

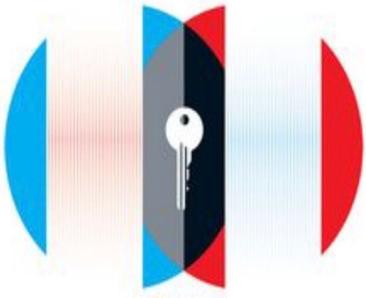


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The writing styles of Jonathan Safran Foer's "Extremely Loud and Incredibly Close" address the innumerable ways people try to stipulate some sort of peace with non-negotiable tragedies. Oskar finds a key in which he surmises is related to his father's death from the 9/11 attacks, but paradoxically, he will soon perceive there is no correlation to the tragic situation that has occurred. Foer's style of diction and focalization synthesises the paradox that we search for things that we desire to be there, but in reality, they are not.



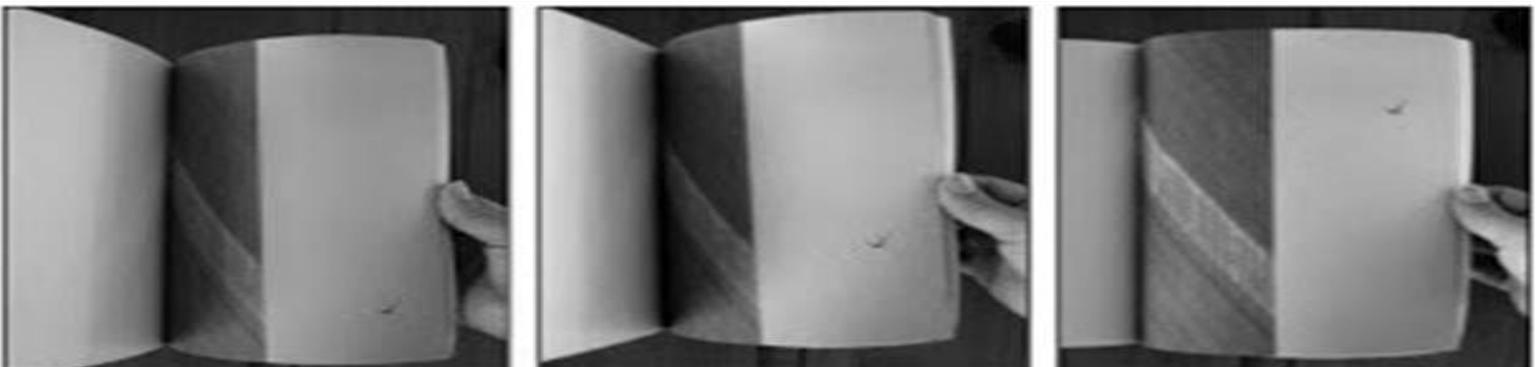
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Paradoxes are incorporated by Foer throughout the novel. The stylistic elements display how unexpected life can be, and how, even through the worst of times, the reader can still find answers they may not realize they had been searching for. A continuous paradox is presented when Oskar finds a key of which he hopes will bring him closer to his dad, who had tragically passed in the devastating attacks of 9/11. Instead, the key ended up having nothing to do with his father, but with a much more deep and opposite concept. The key led Oskar to the realization that sometimes, the truth can be painful to hear or see, but coming to figure this out can

lead to development as a character. While Oskar had hoped the key would have more meaning in his and his father's relationship, it instead taught him that accepting the harsh realities of life will make you better off in the end, because sometimes hope for what may lie ahead holds one back from what they ultimately need to reach. At first this is confusing to young Oskar, but he ultimately comes to understand and embrace this realization. Through this process of understanding, Oskar finds out more about himself and accepts the truth that he needs to move past the loss of his dad because, unfortunately, he is not coming back. The epic search for what the key led to brought Oskar to this crucial comprehension, of which also acted as the process of paradox playing out in the novel.

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Diction is a device integrated by Foer to channel the deep message of self-understanding, embodied throughout the novel. The varying narration from a nine-year old immature child to mature and knowledgeable grandparents influences how the audience reads and relates to each heart-wrenching chapter. Oskar's immature and informal writing, paired with child-like phrases such as "Jose!", informed the audience of Oskar's inability to comprehend the events occurring in his life, specifically the lack of justification for his father's death. Daily events narrated by Oskar included filling out his "Things That Happened to Me" journal, of which were not experiences he personally had but that he felt that he could relate to in a desperate attempt to cope with the horrific tragedies he had been through, like losing his beloved father, at a mere eight to nine-years old. The effect Oskar's immature writing style had on the audience was to understand why Oskar acted and felt the way he did, which included embarking on an elaborate adventure inspired by a game, "Renaissance Expedition", which he had played with his father. By the end of the novel, however, young Oskar's writing shifted to a mature state as he came to realize the truth about how not all things have happy or fair endings, like death, and how this realization sparked the growth of Oskar as an individual.

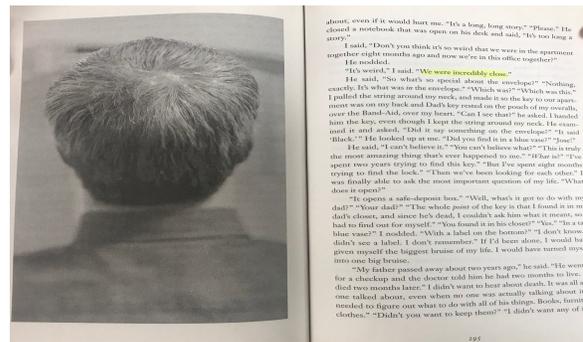


Opposite of Oskar's childlike narration were his grandparents' mature and experienced narration styles, which were heartbreaking in a more adult way. While Oskar handled the effects of the tragic 9/11 attacks in a dramatic and traumatized matter, his grandparents dealt with it much more maturely, despite still being affected negatively by the situation like the rest of the country. Their opposing response to the attacks guides the readers to view the situation as if they had already experienced it, which the grandparents did. Having experienced mass deaths and tragedy in the Bombing of Dresden impacted how both grandparents, specifically the Grandmother, expressed their emotions, which was hard for Oskar to accept but helped indicate how acceptance of the world comes with age and experience.



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Focalization is a prime idiosyncrasy Foer constructs to show how Oskar handled the loss of his dad versus the way his grandparents did. Through the analogy of the Bombing of Dresden and the terrorist attack of 9/11 each person's point of view grabs the reader's attention on how grief affects a person. The grandma's point of view is more absorbing of the 9/11 attacks due to her horrific experience of how her hometown was severely bombed. The two narrations between Oskar and his grandma are crucial because it shows the innocence of Oskar dealing with loss in contrast to his grandparents. The use of both grandparents perspectives shows how not only their relationship represents sorrow and hardships but shows their experience in

situations that are difficult to cope with. This allows Oskar to not be able to fully understand why unfortunate events happen causing his point of view to be a critical part of "Extremely Loud and Incredibly Close" since the book's main theme is about grief. Moreover a pivotal point in the book is when Oscar discovers with Mr. Black what the key actually means but not only did Oskar uncover this relaxation but the audience did at the same exact time which caused a disappointing ending. Foer included the unsatisfactory ending to show that the events of 9/11 would never have a fulfilling end. The use of three perspectives overall shows how different people handle difficult situations.

Image Taken by Ansley of the novel

Through this suspenseful yet heart-wrenching novel, Foer assists the readers in the understanding of the experiences the characters had by making them view the tragedy as if they were apart of it themselves. No one can change the past, so one must accept it and learn from it. If a nine-year old can, so can you.