get into verbs today.

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But holiday system has about 7 different categories for verbs, because transitive and intransitive just don't cut the mustard.

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What you can have, of course, in a sentence is anything from multiple clauses, phrases, although the purest English teachers call those fragments.

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Jamison, like every good writer, uses fragments very effectively.

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A sentence is a unit of words. It has a capital letter at the start and an end.

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Punctuation mark at the end so it's nothing about how many clauses it has in it.

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Okay, So if You're using this method the first thing you do is start cataloging and categorizing your clauses.

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The first table in Unit 2 is called the Mood Analysis.

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The mood of a clause in English. is that a clause is either an imperative, a command which, by the way, is almost entirely always second person, you know.

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Look at your handout is the command. Then there are 2 forms of question or interrogative, a question which is structured syntactically in such a way to elicit a yes or a no answer.

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Are you looking at your handout, or one that is called the W. H.

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Form is structured to elicit information about what, where we went, and how you know.

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When will you look at your handout obviously that's open ended and then declarative, which I call the workforce of English because it's the subject.



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Verb very simple, conveying information. It can be very complex, stylistically, but it isn't either an imperative or an interrogative, and 96% of the clauses in genesis

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prologue are declarative, which is pretty standard.

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The prologue, however, as I said, also contains a number of phrases punctuated to sentences.

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Nonverb. I call them non clauses or Ncs, because fragments and incomplete sets are so negative.

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These phrases emphasize information in previous clauses, or set up the theme in the following clause, and I give you a couple of examples from seeing 2 and 5 here at the after the table and see good time

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I probably don't have time so I won't read them allow. but if you look at them you'll see they give. In the first case it gives information about the land.

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In the second place, it gives information about how soon the destruction will take place and the breaking of the earth the power that he extends on it.

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Okay. So once that is done, you go to whether or not the clauses are marked or unmarked and unmarked simply means that you have a standard declarative or a standard interrogative or standard

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imperative syntax, usually with the subject near the start of the clause.

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If it is marked you have words at the start of the clause that are not subject, they're called the theme a mark theme, and that means that the grammatical subject, the orientation is sentences

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deferred. and if you look at the marked examples that I have

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Which are on page 2 after mine, plus steam analysis. you can see the difference in the structure of it.

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A marked theme is likely to be longer, and but although not necessarily, and it usually again provides information various ways.

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Sorry for walking out of frame. Okay, So the importance of identifying mark phrases is that native speakers notice when something isn't quite the convention there used to, and I argue that that can sometimes cause

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disorientation. The question is, when you start analyzing your mark themes.

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What is the information that is being put ahead of the subject?

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Because English, as a syntactic structure, assumes the most important part of the sentence comes at the start which isn't true of all language.

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So what is what is delaying? That introduction of the subject, now unmarked does not mean unimportant.

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It simply means, and in in in the case of Jemison the effect is, you might much more focus on content rather than style.

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So, for example, scene 7, which is only 12 clauses long, with a a noun, a non clause is completely unmarked.

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Sentences, but it is the most important information the narrators trying to convey at the end.

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After all of this information. this is what you must remember, and that lets the reader focus on what we must remember rather than trying to do the extra cognitive work of decoding the theme at the start.

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Again. I would like to have more time questions, so I will read all those, although I would encourage you to read them aloud because they are killers.

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Hey, go 3 takes us into how the marked clauses orient the reader's attention on things, and there's a very fascinating spatial pattern that is going on both in the scenes as a whole

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and also in these marked clauses, and only 4 of the scenes have marked closets, and they're not even that that many, but they often act to structure what is happening.

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So in seeing 2, which is the scene where the description of the destruction comes.

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We start with the focus on the land. The whole continent, like an old man lying restlessly in bed.

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Is your marked theme giving you information about Father Earth.

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Remember, then, you center down to Yumenase, which is the central city on the equator and the center of the empire that has controlled the origin or a genes from millennia.

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Their survival as an empire it's been based on this slavery down to the buildings in the city, down to the residents, who are all unwitting of the destruction that's about to happen and then pulling

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out a bit to a man who matters. This is the destructive origin whose name we eventually learn is alabaster, and he has a companion, a stone eater who basically looks like a living statue.

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Her name is Antimony. So we go from up above, down, below, and then pull out.

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Then, when we get to Scene 4 we're moving up even further To what about these obelisks?

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The float Overhead We know they're going to be important because the second novel of the trilogy is titled the Obelisk Gate, although when I first read it i'm not sure we knew that

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that's trouble with reading things before they're complete and this gives information about the obelisk.

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Then we're back down to a close focus and scene 5 where as soon, and her murdered child are in the community of Tiramo.

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And this is an interesting set of mark themes it's one of the smallest percentages in the prologue.

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But it is all meta linguistic. The mark themes 10 to 3 out of 4 of them focus on language.

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And, of course, as sort of interesting in terms of any of us who study linguistics.

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What does this reveal about the narrator's knowledge of languages?

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6 goes out of it from Tiermo to the valley around it, where there is destruction, The community of Tiramós survived the destruction because an origin protected it.

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But besides the issue of time and scouts who come to look at the destruction, but leave the main focus of this scene is, and a parent boy born from a Geo.

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A crystal lined rock, and who is able to break the crystals and eat them.

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We eventually learned this character's name is Hoa he appears in later chapters. What's interesting about the narrative in this scene is, after describing the lack of destruction and The Scouts.

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They leave without exploring what happens. But if they had remained they would have seen this.

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This implies a sort of omniscient second person.

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Narrator. But again, that's that is one of the layers of complexity, of general so I'll be all these mark causes aren't important, and I hope to you know extend these categories and look at their

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other chapters, and some of the later works as well, it's only they're only 10% of it.

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I don't say the mark themes and this are as disorienting as the second person there.

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Right here. Who is the the narrator of? I would argue the entire village.

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I agree with Wickham on here that narrator but I'm not going to tell you this later.

00:38:53.000 --> 00:39:01.000

Your last table, i'm sorry about it because I was having a big fight with my computer, and didn't save it off.

00:39:01.000 --> 00:39:11.000

Wow, it's the table is broken up into the narrative point of view basically seen. number number of words in the scenes.

00:39:11.000 --> 00:39:21.000

The narrative point of view, and also the first 2 lines of each scene, along with a brief overview of the queue action.

00:39:21.000 --> 00:39:29.000

Basically I left off second person where I should put it in the default.

00:39:29.000 --> 00:39:36.000

Narrator, for all 7 scenes is second person. Other scenes have a mix some 6 of the 7 have a mix.

00:39:36.000 --> 00:39:42.000

The first one has a first person plural, a third person, point of view, character.

00:39:42.000 --> 00:40:03.000

She a woman? Scene 2 has the third person objective just describing what happens as as a scene 3 floor actually goes back to the first person plural, while we're doing things continentally, planetarily. we should consider the obelisks which float above

00:40:03.000 --> 00:40:16.000

all this the obelisks had other names once back when they were first built and deployed and used, but no one remembers those names or the great device, or why the great devices were deployed.

00:40:16.000 --> 00:40:28.000

This is interesting in this scene, because the reason that nobody

00:40:28.000 --> 00:40:43.000

The reason that nobody in the contemporary president of the novel remembers what the obelisk were used for, and do not consider them in the least important, is because they are all relics of an extinct civilization.

00:40:43.000 --> 00:40:46.000

There have been many civilizations destroyed in the past.

00:40:46.000 --> 00:40:52.000

On the stillness, because because Father Earth is a real mean SOB.

00:40:52.000 --> 00:41:12.000

The narrator, however, reveals in this. Presumably they know what the obelisks were called, how they were built, and how they were deployed, and that actually becomes apparent in the third novel, because that narrator was there.

00:41:12.000 --> 00:41:20.000

then, and some of the interludes in the third novel go back to that very far present, but to everybody else.

00:41:20.000 --> 00:41:25.000

Now their relics is failure, not important. no worries not to be studied.

00:41:25.000 --> 00:41:34.000

You have to focus on how to survive the next volcanic litter that comes along 5 back to the personal need to keep things grounded.

00:41:34.000 --> 00:41:40.000

Haha! So, after floating up the obelisk, we come back to Sue, and in and turmoil.



00:41:40.000 --> 00:41:51.000

This describes her, and gives more information that doesn't really make it too clear, and they should rereading it for the umkeeping time that assume is the character being addressed throughout.

00:41:51.000 --> 00:42:00.000

But we also learn information about who killed her son Uchi, which was his father when he discovered he was in origin.

00:42:00.000 --> 00:42:09.000

And again, uchi is only 3 years old when he's murdered so, and there is also this interesting line the woman I mentioned.

00:42:09.000 --> 00:42:17.000

The one who's son, is dead she was not in humanities which was destroyed, or this would be a very short tale, and you would not exist.

00:42:17.000 --> 00:42:23.000

So I say it's ambiguous the 6 goes to the last bit of context.

00:42:23.000 --> 00:42:34.000

What happens in that valley the seventh 2. This is what you must remember

00:42:34.000 --> 00:42:42.000

In terms of style. there's actually linguistic and literary scholarship on it The second person narrative point of view is unusual.

00:42:42.000 --> 00:42:51.000

It's becoming more usual, and there's some interesting speculation on that, especially in novels, in in other languages like Polish and French, but in English.

00:42:51.000 --> 00:43:00.000

I think it's still not going to be very usual especially not on a trilogy length work some of the speculations.

00:43:00.000 --> 00:43:11.000

The effect of the second person is that it puts the reader into a more interactive relationship rather with the work and the narrator rather than an immersive relationship.

00:43:11.000 --> 00:43:16.000

It's hard to just sink into this story like you can with the first or third person.

00:43:16.000 --> 00:43:27.000

Narrator. Because you're suddenly having to stop think who who is being addressed, Is it me cause sometimes second person addresses to a a reader, an imagined reader?

00:43:27.000 --> 00:43:34.000

Sometimes it's characters and that gives a sense of a relationship that first and third don't necessarily create.

00:43:34.000 --> 00:43:38.000

So there's a bunch of stuff on that that scholarship.

00:43:38.000 --> 00:43:51.000

Of course there are many more aspects of jefferson's trilogy that disorient readers, and I found it's like tolkien's one that I have to read and reread and reread to make sure i'm getting

00:43:51.000 --> 00:44:04.000

it, and I still haven't gotten it all but that's not going to be covered today, for now I want to give a bit of context for us here today as as murderer mentioned in 2,018 jefferson's

00:44:04.000 --> 00:44:17.000

third novel in the trilogy One, if you go for best novel, published in 2017, the fifth season, and the all of this gate had one the best and all over the Hugo in 2,016 and 2,000, and

00:44:17.000 --> 00:44:30.000

17, and she is the first person ever in the history. of the Hugoes to win the novel award 3 years running, as well as the first black person to win the novel award.

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They wouldn't give it to Samuel delaney I just want to emphasize, and the first woman of color to win the award in 2,018 sony entertainment for just the right to trilogy

00:44:43.000 --> 00:44:46.000

for adaptation. it and Jamison will be adapting it.

00:44:46.000 --> 00:44:57.000

I imagine she insisted on that for the contract. Sony used to be credited for not going in for simply another game of zoom, or learn to the rings adaptation.

00:44:57.000 --> 00:45:02.000

I will be very interested to see how it gets handled for additional context.

00:45:02.000 --> 00:45:09.000

Jamison is also one of the authors of color who was viciously attacked online during the sad and rabbit puppies.

00:45:09.000 --> 00:45:21.000

Attempts to make the Hugo awards great again by organizing voting blocks from 2,013 to 2,018 attempts, which resulted in a number of no award wins, and the eventual changes in the

00:45:21.000 --> 00:45:28.000

voting process, Theodore Bill, known as Vox Day, leader of the rabbit puppies.

00:45:28.000 --> 00:45:34.000

Do you know how frustrating it is to have to talk about puppies and scholarships?

00:45:34.000 --> 00:45:41.000

I mean lame titles tweeted racist harassment at Jamison in response to 2,012.

00:45:41.000 --> 00:45:54.000

Continue a guest of honor speech, and since it used the science fiction writers Association official Twitter account, he was expelled from the organization, which, of course, he's been ranting about ever since. Think about these 2 things in

00:45:54.000 --> 00:45:59.000

the context of the theme of myth car, the mythic, the fantastic, the alien.

00:45:59.000 --> 00:46:11.000

Thank you about how Jamison's award winning fiction, as well as the growing number of other award-winning Science Fiction, Science Fiction and Fantasy fiction is created by writers who are part of

00:46:11.000 --> 00:46:25.000

numerous diasporas, or immigrants or the children of immigrants who have historically and are still being defined as alien and other, and that's attempted to be excluded the Backlash

00:46:25.000 --> 00:46:29.000

against Jamison, and success arguably against her very existence.

00:46:29.000 --> 00:46:36.000

Key you read and can stomach. Beal is only one of a series of white backlashes against the others.

00:46:36.000 --> 00:46:41.000

In science, fiction, and fantasy. Fast examples are Racedale O 9, and Puppy Gay.

00:46:41.000 --> 00:46:47.000

But the current in Rolio over the casting and character choices in rings of power show.

00:46:47.000 --> 00:46:57.000

This is still happening, and likely to keep happening they're also numerous examples, too many to mention here about actors in major franchises being harassed as well.

00:46:57.000 --> 00:47:02.000

Actors of color. These backlashes are our cultural context.

00:47:02.000 --> 00:47:12.000

Part of that of our 20 first century, which is apparently trying to become or exceed the dystopia for which our genre is most famous.

00:47:12.000 --> 00:47:15.000

If you have Red Jamison, I encourage you to shoot.

00:47:15.000 --> 00:47:22.000

Encourage others. If you've not I really encourage you to keep working, knowing that it's difficult.

00:47:22.000 --> 00:47:26.000

If you were talking before the talk started, I bounced off the city.

00:47:26.000 --> 00:47:37.000

We have become and haven't been able to finish it and it's it's me it's me as the reader so but I hope i've been able to make some of the the wonders of jamison's trilogy clear to you, and we have 2020 min for questions.