Poe’s motif of memory utilizes the ability of recollection to exist in a nebulous region that both represents and transcends reality. Memories are shadows of reality in that they are and are not the subjects they represent. Therefore, “Ligeia” is not a tale of resurrection as McEntee states, “this tale has its origins in old memories that the narrator decides to resurrect” (75). The narrator is in complete control as he immerses the reader in the realm of his memories while filtering the events of the story. The narrator’s will to manipulate his memories to impose his vision on reality is evident. As McEntee states, “this tale has its origins in old memories.” The final moments of the tale depict the narrator’s desperate struggle to project his memory of Ligeia into reality. The mysterious and pervading “will” that dominates the Glanvill epigraph belongs to the narrator and his memories. Knowing that the narrator’s memory filters the events in the narrative, the lack of information regarding Ligeia’s past indicates the narrator’s possessive nature. The narrator omits any information regarding Ligeia’s past, even their meeting, which would necessitate a depiction of a Ligeia that lies beyond his memory. Later, the narrator realizes that he has “never known the paternal name of Ligeia,” effectively wiping away Ligeia’s history (311). This selective presentation of information displays a view where the narrator’s presence completely dictates Ligeia’s identity; in essence, she does not exist outside of the conceptions of the narrator. In Edgar Allan Poe: A Study of the Short Fiction, Charles E. May is correct in his assertion that “Ligeia seems to have no source in the real world” (62), because the narrator obscures all of her real world attributes in order to take possession of her.

E. M.
Criterion
A Journal of Literary Criticism
“If you compare several representative passages of the greatest poetry you see how great is the variety of types of combination, and also how completely any semi-ethical criterion of ’sublimity’ misses the mark. For it is not the ’greatness,’ the intensity, of the emotions, the components, but the intensity of the artistic process, the pressure, so to speak, under which the fusion takes place, that counts.”

T. S. Eliot, ”Tradition and the Individual Talent”
Criterion
A Journal of Literary Criticism

Staff

Editors-in-Chief
Kristen Soelberg
Jenna Peterson

Faculty Advisor
Emron Esplin

Junior Editors
Chelsea Lee
Sarah Barlow
Katelyn Bean

Adam Anderson
Hannah Nichols
Brooke Anderson
Shannon Tuttle
Claire Nielsen
Savannah Arredondo
Contents

Editors’ Note
Kristen Soelberg & Jenna Peterson

Urbanized Prostitution in Swift's "Beautiful Nymph"
Tyler Moore

The Treachery of the Persistence of Memory
An Analysis of the Manipulative Narrator of Edgar Allan Poe's "Ligeia"
Chelsea Lee

Can There Be an Ideal Coffeehouse?
John Milton as Proponent and Critic of the Public Sphere
Hadley Griggs

Levinas's "Face" and "Other" in Dostoevsky's The Idiot
Embodiment and Betrayal
Hannah Vinchur
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author(s)</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>Manners, Mobility, Class, and Connection in Austen's <em>Emma</em> and <em>Pride and Prejudice</em></td>
<td>Frances Koziar</td>
<td>Manners, Mobility, Class, and Connection in Austen's <em>Emma</em> and <em>Pride and Prejudice</em></td>
</tr>
<tr>
<td>49</td>
<td>“Only That Day Dawns to Which We Are Awake”</td>
<td>Jacob Sloan</td>
<td>“Only That Day Dawns to Which We Are Awake”</td>
</tr>
<tr>
<td>64</td>
<td><em>America Despises a Loser</em></td>
<td>James Darrell Thompson</td>
<td><em>America Despises a Loser</em></td>
</tr>
<tr>
<td>79</td>
<td>Creation, Identity, and Relationships in Milton's <em>Paradise Lost</em></td>
<td>Marissa Compton</td>
<td>Creation, Identity, and Relationships in Milton's <em>Paradise Lost</em></td>
</tr>
<tr>
<td>91</td>
<td>De-suturing Milton's Eden</td>
<td>Brittany Strobelt</td>
<td>De-suturing Milton's Eden</td>
</tr>
<tr>
<td>112</td>
<td>Contributors</td>
<td></td>
<td>Contributors</td>
</tr>
</tbody>
</table>