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SHORT STORY by Edgar Allan PoE for other uses, see the Tell-such heart (disambiguation). "The Tell-such Heart" The Pioneer, Vol. The Tell-such Heart "is a brief history of American writer Edgar Allan Poe, published for the first time in 1843. It is connected by a nominant narrator who strives to convince the reader of the narrator's mental sanitary while he describes simultaneously A murder The narrator made. The victim was an old man with a clear pale "vulture eye, while the narrator calls him. The narrator emphasizes the attentive calculation of the murder, attempting the perfect crime, complete with dismembering the body in the bathtub and hide it under the floors. Ultimately, the narrator's actions cause hearing a sound by touching that the narrator interprets as the heart of the beat of the dead. The story was published for the first time in James Russell Lowell's Pioneer in January 1843. "The Tell-such heart" is often considered a classic of the genus of Gothic fiction and is one of the best known PoE stories. The motivation specifies for murder (apart from the hate of the boy's narrator of the old man), the relationship between narrator and old, the sex of the narrator and other details are not clear. The narrator denies having any feelings of hatred or resentment for the man he had, as he stated, "never illegal" the narrator. The narrator also denies having killed for avidity. Critics claim that the old man could be a father figure, the owner of the narrator, or that the narrator works for the old as a servant, and that perhaps the "vulture eye" of him represents a secret or a veiled power. The ambiguitous and lack of details on the two main characters are in contrast with the specific details of the press leading to the murder. Summary of the plot The illustration of Harry Clarke, 1919 "The Tell-such Heart" is a first person narrative told by a nameless narrator. Although he insisted that they are healthy, the narrator suffers from a disease (nervousness) that causes the "excessive sharpening of the senses". The old man, with whom he lives the narrator, has an eye "similar to a wrapped vulture" drowned, pale and blue, which anglina and manipulates the narrator so much that the narrator sets to kill the old man, despite being insisting that the narrator loves the old man. The narrator is insistent that this accurate precision in committing murder shows that they cannot be crazy. For seven nights, the narrator opens the door of the old room to shine a fragment of light on the "evil eye". However, the old vulture eye is always closed, making it impossible to "do the job", thus making the narrator in difficulty. On the octave night, the old man wakes up after the hand of the narrator slips and makes noise, interrupting the narrative ritual of the narrator. The narrator does not report back and after a while, he decides to open the lantern. A single thin ray of light shines and lands precisely on the "evil eye", revealing that it is wide open. The narrator feels the heart of the old heart, which becomes stronger and stronger. This increases the narrator's anxiety to the point where the narrator decides to hit. He jumps into the room and the old shouts once before he is killed. The narrator therefore stopped the body and hides the pieces under the floors, guaranteeing the concealment of all the signs of crime. Even so, the scream of the old man during the night causes a neighbor to report to the police, which the narrator invites you to look around. The narrator claims that the scream It was the narrator in a nightmare and that the old is absent in the country. Confident who will not find any evidence of the murder, the narrator brings chairs for them and sit in the old old man Room. The chairs are positioned on the point where the body is hidden; The police suspected nothing, and the narrator has a pleasant and pleasant way. The narrator begins to feel uncomfortable and warns a ring in the narrator's ears. As the ringtone grows stronger, the narrator concludes that he is the cardiac beat of the old coming from under Leftboard. The sound constantly increases to the narrator, even if the officers do not seem to hear it. Terrified by the violent heartbeat and convinced that the officers are aware of not only the cardiac heartbeat but also the fault of the narrator, the narrator breaks and confesses. The narrator tells them to tear the plates to reveal the remains of the old man's body. History of the publication "The Tell-such Heart" in Pioneer: a literary and critical magazine, was published for the first time in January 1843 in the inaugural question of Pioneer: a literary and critical magazine, a short-boston magazine Cared by James Russell Lowell and Robert Carter who was listed as the "owners" on the cover. The magazine was published in Boston from Leland and Whiting and Philadelphia from Drew and Schiamell. PoE probably paid $ 10 for history. [1] His original publication included an epigraphy that mentioned Henry Wadsworth's longfellow poem "a psalm of life". [2] The story was slightly revised when republished on August 23, 1845, edition of the Journal Broadway. That edition has omitted the longfellow poem because Poe believed it was plagiar. [2] "The Tell-such Heart" was reprinted several times during PoE's life. [3] Analysis "The Tell-such Heart" uses an unreliable narrator. The accuracy with which the narrator tells the murdering the old man, as if the way stems in which they justified the crime was proof of their mental health, reveals their monomania and their paranoia. The focus of history is the perverse scheme to commit the perfect crime. [4] An author, Paige Bynum, states that PoE wrote the narrator in a way that "allows the reader to identify themselves with the narrator". [5] The narrator of "The Tell-such Heart" is generally assumed to be a male. However, some critics have suggested a woman can be narrative; No pronouns are used to clarify in one way or another. [6] The story begins in Medias Res, opening a conversation already underway between the narrator and another person who is not identified in any way. It was hypothesized by the fact that the narrator is confessing with a prison keeper, a judge, a reporter, a doctor or (anachronistically) a psychiatrist. [7] In any case, the narrator tells the story in great detail. [8] What follows is a study of terror but, more specifically, the memory of terror as the narrator is considering the events of the past. [9] The first word of history, "True!", Is an admission of their fault, as well as a guarantee of reliability. [7] This introduction also serves to obtain the reader's attention. [10] Every word contributes to the purpose of moving the story forward, exemplifying PoE's theories on writing short stories. [11] History is guided not by the narrator's insistence on their "innocence", but with their insistence on their mental sanitary. This, however, is self-destructive, because in trying to demonstrate their mental health, fully admit that they are guilty of murder. [12] Their denial of madness is based on their systematic actions and their precision, as they provide a rational explanation for irrational behavior. [8] This rationality, however, is undermined by their lack of motivation ("it was not there. Passione there was no one."). Despite this, they say, the idea of murder "He persecuted me day and night". [12] It is difficult to fully understand the true ones of the narrator on the blue-eyed man due to this contradiction. It is said that "at the same time revealed a profound psychological confusion", referring to the narrator and the comment that "there was no one there was no one, the passion was no one" and that the idea the idea Murder "infested me day and night". [13] The final scene story shows the result of the feelings of the guilt narrator. Like many characters in Gothic narrative, they allow them to nerve to dictate their nature. Despite their efforts to defend their actions, their "over-acuteness of the senses"; who helps them feel the heartbeat under the planks of the floor, it is the proof that they are really crazy. [14] The guilt in the narrator can be seen when the narrator confessed to the police that the body of the old man was under the planks of the floor. Although the old man was dead, the body and the heart of the dead seemed to still torment the narrator and will convince you of the act. "Since these reasoning processes tend to condemn the loudspeaker of madness, it does not seem to disagree that he is pushed to confession," according to the Arthur Robinson scholar. [13] contemporaries of PoE could have been remembered the defense on defense for mental infirmity in 1840. [15] Confession can be due to a concept called "illusion of transparency". According to the "Encyclopedia of social psychology", "Poea S character believes falsely that some police officers can perceive his fault and anxiety for a crime he committed, a fear that eventually takes the best from him and induces him Give himself unnecessarily ". [16] The narrator claims to have a disease causing hypersensitivity. A similar reason is used for Roderick Usher in "the fall of the Usher's house" (1839) and in "the interview of Monos and one" (1841). [17] It is not clear, however, if the narrator actually has very sharp senses, or if he is just imagined. If this condition is believed to be true, what you feel at the end of the story can not be the heart of the old man, but Xestobium Rufovillosum. The narrator first admits to hear xestobium rufovillosum in the wall after surprising the old woman's sleep. According to superstition, Xestobium Rufovillosum are an imminent sign of death. A variety of deathwatch rap beetle the head against surfaces, presumably as part of a coupling ritual, while others emit ticking sounds. [17] Henry David Thoreau observed in a 1838 article that Xestobium Rufovillosum emit sounds similar to a heartbeat. [18] Discrepancy with this theory is that Deathwatch beetles do a uniformly fain ¢ ticking sound that would have kept at a constant pace, but as the narrator approached the old the sound obtained faster and stronger that he would not have It was a result of beetles. [19] The beating could also be the sound of his narrator's heart. Alternatively, if the beat is a product of the fantasy of the narrator, it is that the uncontrolled imagination leading to their destruction. [20] It is also possible that the narrator has paranoid schizophrenia. Paranoic schizophrenics very often experience hearing hallucinations. These hearing hallucinations are more often than voices, but can also be sounds. [21] Hallucinations must not derive from a specific source different from that of head, which is another indication that the narrator is affected by a disorder of the psychological genre. [19] The relationship between the old and the narrator is ambiguous. Their names, occupations and places of residence are not given, in contrast to the rigorous attention to detail in the plot. [22] The narrator can be a servant of the old of the o, as it is more often hired, son of him. In this case, the "vulture-eye" of the old as a paternal figure can symbolize the surveillance of parents or paternal principles of right and wrong. The murder of the eye, then, is the removal of consciousness. [23] The eye can also represent the secret:. Only when the eye is found open the last night, penetrating the veil of secrecy, it is the murder made [24] Richard Wilbur suggested The story is an allegorical representation of the Poe poem "a Science", which depicts a fight between fantasy and science. In "the detector heart", the old man can therefore represent the scientific and e Mind, while the narrator can endure the imaginative. [25] Adaptations Some of the sources listed in this section may not be reliable. Help this article by looking for better and reliable sources. The unreliable quotes can be challenged or canceled. (January 2016) (Find out how and when to remove this message message) The first recognized adaptation of "The Tell-such Heart" was in a silent American film of 1928 of 20 minutes of that title [26] co-directed by Leon Shamroy and Charles Klein, and the protagonist of Otto Matieson as "Il Folle", William Herford as "the old" with Charles Darvas and Hans Fuerberg as "detectives". It was faithful to the original history, [6] unlike future television and cinematographic adaptations that often expand the short story at feature films. [27] The first "talkie" adaptation was a 1934 version of the Blattner Studios, Elstree, from Clifton-Hurt Productions, directed by Brian Desmond Hurst and the Norman Dryden protagonist. This version was 55 minutes long. An adaptation Live 1941 he starred Joseph Schildkraut and was the directorial debut of Jules Dassin This version differs greatly from the original story, depicting the murderess as driven mad after suffering years of abuse by the hateful old man. An animated shortcoming of 1953 produced by United Productions of America and narrated by James Mason is included in the list of films preserved in the registry of US national films. Also in 1953, an adaptation of the comics of the CE of "The heart of Tell-such" entitled "Sleeping nothing else", written by William Gaines and Feldstein and illustrated by George Evans (cartoonist) appeared in the shock subsferries. [28] In 1956, an adaptation of "the Tell-such heart" was written by William Templeton for the NBC Matinee Theater and broadcast on November 6, 1956. A 1960 cinematic adaptation, the heart of Tell-such, adds A love triangle in history. An Australian ballet was based on history, and was registered for television in the early 1960s. [29] In 1970, Vincent Proment included a soloist acting in history in the Anophology film an evening of Edgar Allan Poe. An adaptation of the 1971 film directed by Steve Carver, and with protagonist Sam Jaffe as the old man. CBS Radio Mystery Theater has performed a history adaptation in 1975; The cast included Fred Gwynne. The Canadian radio program presented an adaptation on 1 August 1980. A musical adaptation played by the Alan Parsons project was released in their 1976 memorial debut album stories of mystery and imagination, and was later covered by Slough FEG for their 2010 album, the animal spirits. Steven Berkoff adapted history in 1991 and was broadcast on British television. This adaptation was originally presented on the British TV as part of the acclaimed series "without walls". The song "OL 'Evil Eye Eye" Off from the 1995 album riddle from the crowd clown suitable for a version of history, as well as sampling audio from a reading of the original history. The Radio Tales series produced the Tell-such heart for the national public radio in 1998. The story was performed by Winifred Phillips together with the music composed of her. The 1999 episode of the Spongebob Squarepants entitled "Squeaky Boots" freely suits the short story. The movie nightmares of the Poe's mind (2006) adapt "the heart of Tell-such" together with "The Box of Amontillado", "Premature burial" and "The Raven". The 2009 Thriller Film Tell-such, produced by Ridley Scott and Tony Scott, Credits PoE "The Tall-such Heart" as a base for the story of a man infested by the memories of his donor, after a heart transplant [30] [source Unreliable?] VH Belvadi's short film, Telltale, Credits PoE "The Tall-Heart Heart" Inspiration and use some dialogue from the original work. Poe's tall-such heart: The Game is an adaptation for the 2013 mobile game in which players enemy the protagonist's actions to recreate the history of PoE on Google Play [31] and Apple iOS. The extraordinary stories of the 2015 animated anthology include "The Tell-such Heart", Heart ", of Bela Lugosi. The film 2015 Lifetime The murder pact, played by Alexa Vega, is based on PoE's work and incorporates allusions to it, such as "vulture" eye "from" The Tell-such Heart ". [32] In April 2016, a cinematographic adaptation directed by John Le Tier was released, entitled "The Tell-such Heart". It is interpreted by Peter Bogdanovich, Rose McGowan, and Patrick Fluer in the role of the protagonist. It is characterized by a complete narration of the history of PoE with added elements imagining the narrator as a former soldier tortured with PTSD. Redrum (2018), a film in Indian Hindi language, adapts to history. [33] In December 2018, Anthony Neilson's theatrical adaptation was presented at the National Theater in London. [34] References ^ Silverman, Kenneth. Edgar A. PoE: Mournful and endless memory. New York: Harper perennial, 1991. 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