

Sample Background/Introduction:

Vegas Anathema: A reclamation of hysterical realism by creation of a novel in short-story with use of graphic and verbal text, explores the genre of hysterical realism, not as a method to define or encapsulate a written artefact, but rather as a method of creating one.

I came into this research with one question: Can the genre of hysterical realism be reappropriated by a writer? In order to conduct my experiment in writing, I decided to use graphic and verbal text in combination. The result of initial experiments in graphic and verbal text led me to further experiments by use of re-visioning and the exploration of the Carnavalesque, which included the use of polyphonic voice, especially in the method of free indirect discourse. This was all carried out in terms of an academic research in creative writing. My results were then explored further with my writing process by use of observation and influence via the experiments. The finished result is a graphic-verbal text hybrid novel in short story called *Vegas Anathema*. The experimentations and reflections appear in the exegesis that precedes the novel in this thesis in which I declare that it can be possible for the writer to reappropriate a genre by the art of his craft....

The next three chapters detail my experiments with hysterical realism; the Carnavalesque; and; and narrative and narrators including a particular look at my experiments with free indirect discourse. The chapters explore the experiments by looking into a brief literature and history review of the tool used and then how using that tool led me to discoveries in my own work as well as discoveries in the genre of hysterical realism.

Note:

1. I have a topic/thesis in the first paragraph.
2. I give a road-map on what to expect ("The next three chapters...").
3. I give most of the background on what the paper is about.

Sample Literature Review:

I didn't know if Wood meant to suggest that having a lot of characters in a book would impact the book negatively, as having a lot of characters was not a trait to just hysterical realism. For example, *One Thousand and One Arabian Nights* features a lot of characters and individual subplots, but it is not a hysterical realist book, rather it is an Arabic epic instead. However, Wood does suggest that hysterical realism might be related to earlier writers such as Dickens; whereas Singer states Homer's *the Odyssey* is the encyclopaedic narrative starting point for hysterical realism and I believe *the Life of Gargantua and of Pantagruel* by Francois Rabelais might be an appropriate lineage for hysterical realism which places it genealogically with Bakhtin's Carnavalesque.

This is a review that creates a synthesis with the existing literature. Here is another that uses what was already "out there" as something to further the work being done:

There is one major contention between graphic and verbal text and it comes in the area of focalization. For example, the question Genette (1988, p. 74) raises about 'who sees' is sometimes answered in graphic text as 'nobody at all' as demonstrated by Mikkonen (2012, p. 75). It is because of this that there are, at times, places where the graphic is at odds with the verbal, for instance my use of parallel text discussed in the section below about "It's Just a Taste".

The paragraph above demonstrates how a thesis (Genette) and an antithesis (Mikkonen) can be used to have synthesis (my parallel text example).