

1: New Essays on Poe's Major Tales by Kenneth Silverman

In his introduction to New Essays on Poe's Major Tales Kenneth Silverman sets forth Poe's theory of the tale, and examines recurrent motifs in his fiction. The essays that follow present a variety of critical approaches and illuminate different facets of Poe's complex imagination, concentrating on.

Illustration by Harry Clarke , "The Tell-Tale Heart" is a first-person narrative of an unnamed narrator, who insists he or she is sane but is suffering from a disease nervousness which causes "over-acuteness of the senses". The narrator insists that their careful precision in committing the murder proves that the narrator cannot possibly be insane. But the narrator does not draw back and, after some time, decides to open the lantern. A single thin ray of light shines out and lands precisely on the "evil eye", revealing that it is wide open. The narrator then dismembers the body and conceals the pieces under the floorboards, and ensures the concealment of all signs of the crime. As the ringing grows louder, the narrator comes to the conclusion that it is the heartbeat of the old man coming from under the floorboards. The sound increases steadily, though the officers seem to pay no attention to it. *A Literary and Critical Magazine*, a short-lived Boston magazine edited by James Russell Lowell and Robert Carter who were listed as the "proprietors" on the front cover. The exactness with which the narrator recounts murdering the old man, as if the stealthy way in which he executed the crime were evidence of his sanity, reveals his monomania and paranoia. The focus of the story is the perverse scheme to commit the perfect crime. However, some critics have suggested a woman may be narrating; no pronouns are used to clarify one way or the other. The story opens with a conversation already in progress between the narrator and another person who is not identified in any way. It has been speculated that the narrator is confessing to a prison warden, a judge, a reporter, a doctor or anachronistically a psychiatrist. This, however, is self-destructive, because in attempting to prove his sanity he fully admits that he is guilty of murder. Passion there was none. Despite this, he says, the idea of murder "haunted me day and night. Like many characters in Gothic fiction , he allows his nerves to dictate his nature. Despite his best efforts at defending himself, his "over acuteness of the senses", which help him hear the heart beating beneath the floorboards, is evidence that he is truly mad. The narrator first admits to hearing beetles in the wall after startling the old man from his sleep. According to superstition, deathwatch beetles are a sign of impending death. One variety of deathwatch beetle raps its head against surfaces, presumably as part of a mating ritual, while others emit ticking sounds. Paranoid schizophrenics very often experience auditory hallucinations. These auditory hallucinations are more often voices, but can also be sounds. Their names, occupations, and places of residence are not given, contrasting with the strict attention to detail in the plot. In that case, the "vulture-eye" of the old man as a father figure may symbolize parental surveillance, or the paternal principles of right and wrong. The murder of the eye, then, is a removal of conscience. In "The Tell-Tale Heart", the old man may thus represent the scientific and rational mind, while the narrator may stand for the imaginative. Please help this article by looking for better, more reliable sources. Unreliable citations may be challenged or deleted. It was faithful to the original tale, [5] unlike future television and film adaptations which often expanded the short story to full-length feature films. This version was 55 minutes in length. A animated short film produced by United Productions of America and narrated by James Mason [26] is included among the list of films preserved in the United States National Film Registry. A film adaptation, *The Tell-Tale Heart* , adds a love triangle to the story. An Australian ballet was based on the story, and was recorded for television in the early s. A film adaptation directed by Steve Carver, and starring Sam Jaffe as the old man. The Canadian radio program *Nightfall* presented an adaptation on August 1, Steven Berkoff adapted the story in , and was broadcast on British television. This adaptation was originally presented on British TV as part of the acclaimed series "Without Walls". A hidden bonus track on the album captures an adaptation of the conversation between the main character and the police officers without music. The story was performed by Winifred Phillips along with music composed by her. A musical adaptation, entitled "Dark Chilling Heartbeat", was performed by Deceased on their album *Supernatural Addiction*. *Mournful and Never-ending Remembrance*. Southern Illinois University Press, *Poe, Death, and the Life of Writing*. Yale University Press,

2: New essays on Poe's major tales in SearchWorks catalog

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3: Morella (short story) - Wikipedia

Includes bibliographical references (p.) Poe and the unreadable: "The black cat" and "The tell-tale heart" / Christopher Benfey -- The perverse strategy in "The fall of the house of Usher" / Louise J. Kaplan -- Detecting truth: the world of the Dupin tales / David van Leer -- Poe's art of transformation: "The cask of Amontillado" in its cultural context / David S. Reynolds -- Poe.

The poem takes place on a night in the "lonesome October" with a gray sky as the leaves are withering for the autumn season. In the region of Weir, by the lake of Auber, the narrator roams with a "volcanic" heart. He has a "serious and sober" talk with his soul, though he does not realize it is October or where his roaming is leading him. He remarks on the stars as night fades away, remarking on the brightest one, and wonders if it knows that the tears on his cheeks have not yet dried. His soul, however, mistrusts the star and where it is leading them. Just as the narrator calms his soul, he realizes he has unconsciously walked to the vault of his "lost Ulalume" on the very night he had buried her a year before. The bright star they see is Astarte, a goddess associated with Venus [3] and connected with fertility and sexuality. The "sinfully scintillant planet" in the original final verse is another reference to Venus. The Auber and Weir references in the poem may be to two contemporaries of Poe: He asked Poe for something with "vocal variety and expression". Bronson decided not to use the poem Poe sent him, "Ulalume". Colton did not immediately print the manuscript, so Poe exchanged it for "Ulalume". Critical response[edit] Aldous Huxley, in his essay "Vulgarity in Literature", calls "Ulalume" "a carapace of jewelled sound", implying it lacks substance. These, to many, will appear only words; but what wondrous words! What a spell they wield! What a weird unity is in them! Chivers made several similar unfounded accusations against Poe. Hirst, suggested in the January 22, , issue of the Saturday Courier that Poe had found the "leading idea" of the poem in a work by Thomas Buchanan Read. The singer Jeff Buckley recorded a reading of this poem. Poe, the narrator and protagonist, Frances Sargent Osgood, uses the false name of Mrs. Cambridge University Press,

4: Edgar Allan Poe: selected bibliography

Poe, Ligeia, and the problem of dying women J. Gerald Kennedy-- Notes on contributors-- Selected bibliography. (source: Nielsen Book Data) ; Publisher's Summary In his introduction to *New Essays on Poe's Major Tales* Kenneth Silverman sets forth Poe's theory of the tale, and examines recurrent motifs in his fiction.

Story[change change source] "The Tell-Tale Heart" is a story told in the first-person; meaning that the storyteller talks about his or her own feelings and actions. The story does not say if the narrator is male or female. The narrator is living with an old man with a clouded, vulture -like eye. The narrator becomes so bothered by the eye that he plots to murder the old man. One night, though, the old man awakens as the narrator watches, revealing the eye. The narrator strikes, smothering the old man with his own mattress. The narrator chops up the body, and hides the pieces under the floorboards. The narrator then cleans the place up to hide all signs of the crime. When the narrator reports that the police whether a delusion or real is unclear respond to a call placed by a neighbor who heard a distressful scream, the narrator invites them to look around, confident that they will not find any evidence of the murder. The narrator, however, begins to hear a faint noise. As the noise grows louder, the narrator hallucinates that it is the heartbeat of the old man coming from under the floorboards. This paranoia increases as the officers seem to pay no attention to the sound, which is loud enough for the narrator to admit having heard. Shocked by the constant beating of the heart and a feeling that the officers must be aware of the heartbeats, the narrator loses control and confesses to killing the old man and tells them to tear up the floorboards to reveal the body. Throughout the story the narrator insists on being sane, yet at the same time, giving the impression of serious hallucinations or paranoia, possibly caused by guilt from having murdered an elderly man. Analysis[change change source] "The Tell-Tale Heart" starts in medias res , in the middle of an event. The opening is an in-progress conversation between the narrator and another person who is not identified in any way. It is speculated that the narrator is confessing to a prison warden, judge, newspaper reporter, doctor or psychiatrist. His drive to convince, however, is self-destructive because he fully admits he is guilty of murder. Passion there was none. Despite this, however, he says the idea of murder, "haunted me day and night. Like many characters in the Gothic tradition, his nerves dictate his true nature. The narrator first admits hearing death watches in the wall after startling the old man from his sleep. According to superstition, death watches are a sign of impending death. One variety of death watch beetles raps its head against surfaces, presumably as part of a mating ritual, while others emit a ticking sound. In fact, that ambiguity adds to the tale as an ironic counter to the strict attention to detail in the plot. In that case, the "vulture" eye of the old man is symbolizing parental surveillance and possibly the paternal principles of right and wrong. The murder of the eye, then, is a removal of conscience. Only when the eye is finally found open on the final night, penetrating the veil of secrecy, that the murder is carried out. In "The Tell-Tale Heart," the old man represents the scientific rational mind while the narrator is the imaginative.

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