**Elements of analysis**

When speaking about a character you have to distinguish between a **“flat”** character (who remains the same along the story, ***it doesn’t change*** and it **doesn’t show** a parabola or **development**) and a **“round”** character (which **personality develops** along the novel).

Characterisation is the way a character comes to life. So the intelligent reader should analyse the categories the narrator exploits (sfrutta) to create the character. Most off the times the categorises the narrator exploits are mixed up some are even more space than others.

**How does the character comes to life?**

A character is made of language.

A narrator can use different techniques when he brings character to life.

Telling: it tells the reader everything about the character: everything the reader knows, al the ideas the reader made up about the character, is filtered by the narrator.

Showing: the narrator shows the character in action (for ex. through dialogue)

What is the position of the reader in the two cases?

If the most frequent technique is the technique of showing, he can make a more personal idea of the character. If the narrator mainly uses the technique of telling, the reader is less free to make up a personal idea.

***Nice Work*, p.20**

(Third person omniscient intrusive narrator)

The new character is:

1. Very different from Vic Wilcox;
2. She doesn't herself believe in the concept of character (her cultural convictions);
3. “That is to say” a favourite phrase of her own;
4. Robyn (name) 🡪ideal person, socially committed;
5. Pen-rose (surname) 🡪the reader might expect she is a writer;
6. Temporary lecturer at English literature (her job) 🡪she teaches at Rummidge University;
7. Temporary🡪 her social status is not stable;
8. English literature🡪Her skills are mainly in the field of literature, humanistic cultural background;
9. Holds that a character is a bourgeois mith 🡪 Her ideas, her specific convictions;