**First person Vs. Third Person Narratives**

“Third person narratives are more believable than first-person narratives”

Each of the two styles has its own advantages and disadvantages, the choice should rest on the requirements of the story. Some stories require the plot to be explore from all angles, there is more than one view point to be explored, in such cases third person narratives fit the tab perfectly, but in some cases the whole story revolves around a single person – the protagonist, it is a very personal story and aims to touch the emotional chords of the reader, in such situations the protagonist telling his story makes it very power. Here the “I” factor lends a very personal touch to the whole story making it powerful, personal and evocative. It is as if the reader and the narrator have sat down to have a cup of tea and the narrator tells the reader his story as he lived it, as he saw it, as he felt it. A third person narrative always tends to be a little impersonal. The narrator (writer) is a shield between the reader and the protagonist. The ideas and biases of the writer always creep in.

First person narrative is a literary technique in which the story is told by one or more of the characters, who explicitly refers to him or herself in the first person, that is, "I."
The narrator is thus directly or indirectly involved in the story being told. A strength of first person narrative is that the character may also express feelings, thoughts, and experiences, and may reveal him or herself; therefore, the reader usually gains keen insight into the life of the narrator. First person POV can also be used to withhold information from the reader, particularly information not available to the narrator.
The intensity of such confessional intimacy can be striking. First person narratives can appear in several forms: interior monologue, as in Dostoevski's Notes From Underground; dramatic monologue, as in Albert Camus' The Fall; or explicitly, as in Mark Twain's The Adventures of Huckleberry Finn.
Since the narrator is within the story, he or she may not have knowledge of all the events. For this reason, first-person narrative is often used for detective fiction, so that the reader and narrator uncover the case together. Agatha Christie's The Murder of Roger Ackroyd turned this principle on its head by revealing at the end that the narrator had been the killer all along, and had been withholding information from the reader.
First person plural narrators tell the story using "we," that is, no individual speaker is identified; the narrator is a member of a group that acts as a unit. First person plural POV occurs rarely but can be used effectively, sometimes as a means to increase the concentration on the character or characters the story is about. Examples: William Faulkner in "A Rose for Emily" (Faulkner was an avid experimenter in using unusual points of view--POVs--see his "Spotted Horses," told in third person plural), and more recently, Jeffrey Eugenides, in his novel "The Virgin Suicides."
First person narrators can also be multiple, as in Akutagawa's "In a Grove" (the source for the movie "Rashomon") and Faulkner's novel "The Sound and the Fury." Each of these sources provides different accounts of the same event.
The first person narrator may be the principal character or one who closely observes the principal character (see Emily Bronte's "Wuthering Heights" or F. Scott Fitzgerald's "The Great Gatsby," each narrated by a minor character).
First-person narrative can tend towards a stream of consciousness, as in Marcel Proust's A la recherche du temps perdu. The whole of the narrative can itself be presented as a false document, such as a diary, in which the narrator makes explicit reference to the fact that he/she is writing or telling a story.
Third person narrative form is writing from the omniscent point of view.  Here, you use the he-she form.  As in:  he walked down the alley, she picked up the phone, and Jason told Tony that he was going down if he didn't cough up the money.  Mort thought about it, then shook his head.  And Cleary told himself that he didn't care, but picked up the paper anyway. This is the most commonly used form of story telling, in which the story teller tells the events as it happened. The main advantage behind this technique is that more than one character can be described in full. The narrator has full knowledge of all the aspects of the story. The scales are not tipped in the favor of any person in the story.

The power of the omniscient view is not the ability to get into more than one mind, but the ability to point out elements to the reader that the main character might not have noticed or cannot (because of the circumstances) have noticed.  This is the overview, the information, the 'big picture' that you can give the reader until the main character catches up with you at the end.  For example, third person allows you to find out what else is going on even if the main character:
  a) had turned away.
  b) had just stepped out of the room.
  c) was on the phone with X and so couldn't see X's expression, etc.
  d) isn't in the scene at all, etc.

In third person, you get the scene from both points of view.  We also get some tension because both characters are blind to something the other party knows

In some, the parts of the story dealing with present is in third person. This lets the story have a well-rounded effect and lets the reader see the protagonist from the eyes of the other characters too. The story moves from first person to third person and back and forth making use of whichever technique is appropriate at that juncture.

First Vs. Third Person, Which Is Better??

Some people think of storytelling in the "I" form--they find it easier to unfold a story from the personal point of view.  Others want to offer readers the additional insight they can achieve in the "he-she" form.  For some writers, it's simply impossible to write in first person.  Others find it mandatory for their craft

First person often requires contrived settings and situations because the main character in the "I" form cannot be inside the heads of the other characters.  In contrast, in third person, the narrator is in the minds of all characters.  This allows the narrator to provide a simple description or even a side scene with the information that the main character can't know, but which the reader must in order to follow the story.

Third person is often perceived as 'harder' by new writers and by readers, since they now have to deal with all characters, not just the main character.  First person doesn't mean you can ignore the other characters.  It means you somehow have to develop them all, with depth and realism, through the eyes of a single viewpoint.   Is one narrative form actually better in general than the others?  No.  Third person is more popular, certainly.  Second person is least popular.  However, it's how well you tell the story, not which viewpoint you choose, which is going to make the difference.

To the writer:

Is one narrative form better than others for a particular type of story?  This depends again on your skill level as a writer, in the type of story you want to tell, and on the tone you want to set.  Do you want more intimacy with all characters?  Do you have a more sweeping canvas than a single, narrow view?  Then pick third person.  Do you want the single-eye view of the world?  Do you want the reader to 'wallow' or be immersed in a single man's fallacies, triumphs, and fears?  Consider first person.  Consider what you want the reader (and you) to get out of the story, where you want the depth of characterization to come from, then choose the appropriate narrative form.