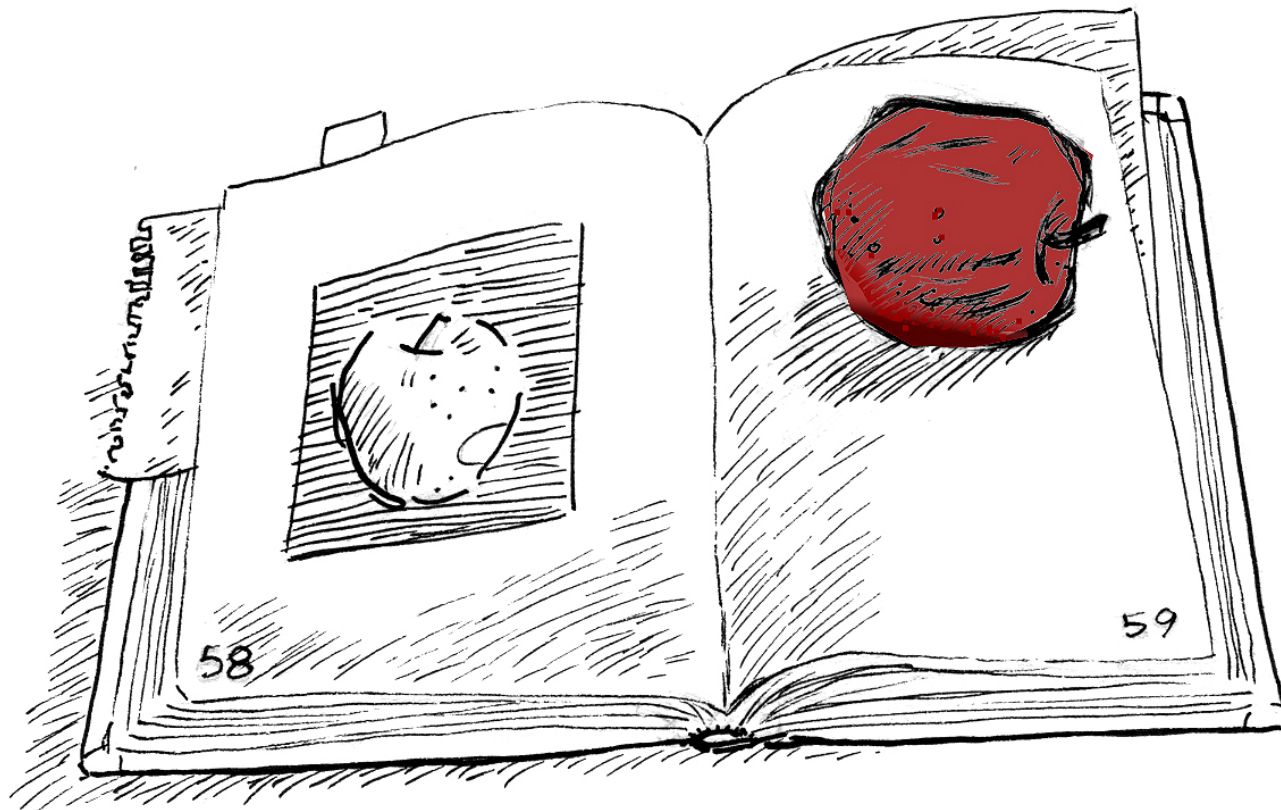


Edgar Allan Poe



Celebrity

I. A figure celebrated in schools even today

- Lived in New England and made a career off his writing.
- Gained a celebrity status in the U. S. and even in Europe.
- Credited with the creation of mystery genre.
- Credited with manipulating the American Gothic genre.
- His life is traditionally seen as haunted, just like his writings.
- Often depicted as mad, opium-addicted, or alcoholic, or all three.

Writing

II. His work established the concepts of modern short story

- Revolutionized the short story form.
 - > He is credited with reshaping the short story concept for America.
- One of the first to establish self-destructive characters;
many of his protagonists have a death wish.
- Also one of the first writer's to exploit the notion of a split personality.
- His work develops notions of the **anti-hero** concept.
 - > A protagonist whose qualities are directly opposite to the traditional hero.
 - > In some cases not necessarily evil, but victims of circumstance.
 - > Modern life no longer allows individuals capable of showing true heroism.
- His work is often macabre; collectively shows morbid, psychological tales

Narration

- **Third Person Point of View:**

The narrator acts as an unseen character who does not participate in the plot as an actor, but does let the reader know what the process of the characters' thoughts and goals. Hidden motivations are often disclosed to the audience, although hidden from participants in the plot.

Renowned curator Jacques Saunière staggered through the vaulted archway of the museum's Grand Gallery. He lunged for the nearest painting he could see, a Caravaggio. Grabbing the gilded frame, the seventy-six-year-old man heaved the masterpiece toward himself until it tore from the wall and Saunière collapsed backwards in a heap beneath the canvas.

Brown, Dan. *The Da Vinci Code*. New York: Doubleday. 2003. Print.

Can be presented as *objective* (un-biased) or *subjective* (emotive).

Narration

- **First Person Point of View:**

In the first person point of view, the narrator participates in the action of the story. *It is important to consider whether the narrator can recount events in a non-biased manner. Likewise, the reader must question the trustworthiness of the account itself.*

Mr. Sherlock Holmes, who was usually very late in the mornings, save upon those not infrequent occasions when he was up all night, was seated at the breakfast table. I stood upon the hearth-rug and picked up the stick which our visitor had left behind him the night before. It was a fine, thick piece of wood, bulbous-headed, of the sort which is known as a “Penang lawyer.” Just under the head was a broad silver band, nearly an inch across. “To James Mortimer, M.R.C.S., from his friends of the C.C.H.,” was engraved upon it, with the date “1884.” It was just such a stick as the old-fashioned practitioner used to carry—dignified, solid, and reassuring.

Doyle, Sir Arthur Conan. *The Hound of the Baskervilles*. New York: Signet Classic. 2001. Print.

Narration

With first person narratives, the reader examines *two* different strands of information:

- the reader learns details about circumstances of an event from a participant in the story
- the reader learns how the narrator perceives the action (which adds another level of characterization)

Even if the narrator is unreliable, the story itself is still communicated to the reader. An unreliable narrator does not lessen the story's value—but does deepen the meaning of the story, and makes the story more complex.

By looking through the character's eyes, the reader sees the author's intentions through the choice of language. This is an example of **dramatic irony**.

As readers we can see events in manner the character does not.

- The “Cask of Amontillado” uses this device very successfully.

Narration

- **Omniscient Third Person Point of View:**

The narrator knows *everything* about *all* the characters and reveals thoughts and motivations of each actor in the story.

Lily, the caretakers daughter, was literally run off her feet. Hardly had she brought one gentleman into the little pantry behind the office on the ground floor and helped him off with his overcoat than the wheezy hall-door bell clanged again and she had to scamper along the bare hallway to let in another guest. It was well for her she had not to attend to the ladies also. But Miss Kate and Miss Julia had thought of that and had converted the bathroom upstairs into a ladies' dressing-room. Miss Kate and Miss Julia were there, gossiping and laughing and fussing, walking after each other to the head of the stairs, peering down over the banisters and calling down to Lily to ask her who had come.

Joyce, James. "The Dead." *Dubliners*. New York: Penguin Books. 1986. Print.

Narration

- **Limited Omniscient Third Person Point of View:**

The narrator's knowledge focuses attention on one character, major or minor, revealing *everything* about that character's thoughts and motivations in the story.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

Chopin, Kate. "The Story of An Hour." *The Awakening*. Ware, Hertfordshire: Wordsworth Editions. 1995. Print.

Narration

- **Stream of Consciousness:**

The story replicates the thought processes of the narrator. Best described as interior monologues, this narration copies the notion of an internal voice in a character's mind as the character goes about their day to day life.

There comes John's sister. Such a dear girl as she is, and so careful of me!
I must not let her find me writing.

She is a perfect and enthusiastic housekeeper, and hopes for no better profession. I verily believe she thinks it is the writing which made me sick!

But I can write when she is out, and see her a long way off from these windows.

There is one that commands the road, a lovely shaded winding road, and one that just looks off over the country. A lovely country, too, full of great elms and velvet meadows.

Gilman, Charlotte Perkins. *The Yellow Wallpaper*. New York: Feminist Press. 1973. Print.

Types of Irony

- **irony:** involves contrast or discrepancies between elements or characters.
- **verbal irony:** when a character says one thing but means another.
- **irony of circumstance:** writers create discrepancies between what seems to be true in the story and what actually happens in the story.
- **dramatic irony:** discrepancy between what the character suspects to be true and what the readers know to be true. { *Poe uses this technique frequently.*
- **ironic vision:** overall tone of literary work suggests that the author's opinion are contradictory to actions of characters. Jane Austen uses this technique frequently in her works, specifically *Pride and Prejudice* or *Emma*.

“Cask of Amontillado”

The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitively settled – but the very definitiveness with which it was resolved precluded the idea of risk. I must not only punish, but punish with

impunity.

A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

He will not appear threatening to Fortunato.

impunity: exemption from punishment

redressed: corrected
unredressed: not corrected

redresser: corrector of fault

When vengeance becomes the sole reason for a retribution of a crime, it cannot be “corrected.” Nothing is achieved.

However, it is equally wrong if a transgressor does not understand how he wronged the victim (who is seeking revenge).

This twisted logic allows Montresor to murder Fortunato.