

Integrating Sources




- Summary
- Paraphrase
- Direct Quotation

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x x
x



Summary






“Around a century after Shelley’s *Frankenstein*, Karl Capek introduced the word ‘robot’ into the English language from the Czech word ‘robota’ meaning ‘servitude’ in his widely popular novel, *Rossum’s Universal Robots*. In *RUR*, young Rossum decided that the natural man was too complicated, and instead built a simple mechanical man—a man who’s more efficient than us.”

Shreya Choudhary, “The Frankenstein Complex in Sci-Fi”




Paraphrase





“As Janis Svilpis explains in “The Science-Fiction Prehistory of the Turing Test,” utilizing a Turing Test scenario can be effective in drumming up dramatic irony. Almost definitionally, the Turing Test exemplifies a situation in which one character lacks important knowledge that the audience has – that being that one of the characters is an AI.”

Lance Lampert, “How AI’s Have Been Portrayed as Human in Science Fiction History, via the Turing Test”



Quote Sandwiches

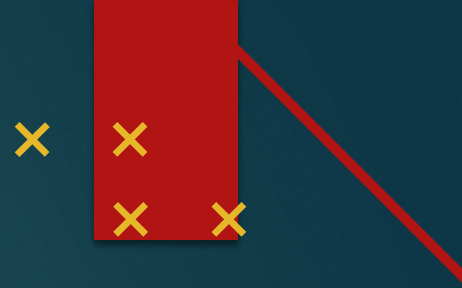


Quote Sandwich

↳ Introduce

↳ Quote

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↳ Explain



“Ideas similar to those of Boyle in “The Relive Box” can be found in the 1995 film, *Strange Days*. The plot of this movie revolves around SQUID recordings, which ‘allow the user to directly experience the emotions and events of another.’ This technology is very similar to ‘reliving’ in Boyle’s piece, except users experience the memories of others rather than themselves.”




David Keefe, “A Glance into the Future of Addictive Technology”




This interaction begins to develop the enemy to lovers trope and makes readers more invested in continuing the series. A journal [article] analyzing the female archetype describes how, “The continuous clash between these two forces of attraction and repulsion is the key factor in forging the complex male-female relationship” (Atre).


In *True Beauty*, the repulsion when Suho ignored Jugyeong in the halls is contrastive with the attraction that he shows by buying her books and asking for recommendations in the bookstore.



This interaction engages the reader with the enemies-to-lovers trope. Analyzing the dynamic between men and women, Shubhangana Atre suggests that the dueling “forces of attraction and repulsion” are universal. *True Beauty* depicts such repulsion when Suho ignores Jugyeong at school and attraction when he buys her books and asks for recommendations at the bookstore.



Julie M. Dugger discusses both the similarities and differences between the two novels. Dugger writes, "Following Plato's *Republic*, with its hierarchy of intelligible, physical, and mimetic-artistic worlds, both *Piranesi* and the *Chronicles of Narnia* are multi-world stories in which one world echoes another" (63-4). Both novels represent a house full of beauty and design, in which the characters learn to adapt and mature in.



Julie M. Dugger observes that both *Piranesi* and the *Chronicles of Narnia* are “multi-world stories in which one world echoes another” (64). The statues populating the House in *Piranesi* and Narnia's talking animals both represent forgotten knowledge from our modern world. Moreover, the trials the characters face in the echo worlds parallel real-world conflicts. The Pevensie siblings enter Narnia during WWII, fighting the tyrannical White Witch as the U.K. battles Nazi Germany.