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A Guiding Model Answer for

Third Grade

Comparative Literature (Make-Up) Exam

Faculty of Arts

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BANHA UNIVERSITY
FACULTY OF ARTS
ENGLISH DEPARTMENT
THIRD GRADE



FIRST TERM
YEAR (2013-2014)
TIME: 2 HOURS
MAKE-UP EXAM

COMPARATIVE LITERATURE (MAKE-UP EXAM – DECEMBER 2013)

Answer the following questions:

DIRECTIONS: BE ORGANIZED; FOCUS ONLY ON THE ADDRESSED ISSUES AND WRITE YOUR ANSWERS ONLY IN THE FORM OF WELL-ORGANIZED ESSAYS, WHICH ADOPT THE FORM OF A THESIS STATEMENT, A BODY, AND A CONCLUSION. OTHERWISE, THE ANSWERS WILL BE IGNORED AND WON'T BE GRADED. TIME LENGTH FOR EACH QUESTION IS 30 MINUTES AND THE GRADE FOR EACH IS 5 MARKS.

1. Henry Reed's "Naming of Parts" and Richard Eberhart's "The Fury of Aerial Bombardment" are two poems which deal with the subject of war? Develop a parallel-order comparison between them to show if they share a common perspective and if they differ in how they come to terms with the war experience—in how the poets explain it to themselves and to their readers?
2. Alex Kuo's "Portrait of a Negative" and Marilyn Chin's "Summer Sonatina" are two poems which deal with issues of communication and personal history in widely different styles. Explore the implications of these shifts of style in the two poems by writing a point-by-point comparison essay between them?
3. Coleridge's poem "Kubla Khan" and Shelley's "Ode to the West Wind" are products of the synthetic power of imagination. Attempt a detailed a point-by-point comparison essay between them to analyze that issue?
4. John Steinbeck's *The Chrysanthemums* and William Faulkner's *A Rose for Emily* are two short stories which are similar and dissimilar in many ways. Attempt a detailed comparison/contrast essay between them to show how both stories focus on the exploration of the inner worlds of the two female protagonists, and how both writers use various literary elements such as the narrator and the setting, either in a similar or different way, to work toward the expression of the stories themes as well as the creation of memorable characters?

GOOD LUCK
MOHAMMAD AL-HUSSINI ARAB

ANSWERS

QUESTION 1

Henry Reed's "Naming of Parts" and Richard Eberhart's "The Fury of Aerial Bombardment" are two poems which deal with the subject of war? Develop a parallel-order comparison between them to show if they share a common perspective and if they differ in how they come to terms with the war experience—in how the poets explain it to themselves and to their readers?

ANSWER

Much modern poetry dealt with the subject of war. In Henry Reed's "Naming of Parts" and Richard Eberhart's "The Fury of Aerial Bombardment," the memory of World War II was still fresh in people's minds. The first poem, by a British poet, was published in 1946 and the second, by an American poet, in 1947.

Disillusioned by the experience of World War II, the two poems condemn and reject the horror of war. Both poems condemn our failure to see war as it is, attack our indifference, and reflect postwar antiwar feeling. We shall see that Eberhart's poem takes the attack on indifference one step further than Reed's poem does.

Henry Reed's "Naming of Parts" satirically attacks the callousness of the military. By using impersonal, neutral words and phrases ("Today we have naming of parts. Yesterday / we had daily cleaning"), the speaker satirizes how precise and impersonal these lessons are. The trainee learns a process, without being taught or made aware how terrible and ugly practicing that process is. References to "the lower sling swivel," "the upper sling swivel," and the "slings" describe machinery. Such references to mechanical parts evoke neutral or even positive feelings, since most machines are used for the good of humanity. This technical language conceals the horror of using this particular machinery. Saying that "you can do it quite easy / If you have any strength in your thumb" obscures the possibility that it might be difficult emotionally to gun down a fellow human being.

Reed uses a comparison to nature at the end of each stanza. Jumping from the mechanics of the gun to the beauty of the garden in consecutive sentences presents a contrast between the gun and the flower, the one a symbol of death and the other a symbol of life. The references in the first two stanzas stress the innocence of nature. The line "Japonica glistens like coral in all of the neighboring gardens" evokes an image of serenity and peace. The branches with "their silent, eloquent gestures" paint another image of bliss. The sterile descriptions of the gun and the beautiful descriptions of nature proceed in a point-counterpoint fashion.

Richard Eberhart's "The Fury of Aerial Bombardment" shares the theme of "Naming of Parts" in that both poems attack indifference to violence and suffering. By saying that "History, even, does not know what is meant," the poet seems to lament that even painful experience does not teach us to prevent the senselessness of war. We are "no farther advanced," making the poet ask: "Was man made stupid?" Here again, as in Reed's poem, technical, impersonal references to the "belt feed lever" and the "belt holding pawl" imply a criticism of the callousness with which people handle the subject of war. A lesson about a belt feed lever might be more instructive if the part were named the genocide lever, for instance.

However, "The Fury of Aerial Bombardment" contrasts with "Naming of Parts" because Eberhart goes beyond attacking human indifference by attacking divine indifference to the horrors of war. The poet questions why God has not intervened to stop the aerial bombardment. The answer, that "the infinite spaces / Are still silent," is a criticism of God's looking passively upon "shock-pried faces." These are the faces of the people who have witnessed the horror of the bombing but to whom God offers no respite. The poet seems to expect a thinking, feeling entity to intervene, but no such intervention takes place. Men still kill with "multitudinous will." In the third stanza, the poet asks: "Is God by definition indifferent, beyond us all?"

Both of these poems were written half a century ago, yet their relevance remains undiminished today. In an age when we read daily of war and death, indifference is commonplace. The way in which a news reporter casually reads death tolls from current conflicts is reminiscent of the cold, sterile wording of "Naming of Parts." The casual and callous projections of the cost in human lives of "winning" a nuclear war are another example of what is under attack in these poems. And people who ponder such atrocities as Auschwitz and Hiroshima have cause to question divine indifference, for the earth is long on suffering.

QUESTION 2

Alex Kuo's "Portrait of a Negative" and Marilyn Chin's "Summer Sonatina" are two poems which deal with issues of communication and personal history in widely different styles. Explore the implications of these shifts of style in the two poems by writing a point-by-point comparison essay between them?

ANSWER

The poetry of Asian-Americans is varied in style. Stylistically, Asian-American poetry varies from a full embrace of the common American language to an emphasis on the "poetic-ness" of the poems' language. Alex Kuo's "Portrait of a Negative" and Marilyn Chin's "Summer Sonatina" are two poems which deal with issues of communication and personal history in widely different styles.

While the self-enforced silence of the older generations is portrayed in Marilyn Chin's poem, "Summer Sonatina," the sense of separation from the past appears in Kuo's poem. The speaker of Marilyn Chin's poem, "Summer Sonatina," does not necessarily find comfort in this instruction to rely completely on the family. While the family offers refuge from an obviously hostile society, this inward looking stance seems stifling to the speaker, as if this limited kind of existence not only denies her stories of her past, but also makes it that much more difficult to integrate the values of American society into her personal beliefs. This is not to suggest that this kind of integration is the only path available to the speaker, or that it is the preferable path for all those in her situation. It does seem to be a concern for her, however, for when she states "Kingdoms come, kingdoms go, but family is forever," one does not get the sense that she takes comfort in the old saying that "family is forever." Rather, the statement has a near-despairing quality, revealing her worry that the silence which conceals her past and haunts her future is eternal, lasting as long as the family itself. This is all the more powerful when read in light of one of the poem's early lines, wherein the speaker intimates what she feels to be the awful nature of her situation: What do I have to lose, sweet immigrant, but everything. It is worth noting that the language of Marilyn Chin's poem is largely made up of common-sounding speech, fully-formed sentences that pose few problems in understanding their grammatical arrangements.

While the language of Alex Kuo's poem, "Portrait of a Negative," is organized in a fairly standard way as regards grammar, his lines are shorter, the tone more severe and less personal than Chin's. His style appears consciously poetic, where Chin's sounds like familiar speech. Despite these stylistic differences, a similar yearning for a personal history can be found in Kuo's poem, though in a more abstract, non-linear, poeticized form.

The sense of separation from the past appears in Kuo's poem as the speaker's feeling of being removed from his own body. As if demanding the stories of his past that will help him define himself in the present, the poem's speaker repeats the refrain "tell me" throughout this passage. He is left unanswered, however, left to watch the "old men / in their eccentric lie." Finally, without this necessary things to sustain his self, he can do nothing but look on as that self is drained away, "as I / watch this blood pulsing out of me."

His search is not limited to seeking information from the "old men," the older generation locked in a tradition of silence. He also looks to objects that might reveal the truths people, bound by traditions and fears and an infinite number of motivations, choose to keep hidden. Kuo writes: "I search for originals / of negatives, black and white / plates of my grandparents." What he finds, however, is not a complete picture of his past, but "small bits of / yellowed photographs," pieces that he must fit together for himself if he is to gain any meaningful knowledge. And even what knowledge he can bring together from the fragmented images is questionable, for the photographs appear unstable, unable to transmit meaning in a sure way. Sometimes they present truth, & perhaps sometimes its opposite, for they appear to show "the reverse / of what must have once / been true and oh yes / devoured and destroyed."

The speaker states that the photographs show "the reverse / of what must have once / been true," not necessarily what *was* true. Whatever the nature of the truth at the time the photograph was taken, & regardless of whether the speaker is now viewing accurate or inaccurate information, the truth of his history remains in any case unavailable, for it has been "devoured & destroyed" by the persistence of silence & the endless progress of time.

We see in these two poems that the weight of this absence—of the feeling of alienation from personal history—comes down firmly on the individual self. It is the individual who must decide whether to accept the legacy of silence, to accept, as Chin writes, that "our misery is our own," or to attempt to defy the tradition and reclaim a sense of the past, giving the self the essential sustenance to continue into the future with a feeling of wholeness. We see also that these attempts result in fragmentary knowledge that misleads as often as it informs. And, most powerfully, we see the consequences for the individual of making these kinds of choices, as Chin's speaker feels she has everything to lose in succumbing to the stifling tradition of silence, and Kuo's speaker sees his self drain from his body like blood, as his attempts at reconstructing his past repeatedly come to nothing.

QUESTION 3

Coleridge's poem "Kubla Khan" and Shelley's "Ode to the West Wind" are products of the synthetic power of imagination. Attempt a detailed a point-by-point comparison essay between them to analyze that issue?

ANSWER

Coleridge's "Kubla Khan" and Shelley's "Ode to the West Wind" are products of the synthetic power of the imagination. In *Biographia Literaria*, Coleridge advocates the use of the language of poetry, which is best revealed in the fusion of opposites. The vehicle of that fusion is the "synthetic power" of the poet's mind, which Coleridge calls "imagination." This "power" has the ability "to reconcile the discordant qualities. In *A Defence of Poetry*, Shelley not only stresses the role of the imagination, but also emphasizes the association with the ideal order through the harmony of utterance, together with the resolution of opposites. Thus, the functional use of imagination not only makes the fusion of opposites complete, in the two poems, but also harmonizes the discordant elements and achieves the correspondence of the real with the ideal.

In Coleridge's "Kubla Khan," the action of the poem takes place through a circuit that consists of the two opposite poles of life and death which ultimately come into harmony in the stereoscopic picture of immortality, and in "Ode to the West Wind," Shelley foregrounds the wind as being both "destroyer" and "preserver." The two poems reveal the dilemma of the Romantics; that is, their dissatisfaction with the real world and their attempt to penetrate into the ideal one, and though they share a preoccupation with imagination,

it is the language of poetry and the art of foregrounding that emerge as their dominant technique. Imagination is, thus, essential in these poems as it reveals the Romantic dilemma of hovering between the real and the ideal worlds that is manifest in the use of the language of poetry.

In "Kubla Khan," Coleridge sums up the idea of the whole poem in the first stanza (ll. 2, 4, 5). The "sacred river" which stands for life runs "Through caverns measureless to man" (i.e., man cannot fathom its depth) to "a sunless sea," which is the sea of the dead who never see the sun. The remaining part of the first stanza, in addition to the second, develops the images of life and death.

The two poems have brought to the foreground the duality of the Romantics, their dissatisfaction with the real and their attempt to penetrate into the ideal. In "Kubla Khan," Coleridge treats the enigma of life and death, and his solution is the stereoscopic picture of immortality. In Shelley's "Ode to the West Wind," the duality is retained through the wind, which is both destroyer and preserver, and this leads as well to the same conclusion drawn by Coleridge's "Kubla Khan" since Shelley emphasizes the cycle of death and rebirth in the first three stanzas. This duality is reconciled through the synthetic power of the imagination. In "Kubla Khan," the mingled measure of the "fountain"—the symbol of life—and the "caves of ice"—the symbol of death—are harmonized in the sunny dome of pleasure—the symbol of immortality. Yet, the music of the Abyssinian maid has the power to reconcile the discordant elements which brings them into harmony.

The two poets share in common the artistic aptitude of foregrounding embodied in its different levels of syntax, phonetics, lexis, imagery, metrics, form, and rhyme. Coleridge echoes the stream of life in his two multiple sentences of the second stanza and Shelley reflects the omnipotent power of the wind in his front and back shiftings, embeddings, transformations, and inversions. The symmetry of life and death in Coleridge's poem and the dual power of the wind—as preserver and destroyer—in Shelley's poem are reflected in the contrast between the same phonemes which occur either at the beginning of their syllables or at their ends.

The lexical sets—which are all derived from nature—support the imagery of the poems. In "Kubla Khan," the fountain of life or birth is transmuted into the "sacred river." The scenes are picturesque but this liveliness gives way to a "mazy motion" or in other words innocence gives way to experience, and in the end man sinks in agony to the "lifeless ocean of death." In "Ode to the West Wind," the modifiers embody the power of the wind both as preserver and destroyer, as a warrior and a fierce animal, and as a gentle lady.

The two poems share in common the characteristic that their metric beat is accentual and not syllabic. This means that, in the two poems, there are departures from the normality which is to be found in syllabic scansion. This deviation from normality is engineered to shock the reader and to attract his attention to certain points where there are shifts in the imagery of the poem. In "Kubla Khan," the departures from the normal metric beat foreground the "mighty fountain" of birth and life, the foreshadowing of the appearance of the "mingled measure—of life and death and the "damsel" or the "Abyssinian maid"—the two images in which Coleridge has brought opposites into harmony. In "Ode to the West Wind," the departures from the normal metric beat occur where the poet refers to the wind as being both preserver and destroyer, where the modifiers of the dead leaves occur, and where he refers to the wind as an obdurate warrior and as a sweet lady.

The two poets share in common their experimentation with the form of the two poems. They were motivated to do so due to their revolt against traditionalism coupled with their dissatisfaction with the real world and their attempt of penetration into the ideal one. This is embodied in their imagery, which both amalgamates and reconciles opposites, that is reflected in the form of the poems. In "Kubla Khan," Coleridge's

amalgamation of the opposites of life and death is echoed in the form which represents an expansion of the Petrarchan sonnet form in which the problem is stated in the octave and its solution in the sestet. In the poem, the first and second stanzas forward the enigma of life and death and the third and fourth stanzas provide us with the solution. In "Ode to the West Wind," the amalgamation of opposites—the wind as preserver and destroyer and the repetitive cycle of death and rebirth—is echoed in the form which is a blending of Dante's terza rima and the Shakespearean sonnet.

Thus, we can observe that it is the duality of the real and the ideal which has attracted the attention of, and puzzled, the Romantics. Coleridge solved it by creating the stereoscopic picture of immortality, and, Shelley, by stressing the power of the wind and the recurrence of the cycle of death and rebirth. Visionary as they are, Coleridge is content with his creative imagination and his product, but Shelley is obliged to find refuge in his boyhood memories and his ambitious hopes of the future backed by his belief in his own identity as a prophetic poetic seer, who has the aptitude to suggest reform to Man and to encourage the revolutionary forces not to surrender. However visionary they are, we are delighted in reading the two poems as a product of the synthetic power of the imagination, which has succeeded in the amalgamation and resolution of opposites and, which has used the art of foregrounding as its tool. This is obvious in the syntactic, lexical, phonological levels which are backed by the levels of metrics, rhyme, form, and imagery; in short, it is the art of foregrounding that clearly emerges to drive the reader to share the unreal world with the Romantics due to its charm in embellishing their poems and pleasing the reader.

QUESTION 4

John Steinbeck's *The Chrysanthemums* and William Faulkner's *A Rose for Emily* are two short stories which are similar and dissimilar in many ways. Attempt a detailed comparison/contrast essay between them to show how both stories focus on the exploration of the inner worlds of the two female protagonists, and how both writers use various literary elements such as the narrator and the setting, either in a similar or different way, to work toward the expression of the stories themes as well as the creation of memorable characters?

ANSWER

The two stories, *The Chrysanthemums* by John Steinbeck and *A Rose for Emily* by William Faulkner, are similar in many ways. First of all, both authors are great American authors of the twentieth century, and both of them depict two female protagonists from their male perspective, showing considerable sympathy with their protagonists. Interestingly, both writers title their stories with names of certain flowers which have highly symbolic meaning. Both of the stories focus on exploration of the inner worlds of the two female protagonists whose yearnings for love have undergone different degrees of failure and disillusionment. Besides, there are clear distinctions as well as similarities between the two stories in the use of those elements to reveal the themes as well as to portray characters.

In the two stories, the authors portray two women whose physical and social circumstances are quite different. Elisa in *The Chrysanthemums* is cast in a rural, agricultural environment, while Miss Emily is from a declined aristocratic background. Because of these differences in physical and social circumstances, the two women have different experiences. However, they both live in a setting in which they feel psychologically trapped and emotionally repressed. They both present their yearnings for romantic love, and both of their dreams of love have failed and finally been disillusioned. The causes and degrees of each character's repression and disillusionment may be varied due to their different situations, but they have both come to a final self-

realization or decision. Thus in the sense of characterization, both writers of the two stories look into the inner minds of the major characters who share some common psychological and emotional states and sufferings, and with whom both authors sympathize greatly.

In *The Chrysanthemums*, the main character Elisa, rancher's wife, is portrayed as a 35-year-old woman who lives on a ranch with her husband and is very isolated from the world. Elisa is fond of and skilled at planting chrysanthemums. She feels frustrated by the fact that she and her work are not taken seriously and appreciated by her husband—Henry. It is evident that Elisa and her husband are not a happy couple because of her discontentment with her husband's insensitivity or inability to appreciate her romantically as a woman, as can be seen through Henry's comment on her work of planting chrysanthemums. On observing her prize flowers, all Henry can say is, "I wish you'd work out in the orchard and raise some apples that big." Elisa hopes Henry will recognize her need as a woman and provide her with the romance and excitement for which she longs. However, little by little, her hope is crushed, which can be further traced through her disappointment at her husband's compliment on her appearance after she is well dressed up for her night out, for Henry's best compliment is: "You look strong enough to break a calf over your knee, happy enough to eat it like a watermelon." From Henry's clumsy compliment, it can be seen that Henry is only concerned about his ranch work, not about his wife and her feelings. Therefore, Elisa, the isolated woman, desires love so much that she even reacts passionately to a tinker when the tinker shows an interest in her chrysanthemums. She is so emotionally isolated and repressed that she even feels envious of the tinker and his lifestyle. The encounter with the tinker reawakens something in her innermost—her isolation, her desire for love and appreciation, and fills her heart with some sense of satisfaction, happiness, hope and the awareness of her femininity. Steinbeck describes that "Her eyes shone" when talking with the tinker about the planting of the chrysanthemums. The encounter with the tinker infuses her heart with so much satisfaction and hope, and she whispers, "That's a bright direction. There's a glowing there." However, as the story progresses, on her way out for dinner with her husband, she sees the contents of the flower pot (the chrysanthemums shoots she gives to the tinker) discarded in the road. Elisa feels a sense of great loss and disillusionment, and comes to a final self-realization—she might never be able to improve her situation and thus feels helpless. This realization leads to her "crying weakly—like an old woman" at the very end of the story.

Likewise, Emily, the female protagonist in *A Rose for Emily* who is described as being "more or less locked up by her father" and regarded as "a tradition, a duty, and a care" by the townspeople, has experienced a similar process of emotional isolation, repression and disillusionment. Emily is portrayed as a woman who has kept to herself throughout her life. She is a member of the Grierson family, and the Griersons think that "none of the young men were quite good enough for Miss Emily and such." Her father "had driven away all the young men" and "robbed her of everything"—her youth, happiness, chances of being an ordinary woman, and so "she got to be thirty and was still single." After her father dies, she has gotten some sort of liberation of dating and courting men of her choice and liking, without her father chasing them off any more. She falls in love with a charming Yankee laborer named Homer Barron although his character and social class differ greatly from those of hers. Her long repressed emotions and desires for love explode. She goes out with Homer despite the protests of her kinsfolk and the gossip of the townspeople. Like most women, Emily dreams of getting married and having a family and most of all, being loved. However, as she makes her preparations for her wedding, Homer, who "himself had remarked that he was not a marrying man", deserts her. Emily feels so

disillusioned and desperate that she manages to poison him, feeling that in this way she can keep him forever with her.

In these two stories, although both Steinbeck and Faulkner do not provide us with direct descriptions of how emotionally trapped and repressed their protagonists are and how they long for love and affection as ordinary women, we are still allowed enough access to their inner worlds to understand their thoughts, sufferings, disillusionment, for both authors effectively utilize, either in a similar or different way, some literary elements or techniques to help create characters and present themes.

The settings of the two stories, for instance, help a lot in portraying characters and conveying themes. Geographically, both stories are set in America—*The Chrysanthemums* in the Salinas Valley in California, and *A Rose for Emily* in a town of South America. In terms of the physical setting of the two stories, they are both set in a closed-in setting, which helps to convey the two protagonists' emotional states or actions—both of them feel physically and psychologically trapped and repressed.

In *The Chrysanthemums* the first few paragraphs establish the setting of the story. In paragraph one, the Salinas Valley where Elisa and her husband live is described as being closed off from the sky and from all the rest of the world by the high gray-flannel winter fog which sits “like a lid on the mountains and made of the great valley a closed pot.” The author goes on to describe that “on the foot-hill ranches across the Salinas River, the yellow stubble fields seemed to be bathed in pale cold sunshine, but there was no sunshine in the valley now in December.” Through the above descriptions of the valley, it can be conveyed that Salinas Valley is a site of isolation which builds a very repressive atmosphere of hopelessness, which is vital to reveal the story's characters and themes. The closed-in setting of the story helps to foreshadow how the main character Elisa feels physically and psychologically constrained and isolated, how she yearns for acceptance as a female and for romantic love, and what a dead end her life will reveal itself to be.

A Rose for Emily is set primarily inside. The interior and closed-in setting—Miss Emily's house is psychologically limiting to her. Emily's house is described as “a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies” whose “front door remained closed.” The house has “a dim hall from which a stairway mounted into still more shadow. It smelled of dust and disuse—a close, dank smell.” The house is all that has been left to her after her father's death. She “went out very little”, her front door has remained closed almost for good; “people hardly saw her at all, and the only sign of life about the place was the Negro man going in and out with a market basket.” For Miss Emily, the house is a refuge, a fortress and a hiding place, and the house is also a symbol of the South's past glory. Emily is trapped in the world of the past and at constant battle with the present era, refusing to accept the changing world around her. Thus the descriptions of Miss Emily's house and how it changes over the years also suggest a great deal about her character, her isolated, repressed state of mind, her desire to stay in the past, and thus help to convey the story's central theme.

Apart from the differences in plot devices, the two stories also employ different narrators to tell the stories. In *The Chrysanthemums*, the author uses the third-person limited point of view from which we are provided with a great deal of information about the central character and other minor characters, and are taken into Elisa's mind and engaged with her thoughts, feelings, perceptions and decisions: “she brushed a cloud of hair out of her eyes with the back of her glove, and left a smudge of earth on her cheek in doing it.” “She tore off the battered hat and shook out her dark pretty hair.” “She was kneeling on the ground looking up at him.

Her breast swelled passionately.” “She turned up her coat collar so he could not see that she was crying weakly—like an old woman.” Here the narrative point of view gives us the impression that we are standing off to the side and watching Elisa. Thus we are able to see into her inner mind and at the same time avoid the first-person’s subjectivity.

Quite deliberately, William Faulkner in his *A Rose for Emily* chooses to interweave a first-person narrator “we” with the perspective of Emily herself so as to highlight the themes and the central character. In *A Rose for Emily* Faulkner tells the story in first form plural “we,” where the narrator represents the folks in town, giving the readers a feeling that the description is the general perception. Right from the very first sentence the narrator says, “our whole town went to her funeral.” “So we were not surprised when Homer Barron—the streets had been finished some time since—was gone. We were a little disappointed that there was not a public blowing-off, but we believed that he had gone on to prepare for Miss Emily’s coming, or to give her a chance to get rid of the cousins.” By using “we” (instead of “I”), this anonymous narrator who serves as a witness to the story’s events speaks on behalf of the townspeople and expresses their shared views of their neighbor—Miss Emily, conveying the theme of their struggle to cling tenaciously to the past and deny the changes. In addition, Faulkner uses a third person narrative to describe Emily’s life, which enables the readers to find out many things about Miss Emily’s past. For instance the death of her father, the love she has for Homer, and how she feels the need for love and affection, etc.

Therefore, both writers' choices of point of view, though different, achieve the same remarkable effect in exploring characters and presenting the themes.

Finally, there are a lot of differences as well as similarities in the use of literary elements or techniques in both stories mentioned in this paper. As has been discussed, both stories at least on the surface level share a similar subject of love. The two female protagonists in both stories, who are depicted vividly and sympathetically by the authors, have gone through similar emotional and psychological process. Most importantly, both authors make the most out of some literary elements or strategies and use them, either in a similar or quite different way, in the two stories to achieve the wonderful effect in characterization and theme presentation. Whatever elements or techniques the two writers choose, however, they have made the two stories masterpieces in terms of their superb and unique treatment of characters and themes using these elements and strategies, and in this way provide readers with chances to see more clearly and enjoy more fully the subtlety, profoundness, richness and beauty conveyed in their masterpieces.