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It is included in most versions of the novel. In her introduction, Waston explains how and why to write Edan Frome: in the literary experience she set up in rural New England, she almost saw a resemblance to the land when she saw it. Previous literary portraits romantically romanticized poverty, ruled out the harshness of the land, and left the harshness of the land looking down on the over-ground granite (9). Lytton also explains her plans for the novel: an elaborate first-person narrator collects different parts of the story from various sources, then presents a unified vision of the story. I had little by little stories from various people, and it was a different story each time, as usually happens in such cases. Edan Frome A narrator who hasn't witnessed the story of Edan Printe. The unnamed narrator is an outsider who got to know Frome while working at a local power plant and staying in the harsh rural town of Starkfield, Massachusetts. The narrator accidentally sees Edan Printe outside the Stockfield post office, and Frome immediately leaves a big impression on him. Frome is very tall, and he has been lame since the accident 24 years ago. His face is grizzled, constantly trapped in harsh expressions. He seems to have easy powers over his body, but when the narrator sees him he knows he sees the ruin of a man. Fascinated by the print, the narrator is trying to find out more about him. His first source of information is the stage driver, Harmon Gow. In Harmon, the narrator collects that Frome was unable to leave Starkfield. Most of the smart things run away (14), but Ethan has been stuck at Starkfield since childhood. Frome Farm always had someone to take care of. At first, there was Edan's parents, and his wife had a smash-up. Harmon tell the narrator some of Frome's stories, but the narrator feels that the deep meaning of the story was in the gap (14). The narrator reflects that he quickly learned the harshness of Starkfield life. Winter, who stayed at Stockfield, he was working at the Cobury Junction Powerhouse. He stayed in Stockfield because it was the place where the nearest person could live. At first he felt energized by the clear blue sky and the shocking white color of the snowy land, but when he saw periods of blue skies and sparkling snow, followed by weeks of cold and darkness, he began to understand the paralyzed nature of the people: the dead in the community (15). The narrator lodges with a widow named Mrs. Ned Hale, the daughter of a previous generation of village lawyers. Lawyer Varnum's house is the most magnificent house in town, but the house has a feeling of consideration for it; Apparently, the family fell in more meager times. At night, the narrator hears the old widow's story about Starkfield and its people, but on the subject of Edan Printe, she is strangely silent. Denis Eady, a wealthy local grocer, is a narrator who travels daily to Korbury Flats, where he trains to Korbury Junction to work. When Eddie's words hurt, Harmon Gow suggests that the narrator hires Edan Froome. Time is hard for (and) Frome Farms, and Frome can use the extra money. So for a short period of time, every morning Frome drives the narrator to the flat with a horse-drawn sled. Frome is very Tashiton, and usually responds minimally to the narrator's questions. One day, the narrator accidentally left a book about biochemistry in a sledge. When Printe picks him up later that day, the narrator looks at the book in print's hands. Frome According to the book, Humility: There are things in the book that I did not know about the first word (18). The narrator lends Frome a book that contrasts the curiosity of the print with the limitations of the environment. After Frome has been driving the narrator for a week, an unbelievably snowstorm disables the rail line. Edan Fren always arrives, providing the narrator all the way to Cobury Junction: a good 10 miles. Surprised by the generosity of the offer, the narrator accepts. On the way home later that day, the stronger the snow. It becomes very rough until it becomes clear that it is impossible to return to the village. Frome's house is on the road. He offers to put the narrator up all night. The narrator says he found a clue to Edan Printe that night and began to gather visions of his story. 22. Analysis: For readers who know Wharton through elaborately crafted novels such as The Age of Innocence or Mir's House, Edan Prim's extra-simple style is a surprise. Warton has modified her style to suit her subject: this is not a novel of manners that set new York's upper social circles, but a short novel about a doomed love affair in rural New England. Warton may have had some anxiety about the distance between herself and her subject in Edan Prim. She was not a farm girl, and her upbringing was in the privileged world of the New York aristocracy. Acknowledging the differences can explain the layers she places between the reader and the story. Commentators like Wharton are the ones with greater means and education than the Starkfield people. Readers may sometimes find his description of the villagers, but the narrator's honest critique of the rural world is a reaction to a novel that romanticizes rural people and settings. In Ethan Friend, he frankly and directly acknowledges the gap between villagers and commentators in privilege, education, and sophistication. Far from the rural world, we can only assume that the narrator is our own role, as well as Wharton's double. He is our guide to the town of Starkfield, a world quite different from that of fiction readers. Having already inserted a fictional narrator between the reader and the story, she gives the narrator a used witness of the case. He has never seen Frome's story at all. Before he started, he didn't get a full account. Whatton doesn't want to sell his work as journalism or documentary-style fiction. She acknowledges the distance between herself and her readers, and the story and the world of Edan Frome. Acknowledging the distance, she make the most of her imagination. It means reaching the heart of Frome's story. This is a vision of Frome's tragedy that Wharton will tell some of the most compelling stories. Some of the novel's themes are set in this short opening. The relationship between land and ethnicity is a recurring theme of the novel. Outsider commentators express their dismay at the incredible harshness of the Starkfield winter. The name of the village symbolizes the nature of the land and its people. This is not an affluent land, it is generous. Livelihoods must be scraped from the soil. His farm reflects the name of the village, because his almost infertile soil provides almost not enough for the survival of the family. It became an inexorable village joke to say that a man or woman had spent too many winters in Starkfield, and I understand why after the narrator experienced the darkness of winter. The harshness and power of the land is reflected by Ethan Frome, whose body radiates strength despite its still lameness. But he is the ruins of a man, and his face shows how much he has suffered. Isolation is another important topic. In winter, rural New England is a besieged land, and small farms such as small towns and small islands separate vast amounts of cold and snow. Isolation is physical and emotional. Isolation becomes personal to Edan Frome, and the tragedy has removed him from others in Starkfield. Commentators say people's lives are harsh enough in a town like Starkfield that there is little time to alleviate the suffering and problems of others. The lost potential is the third theme and is closely linked to the two themes listed above. Starkfield is not a nurturing world, so there is little heresy curiosity and intellect. The show of his lively interest in biochemistry books is a poignant moment: this 52-year-old man with few practical uses for biochemistry is brought to life by the book. It hinted at Edan's potential, which will be revealed later in the chapter. The difference between his intellectual curiosity and the limitations of the environment is painful. Orn is not only the destruction of his man, but also the destruction of the man he was able to do. Determinism is an important theme in this novel and in many of Wharton's other books. Beginning with American literature in the late 19th century, exposure to thinkers such as Darwin, Huxley, and Spencer began to have a significant impact on American novelists. It was a school of thought, a new philosophical force in fiction and theatre, creating a subject to naturalism, personal sermism and environmental power. Individuals have little or no choice, and the environment destroys or nurtures them as they see fit. Let a person adapt or fail. In Ethan Frome, the impact of this Darwin-inspired outlook is undeniable. Wratten linked it to the determinism of previous forms, New England's old Calvinist's harsh philosophy, by choosing a stark field, as her setting in Massachusetts. The puritanism's historical background is for atmosphere rather than religious teaching. There is very little God in Wharton. An environment that can be natural, cultural or circumstances is the power that determines a man's destiny. Chapter 1: Summary: We are now 20 years back in the past. Young Ethan Frome passes through the heart of the city, past Eddie's new brick shop and the magnificent Barnum House. It's a cold, crisp winter night, and the feeling reminds him of a concept he learned from scientific research. About five years ago, he enrolled in a technical course at a university in Worcester. His father's death ended Edan's higher education because he had to return home to care for his mother and farm. There's a dance in the basement of the church, and Wyn can stand at the window and see what's going on. He is there to pick up his wife's cousin, Matty Silver. He strains to catch a glimpse of Matty. When he found her, she was dancing with Dennis Eddy, the son of an Irish grocer. Ethan sees happiness and Eddie's ownership on Matty's face, and his jealousy rises strongly. Matty has lived on Frome Farm for over a year. She was helped by Edan's wife, Jenna. In exchange for her housekeeping, Matty gets a free room and board, but doesn't get any pay. On this night, it is Edan's job to escort her when she is going to a dance or other social event in town. After a hard day, the extra two miles of the village are tiring, but Ethan loves his time alone with Matty. Like him, she is sensitive to natural beauty. From her, he found a man who could talk about the beauty of the land and the little bits of science he knew. Her vitality energizes him. He fell in love with her. He doesn't know if he's alluding his feelings towards Matty to Jenna. Genobia is an ailing whining woman, but sometimes she surprises Edan by proving more observations than she expected. She learned that Edan was shaving every day after Matty came. She thought Zeena didn't know everything but her endless parade of health problems, so she was obliquely, surprisingly, eddy about the change. Analysis: The first glimpse of Edan Printe as a young man brings the subject of lost potential into relief. We find out that he started studying but had to cut short after his father's death. The harshness of poverty is a recurring theme: because of financial limitations, Ethan had no choice but to return home and take care of his mother and farm. Poverty also brought Matty Silver to Franks Farm, and after the accident she was forced to stay there. The highlight of Edn's life was not the choice: there were things that happened to him, and he had to endure them. Isolation on the farm was eased by Matty Silver. She seems to share her love of natural beauty, and Ethan finally has someone he can talk to. But Ethan is already married, and this first scene left Ethan as an outsider. We see him in the cold, dancing outside and looking through a window of happiness that he doesn't share. His poverty, circumstances, and sensitive tendencies isolated him. His marriage is a loveless match with a sick, whining woman. Illegal and frustrated passions are important topics. Edan's feelings are rarely found. He expects a rare walk with Matty in town. He shaves every day. He watches Matty through the window. But as he watches him dance with Dennis Eddy, he realizes how difficult his situation is. We don't give us any clues about her feelings for Edan, so we feel we don't have that much clue. Lytton also create a feeling of loss and pause. Here are a lot of landmarks we saw on the narrator's opening. The difference is that in Frome's youth the buildings are new and handsome, while when the narrator sees them, they are old and fading. Like the new brick shop opened by Dennis Eddy's father, Barnum's fine mansion is prominently mentioned. The opening first-person narrator mentioned passing through the building, and now the first-person third-person narrator is referring back. Chapter 1 is even more sensual: the village inhabits a living place, reminiscent of smell and color. But we are looking at the past, and it is far from the dead world that the narrator of the opening shows us. The effect is a very dark depiction of the relationship between small towns and the passage of time. In large cities, old buildings become historic or are replaced by new ones. In Starkfield, old buildings are only broken. The fate of the family diminishes, and people like Edan Ope slowly and surely deteriorate, like buildings in the immediate environment. Chapter 2: Summary: When dancers leave the church basement, Frome hides behind a storm gate. He sees Matty waiting for him, but suddenly he is overwhelmed with tension and shyness. Dennis Eddy has an affair with Matty and invites him to sledge. Frome can't disturb himself. Matty seems to be considering the offer, but she says she can't get away from Eddie and ride with him. When he insists, she refuses him more firmly, and departs as if she were going back to Fret Farm alone. Ethan catches up with her, which is that Matty didn't go with Dennis Eddy. Link arms and take a long walk home. They talk about the possibility of a coast (sled) one night when the moon is bright as they pass through one of the best sledding hills in town. Matty is A couple who nearly killed themselves on the great Elm River at the bottom of the hill. Orn promises she will be safe with steering. Orn can't help but point out that she stayed after dancing. He says he thinks what people are saying is true: she would leave Frome Farm a long time ago. Matty seems to be distressed by the idea, and he troubles make Edde happy. Apparently, the idea of her leaving upset her as much as it upset him. They pass through the Frome tomb, and Ethan feels that the tomb provides a promise of stability. Before, the tomb always seemed to mock the desire to leave Starkfield. At the end of the walk, Matty staggers, and Ethan raises his arms in support. This is the first time they have come into too close contact, and they are connected in this way until they reach the door of the house. Usually, Jenna leave the key under the mat. But the key is not there, and Wynn worries about what happened. He hears the noise from inside the house and the door opens. Jenna revealed. She says she was so sick that she couldn't sleep. After the happiness of walking with Matty, Jenna is like the sudden end of a cheery dream: she's with a harsh, high-end, flat chest with a mouth of false teeth. Lamplight let her rough face expose all the crevasses. Tonight, Ethan hates watching Matty go to bed with his wife. He's trying to invent an excuse for staying a little further downstairs, but with the fire already on fire, this behavior seems strange. After being startled by Jenna's suggestion, and what appears to be Matty's warning gaze, he goes upstairs with his wife. Analysis: Whatton shows the difficulty of oppression, illegal passion, and passion without a possible exit. Ethan is afraid that Mattie will know how he feels, but he doesn't know and despairs of her. You can't interrupt your interactions with Dennis Eddy: even though the thought of riding with Dennis made Edan miserable, she waits to make a decision. On the way home, he's constantly playing small games, trying to get hints about what she thinks of herself. But this is not a normal courtship because he is married. It is courtship without a possible goal. Fren can't imagine life without Matty, but he also can't find a way to be with her. Edan Frome has little choice. We saw Matty passively waiting with Dennis Eddy to make a decision about sledding. On the way home, we've seen him try to learn Matty's feelings, and we know there's very little he can do regardless of how she feels. The cemetery has always mocked his desire for freedom: it's filled with onto who don't escape from Starkfield, and Ethan used to think that the tomb had promised him the same fate. Tonight, he was pleased with the idea that he and Mattie could stay on the farm together forever, but his It's impossible. With Jenna, real life will be impossible. His desire for Matty to stay forever will ironically be fulfilled. This chapter is full of examples of the tragic fate that awaits Edan and Matty: notice the discussion about sledding, which almost stated that Matty had suffered a terrible accident on a large elm tree at the bottom of a hill. Edan Swagger, who promises that he will be able to steer, but observing readers will remember that the smash-up that will change Edan's life will happen right up the hill. Hill.

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