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Mystery and Oddity in Edgar Allan Poe's
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Didication

**My dear parents, Mohammed and Souad for their patience and steadfast support and patience.*

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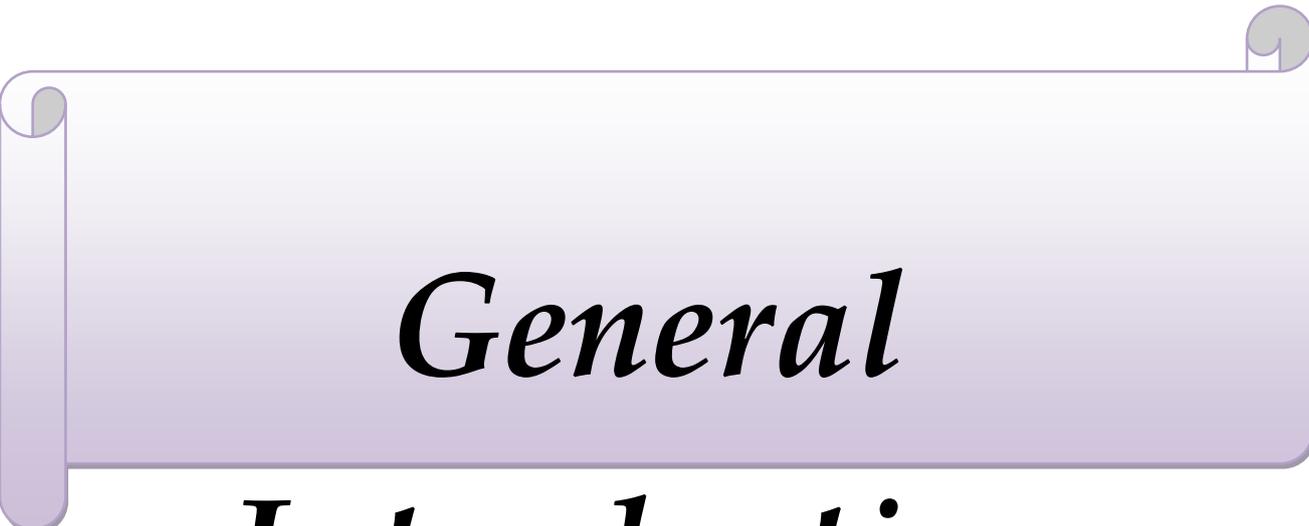
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General

Introduction

Introduction

During the 19th century, American literature was dominated by “Romanticism”. Within the romantic stance, ‘Gothic fiction’ had emerged and became a popular literary style; it portrays fantastic tales dealing with horror, oddity and mystery.

Aim of study

The elements that are clearly characterized in this short story are mystery, oddity, horror and madness.

The short story is chosen as the material to be analyzed because I am interested in it and impressed by the way Poe built the atmosphere of Gothic by using these elements. So by analyzing Edgar Allan Poe’s short story is to find out the characteristic of Gothic such as mystery and oddity of the character that found in the short story.

Statement of problem

Reading a gothic story can make people feel the atmosphere of fear, mystery and thrilling. This study is to show how does Edgar Allan Poe achieve the Mystery and Oddity effects in *The Tell Tale Heart?*

The short stories of Edgar Allan Poe are often odd and highly imaginative. Many of them examine in an extremely detailed way the dark side of human existence. His stories communicate a world of terror that comes straight from the depth of his own troubled mind. Psychoanalysis theory shows the personality of the writer who has this troubled mind. Poe’s well known stories: *William Wilson*’ (1839), *the fall of the House of Usher*’ (1839), *The Gold-*

Bug' (1843), *The Black Cat* (1843) and *The Tell-Tale Heart* (1843). The last one begins and ends with a tone of horror. Through the story the narrator attempts to prove that he is sane even though his sole goal is to take the life of a man who never did him any hurt.

Mystery and oddity with the influence of the psychoanalysis theory, have occupied an important part in this story. We can find these gothic elements and touch the presence of

Freudian's theory, throughout the words and sentences that the author chooses.

Poe's *The Tell Tale Heart*, was first published in 1843 in the *Boston Pioneer*, and revised into its current form for an 1845 edition of *The Broadway Journal*. It is a murder story told by the acknowledged killer himself. Here, however, the narrator's stated purpose is not confession but the desire to prove his "sanity." It is a story of an unnamed narrator who wants to convince the reader of his sanity, while describing a murder he committed. (The victim was an old man with a blind "vulture eye", as the narrator calls it.)

The sequence of events is simple enough: the narrator is disturbed by the eye of the old man; he complains that *"one of his eyes resembled that of a vulture a pale blue eye, with a film over it."* (Poe: 27). The narrator decides to rid himself of this eye by killing the old man. This is accomplished after seven painstaking nights of creeping into the man's room in order to see if the evil eye is open. It is only on the eighth night that the old man opens his eyes, and the crime is committed.

Research Questions

There are questions raised through the present work can be put as follows:

- What are the author's motives behind the use of mystery and oddity in *The Tell Tale Heart*?
- Does psychoanalysis theory is expressed in this short story?
- Where can we find Oddity and Mystery in this story?

Methodology

In analyzing any science, there are different orientations. One of them is the Intrinsic and extrinsic approach; the intrinsic approach is to analyze literary works based on the text and the structural points of literary works; characters, plot, setting, style, point of view, etc. the second one; the extrinsic approach is to analyze the relationship between the content and the other discipline of knowledge such as history, religion, psychology, biography, etc.

This thesis used both the extrinsic approach by relating the story with the psychological status of the narrator. Freud's theory is used as the reference to find out the similarity of what he says and what the story is about. It also related the analysis to the elements of the gothic fiction such mystery and oddity. The Intrinsic, which is to read the story in order to understand it, with selecting data or taking some notes and quotations from statements of the story. Also It is analyzed the data by analyzing. It is also collected data from books, articles and some information from the Internet, which relates to Edgar Allan Poe and other written sources as the library research.

Structure of the study

This study deals with the gothic elements; mystery and oddity in *The Tell Tale Heart*. Hence, this study is divided into four chapters.

The First chapter deals with the Romanticism; by referring to American Romanticism, and what are its characteristics? It shows the three major principles of Romanticism; nature, imagination, and individuality. Also it reviews; Transcendentalism as a philosophical, literary, social, and theological movement, then, it is shown the dark romanticism as a sub-genre of the larger Romantic Movement which has been much clearer in its impact on culture than it has been as a philosophical movement. It has lead to the birth of the Gothic style; which characterized by sensational plots, romantic settings, and horrifying themes. The main process which the Gothic utilizes to create the content with which to arrive at this sublime state is abjection. This concept has its origin in Freudian psychoanalysis and the application of this school of thought to the Gothic has been highly successful. So psychoanalysis theory is the methodology that it will be followed in this study.

The Second one is backgrounds; historical, social and biographical backgrounds of American during the 19th century. It shows the US in the 19th century, concerning the biographical background it focuses on Edgar Allan Poe as a Romantic writer; his life, his works and what did critics say about his gothic style and his works.

The Third chapter focuses on the techniques and style used in The Tell Tale Heart, it deals with E. A. Poe's style of writing, his words choices, his sentences structure and, the narrator point of view, then shows some figurative language that are mentioned in the tale; repetition, imagery; symbolism (the old man's eye and his heart beat and the watch).

The last chapter is a study of the content. This means it answers the questions raised before, and discusses the problematic, it talks about characterization, setting and plot by referring to the problem and the theory of psychoanalysis. It shows mystery and oddity through the themes of The Tell Tale Heart.



Chapter One

Introduction

Romanticism is a movement of the eighteenth and nineteenth century that marked the field of literature, philosophy, art, religion, and politics. Basically, romanticism represented an attitude toward the realities of man, nature, and society, which had its source in the stirring events both in Europe and in America.

This chapter reviews the characteristics of American Romanticism, mainly embodied in emotion the effect of nature, imagination and individuality. Psychoanalysis approach also occupies an important part in this chapter, in fact we review, Freud's theory and its influence on literature.

1.American Romanticism

Romanticism started in Germany then France and England, arriving in the United States in about 1820. It emphasizes nature as a guiding and elevated force, recognizes the central significance of individual experience and uses simple diction focused on rural and idyllic country life.

The beginning of American Romanticism was associated with the publication of English Romantic Poet William Wordsworth. It flourished in the later period, between 1820 and 1860, Emerson's essays, Melville's novels, Poe's tales and his poetry, Longfellow, and Whitman, and the nature writings of Thoreau. (Imbarrato ET all, 2008)

In 1831, Emerson traveled to England, where he discovered romanticism, an artistic and intellectual movement that emphasized nature, human emotions, and the imagination. From these romantic ideals, Emerson, along with other thinkers, developed a philosophy called transcendentalism.

It is the most important movement in the first half of the nineteenth century that was both philosophical and theological, and dealt with social issues. Its foremost spokesperson was Ralph Waldo Emerson (1803–82). (Claeys, 2005)

Transcendentalism is a philosophy, an epistemology, and a major American literary movement which is not composed of a neat set of belief and can be difficult to pin down, but most of its major practitioners held that God exists within the individual soul, that all humans, through intuition, are capable of transcending the limitations of the senses and logic and of corresponding with the divine being to receive higher truths and knowledge. (Patterson, 2008)

So, Transcendentalism was an American version of romanticism rejected the 18th-century rationalism and established religion; it represented a complex response to the democratization of American life (to the rise of science and the new technology, and to the new industrialism)

American Romanticism in the other hand is a revolution against aristocratic norms of the Englishment period and a reaction against the rationalization of nature. Romanticism deals with the individual imagination as a critical authority which permitted freedom from classical notions. Like American Transcendentalism, American Romanticism emphasized intuition, imagination, and feeling.

Personal experiences are regarded as the main feature of Romanticism. On the light of this, romantic literature became a mode of self-expression. In that, romantic authors are often called subjectivists, they write about reality in objective terms but about their subjective expressions of reality.

The chief characteristics of romantic literature are usually defined in contrast with 18th century writers who were characteristically concerned with the general and universal in

experience and stressed judgment and reason while romantic writers were concerned with the specific and emphasized imagination, emotion, nature and individuality. (Imbarrato ET all, 2008).

2. Characteristics of Romanticism

2.1. Imagination

Romantic Writers and poets, believes that imagination is no more than the rearrangement of what already existed in reality through the mind's creativity. According to the English poet William Wordsworth who explained that for him the word "imagination" has no reference to images that are merely faithful copy, existing in the mind of absent external object; but it is a word of higher importance, denoting operations of the mind upon those objects. As we know, the human mind is complicated. We don't know what a natural mind might be like; we know minds only within particular cultures that evoke, stimulate, and develop particular potentials. One potential evoked, stimulated, and developed long ago, and very early in each of our lives, is what we rather vaguely call the imagination. It is said that, the imagination is the mediator between the material world of the senses and the world of ideas apprehended by reason. The imagination joins these two worlds through symbols. (Kaiser, 2004)

2.2. Nature

Romantic literature tends to emphasize love of nature which is seen as a source of spiritual and psychological renewal. Romantics idealize country life and believe that many of the illness of society are a result of urbanization. Thomas Jefferson; an American writer had argued that the moral, spiritual, and national integrity of American culture rested upon the citizenry's relationship to the natural landscape and its gentle cultivation, and he had imagined a nation of small farmers so, nature in romanticism is a metaphor for the creative process. (Taylor, 2005)

The representation of nature and the examination of the human relationship to nature permeate all the different aspects of the literary art from genre and form to the plot and character. The relationship of literature and nature is explored not only in works that are

explicitly about, nature it is also present in different manners and with differing effects throughout the course of European Romanticism. (Ferber, 2005)

2.3. Individuality

There was emphasis on introspection, psychology, melancholy, and sadness. The art often dealt with death, transience and mankind's feelings about these things. The artist was an extremely individualistic creator whose creative spirit was more important than strict obedience to formal rules and traditional procedures. (www.odessa.edu)

Individuality is essential to the exercise of our moral freedom, and if the freedom be a most sacred duty, it must likewise be our duty to secure for it. It is meant that the individuality is the freedom of the person to introduce and express his/her life, feeling, emotion, problems, etc

In literature, the individuality of the Author, with all the associations connected with his name and history, adds greatly both to the pleasure and the effect on his literary work. We can say that individuality reflect the person's or let's say the writer's life within the literary work. (Bennett, 2004)

There is a sub-genre of the larger Romantic Movement, which known as; Dark romanticism, this is because it retains and expounds several of the characteristics associated with the same.

The basic philosophy of the transcendentalism movement was a belief in man's spiritual essence and his soul's ability to transcend the physical. Consequently, there had a collection of works concentrating upon themes of horror, tragedy, the macabre and the supernatural. (As a reaction to the transcendentalist) These works, illuminating the ideas of darkness of the human mind, its likeness towards the unknown and the dark etc. led to the birth of the dark romanticist. It focuses on the supernatural, and relying heavily on imagery, the movement is characterized with the imagination. The success of this movement also relies on the fact that the human psyche is attracted. It should be noted that 'dark romanticism' has been much clearer in its impact on culture than it has been as a philosophical movement. It has lead to the birth of the Gothic style.(Chandran, 2008)

3. Gothic literature

Gothic romance is a type of novel characterized by sensational plots, romantic settings, and horrifying themes. The term Gothic," developed in the late eighteenth-century and is devoted firstly to stories of horror, the fantastic, and the "darker" supernatural forces. The first English Gothic novel originated with the publication of Horace Walpole's *The Castle of Otranto* (1765), which Walpole called a "Gothic story." By the nineteenth century, the term "gothic" was applied to any fiction that inspires terror or horror. Such narratives continued to incorporate the supernatural, the irrational, suspense, a sense of foreboding, and an atmosphere of gloom.

The Gothic, in other words, provides the examples of those strange and ghostly figures that Sigmund Freud saw as examples of "the Uncanny" in his 1919 essay of the same name. The gothic serves to symbolize the struggles and ambivalences over how dominant categorization of people, things, and events. Its creators and onlookers have the opportunity to make Gothic show us our cultural and psychological selves and conditions. (Hogle, 2002)

The main principles of Gothic fiction consist of terror (both psychological and physical), mystery, the supernatural, ghosts, haunted houses and Gothic architecture, darkness, death, madness, secrets and hereditary curses. The typical characters of Gothic fiction include tyrants, villains, bandits, maniacs, persecuted maidens, madwomen, magicians, vampires, demons, ghosts, perambulating skeletons, and the Devil himself. (Til B.A, 2009)

As we have seen before that the first novel to name itself Gothic was *The Castle of Otranto* by Horace Walpole, first published in 1764. 1764), the subtitle refers to its setting in the middle ages and flourished through the early nineteenth century.

The setting was often a gloomy castle furnished with dungeons, subterranean passages, and sliding panels; the typical story focused on the sufferings imposed on an innocent heroine by a cruel and lustful villain, and made bountiful use of ghosts, mysterious disappearances, and other sensational and supernatural occurrences. The principal aim of such novels was to evoke chilling terror by exploiting mystery and a variety of horrors.

The main process which the Gothic utilizes to create the content with which to arrive at this sublime state is abjection. This concept has its origin in Freudian psychoanalysis and the application of this school of thought to the Gothic has been highly successful. (Abrams, 1996)

4. Psychoanalysis

The term psychoanalysis is used to refer to many aspects of Freud's work and research, including Freudian therapy and the research methodology he used to develop his theories.

Freud relied heavily upon his observations and case studies of his patients when he formed his theory of personality development. The founder of psychoanalytic theory was Sigmund Freud. His theories were considered shocking at the time and continue to create debate and controversy.

Psychoanalytic theory came to full prominence as a critical force in the last third of the twentieth century as part of the flow of critical discourse after the 1960s. Freud ceased his analysis of the brain and his physiological studies in order to turn his focus to the study of the mind and the related psychological attributes making up the mind, something not many psychologists were willing to do. His study then included recognizing childhood events that could potentially lead to the mental functioning of adults. He examined the genetic and then the developmental aspects that made the psychoanalytic theory become what it is. (O' Dwyer, 2009)

The development of psychoanalysis centered on the relationship between two human beings, the analyst and the analyzed, and within this relationship the neurosis, sufferings and conflicts of the individual were explored through expression/narration, interpretation/hermeneutics, and understanding/integration. In Freudian theory, the mind is structured into two main parts: the *conscious* and *unconscious* mind. The conscious mind includes all the things we are aware of or can easily bring into awareness.

The unconscious mind, on the other hand, includes all of the things outside of our awareness, all of the wishes, desires, hopes, urges and memories that lie outside of awareness yet continue to influence behavior. (ibid: 2009)

In addition to these two main components of the mind, Freudian theory also divides human personality up into three major components: the id, ego and superego. The *Id* is the most primitive part of personality that is the source of all our most basic urges. This part of personality is entirely unconscious and serves as the source of all libidinal energy.

The *ego* is the component of personality that is charged with dealing with reality and helps ensure that the demands of the id are satisfied in ways that are realistic, safe and socially acceptable.

The *superego* is the part of personality that holds all of the internalized morals and standards that we acquire from our parents, family and society at large. (Selden, 2005)

4.1. Psychoanalysis and Literature

Freud's work had a profound influence on a number of disciplines, including psychology, sociology, anthropology, literature, and art.

In developing his theory of psychoanalysis, Sigmund Freud has often related it to art in general and to literature in particular. In his "creative Writers and Day-dreaming" Freud further expanded the connection between literature and psychoanalysis. He compared fantasy, play, dreams, and the work of art in order to understand creativity. (Tien, 1990).

Freud first presented his theory on the structure of the literary work and made a psychoanalytic inquiry into the nature of literature, it is obvious that the literary work contains symbols which must be understood, according to Freud, psychoanalysis is able to reveal the meaning of these symbols. Also in his theory, he says that the literary work can reveal something about its author, by focusing on his literary work as a product of his psyche. (ibid: 1990).

Tien, 1990, also, says that, among major writers of the American Renaissance, Edgar Allan Poe is the most appealing to psychoanalysts as well as literary critics of the psychoanalytic persuasion. Poe's melodramatic life story, which was partly made up by himself and partly created by his critics, has been one of the main reasons why he so appeals to the psychoanalysts.

About Poe's melodramatic life story, *Nina Baym, et al.* have made a very specific and brief observation in their *Norton Anthology of American Literature*. It is the first paragraph in their introduction to "Edgar Allan Poe (1809-1849)." This is a quote from their introduction:

The life of Poe is the most melodramatic of any of the major American writers of his generation. Determining the facts has proved difficult, since lurid legend became entwined with fact even before he died. Some legends were spread by Poe himself. (Baym, et al, 1985, 1202).

Here it is to say that the works of Edgar Allan Poe are mysterious this reflect his strange life, which was so difficult. This will be the focus on the next chapter.

Conclusion

In this chapter, the focus is about the romanticism in general and the American romanticism in particular, with mentioning to the movement which appears at that time the Transcendentalism; which was a philosophical, literary, social, and theological movement. It reviews the characteristics of romanticism in literature; it stressed the importance of imagination, denoting operations of the mind upon different objects. Nature as an important characteristic of romanticism is then a metaphor for the creative process. Another characteristic of romanticism is then a metaphor for the creative process. Another characteristic of romanticism is individuality which is so essential to the exercise of our moral freedom.

This chapter has also focused on the gothic romance, which is a type of literary work characterized by sensational plots, romantic settings, and horrifying themes. We have also reviewed Psychoanalysis theory because it is important for our analysis of the work. The term psychoanalysis is used to refer to many aspects of Freud's work and research, including

Freudian therapy and the research methodology he used to develop his theories. In addition to that we talk about the psychoanalysis in literature and its impact on the literary works.



Chapter Two

Introduction

It is important to remember that literature can be defined as the mirror of the society; thus, the author tries to depict an image of his society, in order to show a certain phenomena or find a solution to a specific dilemma. We can see this in America during the 19th century. When, writers represent the society in their writings.

This chapter represents the historical backgrounds of American during the 19th century, it includes; society and a biography of the American writer Edgar Allan Poe, his life, his literary works and what critics say about his gothic style and his works.

1. American in the Nineteenth century

The 19th century was the time of rapid growth and change in America. It was a century of Westward expansion, and the building up of new cities like Chicago. Immigrants brought

their cultural traditions to their adopted land. This period were marked by relentless capitalism, corruption, vulgar tastes and ostentatious displays of wealth. During the late nineteenth century, America had been marked by numerous changes specially, in its economy, which divided a society into several classes. In fact, it is the economic situation of people that determined their social status.

1.1. American Society in the 19th century

There were three new social classes in America during the 19th century the first two were the industrial capitalists, and the second one was the urban middle class; it included mostly doctors, lawyers, shop keepers, factory clerks, and the managers. The urban poor were an extremely larger group. There were also three major countries from which the immigrants came. These were Ireland, Germany, and Great Britain.

At the end of the 19th century, many of the cities in America were struggling to accommodate the growing number of urban immigrants. Additionally, many of the American migrants were also attracted to the city life, causing the population within the cities to swell. At the start of the late 1880s, many African-Americans, for example, moved out of the rural South and gravitated toward the cities of the South, as well as the North, Midwest, and West. New technology, such as the invention of elevators in the 1870s, helped cities grow upward and outward with less trouble.

http://countriesquest.com/north_america/usa/people/family_life/19th-century_families.htm.

At that time American literature was the mirror that reflects the society, so one of the most important authors of American during the 19th century; Edgar Allan Poe.

2. Edgar Allan Poe and the Gothic Fiction

According to Michael Horan, Ph. D, Edgar Allan Poe is one of the most prominent American writers. His writings always deal with the genre of gothic literature. Poe describes and analyses the dark side of human existence. He is thus regarded as the representative figure

of the literary tradition of nineteenth century in American literature. In addition to that he is considered to be the founder of American letters, the inventor of horror stories and fantasy novels; also he is the father of detective fiction.

2.1. Allan Poe's life

Allan Poe is considered as one of the most outstanding American writers whose immense creative power made him a famous author of his age. Poe led a very interesting life and left behind a considerable amount of works despite his short life of forty years. Unfortunately, his life was filled with tragedy and darkness. Born on January 19, 1809 in Boston, Poe was the child of two actors, left an orphan before the age of three. He was brought up by his foster parents, John and Frances Allan, in Richmond, Virginia. His early life was therefore spent as part of the southern gentry. In 1827 Poe left Richmond and went to Boston in an attempt to create an independent life for himself. He enlisted in the army and at the same time published his first book of poetry, Tamerlane, and Other Poems, which did not earn him any literary recognition. He was rejected by his fiancée, then he married his cousin and, after she died of tuberculosis, wed the original fiancée.

Through much of his forty years, his health was poor, Poe became a published poet at age twenty, and he served as editor of the *Southern Literary Messenger* until he was fired at age twenty-eight for drunkenness. When he was thirty-two, he was already well established with his literary criticism, magazine articles, short stories, and poetry.

In 1835, a year after Allan's death, Poe moved back to Richmond and became the editor of the *Southern Literary Messenger*. This marked the beginning of his career as a literary critic. He was forced to move from magazine to magazine in search of a better income and more critical freedom. After being dismissed from the *Messenger* in 1837, he worked for *Burton's Gentleman's Magazine* from 1839 to 1840. He then moved to *Graham's Magazine* (1841-42), and finally to the *Broadway Journal*, where he worked as chief editor until early 1846, when the journal folded. (Tony Hillerman, Rosemary Herebert. 1996)

Poe was not in very good health throughout his life. Another problem concerning his health was alcohol. When his wife Virginia died Poe had become very ill, and her death also took a large mental toll on Poe. His heart had also become very weak. On a journey from Richmond to New York, he stopped in Baltimore, where he was found in a feverish delirium, possibly brought on by alcohol poisoning. The situation that led to this final illness remains a mystery. On October 3rd, 1849, Poe was found “in great distress” and taken to the Washington Hospital. Poe spent his last days in delirium, unable to explain what had happened to him, and on Sunday, October 7th, he passed away. Poe’s final words were “Lord helps my poor soul”, and was buried in the Westminster Burying Ground in Baltimore, where ceremonies to honor him occur each year on the anniversaries of his birth and death. (Melissa McFarland Pennell. 2006)

2.2. Poe’s works

For many people, the name Poe has been synonymous with horror literature. Edgar Allan Poe’s horror stories are still read today because they don’t simply scare or shock the reader. They provide insights into the minds of their protagonists, who are usually some pretty disturbed people. And they reveal, sometimes, that there’s a very fine line between sanity and insanity. Poe specialized in the art of gothic writing.

Poe’s life was a tragedy and his death is a mystery. His biggest impact in literature has been on the Gothic genre which is the genre of tragedy and mystery. Poe’s works have been thought to mirror his life, his works, especially his Gothic tales, have made Poe very famous.

The literary style of Edgar Allan Poe is very dark and has many supernatural connotations. He showed this style in his works such as: *The Raven*, *The Black Cat*, and *The Tell-Tale Heart*. He also wrote many other stories that showed his dark style of writing. It is said that Poe had such a dark literary style was because of the events that occurred in his life.

Poe was a great American literary mind who wrote poetry, short stories, a novel, essays, criticism and reviews, articles and editorials. Among Poe’s most famous works are “The Raven”, a poem which gained instant popularity when published in 1845, “The Gold-Bug”, is a short story based on Poe’s time in the army, William Wilson (1839) is a short story with a

setting inspired by Poe's formative years outside of London. Is a ghostly double of a living person that haunts its living counterpart and is written in a style based on rationality. The *Mystery of Marie Roget* (1842) *The Mystery of Marie Roget*", often subtitled *A Sequel to "The Murders in the Rue Morgue"*, is a short story written in 1842. This is the first murder mystery based on the details of a real crime. *The Black Cat* (1843) it has been called "one of the most powerful of Poe's stories" with a horrific element. *The Tell-Tale Heart* (1843) begins and ends with a tone of horror. Through the story the narrator attempts to prove that he is sane even though his sole goal is to take the life of a man who never did him any hurt. (Edgar Allan Poe. 1922)

In his works, Edgar Allan Poe uses many tricks to make a story seem more interesting to the reader. The dark, death, the existence of evil, madness, mystery and oddity are the elements that suggest gothic characteristics in his narrative short stories, which are strange and imaginative.

From the words he chooses to the setting to the time of the day, and so on. For example in his short story "The Tell-Tale Heart", the use of light and darkness, the description of the man's eye and the time frame make the story more scary than anything else. Poe also uses suspense at the end to make the readers heart beat faster.

2.3. Poe and the Gothic literature

The term Gothic," developed in the late eighteenth-century and is devoted firstly to stories of horror, the fantastic, and the "darker" supernatural forces. The first English Gothic novel originated with the publication of Horace Walpole's *The Castle of Otranto* (1765), which Walpole called a "Gothic story." By the nineteenth century, the term "gothic" was applied to any fiction that inspires terror or horror. Such narratives continued to incorporate the supernatural, the irrational, suspense, a sense of foreboding, and an atmosphere of gloom.

The main principles of Gothic fiction consist of terror (both psychological and physical), mystery, the supernatural, ghosts, haunted houses and Gothic architecture, darkness, death, madness, secrets and hereditary curses. The typical characters of Gothic fiction include

tyrants, villains, bandits, maniacs, persecuted maidens, madwomen, magicians, vampires, demons, ghosts, perambulating skeletons, and the Devil himself.

As we have mentioned previously, one of the most important writers that influenced by this genre is Edgar Allan Poe, who makes use of gothic elements in most of his short fiction. For him, these elements were a means of raising questions about both the psychological states of his characters and the power of the unconscious to influence perceptions and behaviors. He also used the gothic tales at times to raise questions about the cultural concerns of his era.

The main elements that used in any Gothic works, especially the one of Edgar Allan Poe are “the setting in an old place”; here the action takes place in and around an old castle or an old house, sometimes seemingly abandoned, and sometimes occupied. “The atmosphere of mystery and suspense”, at this point the work is pervaded by a threatening feeling, a fear enhanced by the unknown. Often the plot itself is built around a mystery. “The Supernatural”, that is Dramatic and amazing events occur such as ghosts or giants are walking, or inanimate objects coming to life. (Melissa McFarland Pennell .2006)

Today, Poe is recognized as one of the foremost progenitors of modern literature, both in its popular forms, such as horror and detective fiction, and in its more complex and self-conscious forms, which represent the essential artistic manner of the twentieth century. In contrast to earlier critics who viewed the man and his works as one, criticism of the past twenty-five years has developed a view of Poe as a detached artist who was more concerned with displaying his virtuosity than with expressing his “soul,” and who maintained an ironic rather than an autobiographical relationship to his writings.

Conclusion

This chapter represented backgrounds of the American society in the nineteenth century, how it was, and then it focuses on the biographical information about the American author “Edgar Allan Poe” who specialized in the gothic fiction; we dealt with his life, his major works, and what did critics say about his gothic style and works.

In the next chapter the focus is about the techniques and the style used in Edgar Allan Poe short story's "The Tell Tale Heart".



Chapter Three

Introduction

This chapter represents the style and techniques used in Poe's The Tell Tale Heart. As we know in literature a style is the way in which language is used in a given context, it is the examination of the writer's choice of words, the use of figures of speech, devices and the form of his work. As well as, the particular writing style of Edgar Allan Poe, his words choices and sentence structures through the selected story, and his use of the first person narration. Some figurative language takes part in this chapter.

It spots light on repetition, symbolism and imagery; as we read the story we find that the narrator repeats not just words or adjectives but also he repeats sentences. Concerning Imagery; symbolism the main one, the old man's eye his heart beat and the watch.

1. Narrator Point of View

In this particular story, Poe decided to write it in the first person narrative. This technique is used to get inside the main character's head and view his thoughts. The narrator in The Tell-Tale Heart is telling the story on how he killed the old man while pleading his sanity. To quote a phrase from the first paragraph,

"The disease had sharpened my senses, not destroyed, and not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell." (Poe: 27)

"I heard all things in the heaven and in the earth. I heard many things in hell." mysteriously, (ibid: 27), this impossible claim is not troubling to the reader merely because it is untrue, (though fully believed by the man telling the story,) but because of the implications of that last bit, to think that the narrator is accustomed to hearing these things tells us not only that he is detached, but that there is something very dark at work in his twisted mind. It is shown again later on when he writes,

«Presently I heard a groan, and I knew it was the groan of mortal terror... I knew the sound very well. Many a night, just at midnight, when all the world slept, it had welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and I pitied him, although I chuckled at heart." (Ibid: 29-30)

It is not enough that the narrator himself suffers midnight terrors, but he must inflict them on others.

The narrator talks about how he has evil in his nature. He talks about how much he loves the old man, so that is the good natured side of him. Then he talks about the evil eye and it brings out the nature of evil in the narrator. *"Whenever it fell upon me, my blood ran cold; and so by degrees – very gradually – I made up my mind to take the life of the old man, and thus rid*

myself of the eye forever". This quote explains that the evil eye creeps the narrator out; this brings out the evil side of him. It makes him want to kill the old man, so he never has to see the eye and get the chilling feeling again. ([www.UK essay. Com](http://www.UKessay.com))

Poe's deep mystery was interesting, and it all leaves us with the question what happened and why he did what he did? The eye leaves us all thinking about whether or not it is real. Even though the narrator had thought he had committed the perfect murder, in the end the guiltiness takes over his head and he confesses everything. He cannot take the guiltiness, because we know that if we did something wrong it's going to stay on our conscious until we tell somebody. The narrator had the heartbeat that kept beating in his head, and it wouldn't go away until he confessed that he killed the old man to the police. So in the end, the narrator realizes that a perfect murder can never be perfect. (Cengage, 2002)

2. Diction

Edgar Allan Poe is known for his dark, horrific short stories and poetry. He uses many tricks to make a story seem more interesting to the reader. From the words he picks to the setting to the time of the day...and the possibilities are endless. The literary style of Edgar Allan Poe is very mysterious and has many supernatural connotations. (Pennell, 2006)

His Short story The Tell-Tale Heart is a perfect example of his unique style. Poe shows his style of writing by using the narrator to speak directly to the reader as we have seen before, the use of light and darkness, the description of the man's eye and the time frame make the story scarier than anything else. Poe also uses suspense at the end to make the readers heart beat faster.

The individual words, which Poe uses during The Tell-Tale Heart gives the person who reads the story the dreadful feeling of horror right down to the single words. When Poe writes, "*all a dull blue with a hideous veil*", the word hideous gives negative feeling about the veil. When Poe uses such negative and vivid words it sends suspense amongst the readers and makes them want to read more.

Poe uses vocabulary that is always ironic or otherwise jarring to provoke a reaction contrary to that which the narrator desires. By exploiting his choice of words such as "*wisely*" and "*caution*," he seeks to deceive the reader and explain his actions as those of a prudent, clever individual. However, the obviousness of his attempt at deception enlightens rather than hoodwinks his audience. (www.grade saver.com)

Diction of the narrator and his repeated pleas to the reader "How, then, am I mad?" (27) and "but why will you say that I am mad?" only reinforce the suspicion that he is mentally ill.

3. Sentence structure

Within the paragraphs frame of The Tell-Tale Heart we see many groups of short sentences, like this: "*Object there was none. Passion there was none. I loved the old man*" (27). A web of complications spun from just thirteen words.

We also see longer sentences like this:

"So I opened it – you cannot imagine how stealthily, stealthily – until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye" (30).

Notice how the longer sentence is actually less ambiguous and frustrating than the very short ones. The long sentence gives us a precise description, while the short ones leave us grasping for meaning. Of course, you can probably find examples of the reverse. (www. Shoomp. Com)

4. Repetition

Repetition in The Tell Tale Heart takes a great part; Poe would often repeat words or certain phrases to achieve a stronger emphasis. He introduces the idea that we think he is "mad." Poe uses the repetition of words and rhythms in his sentences which project nervousness and have the effect of building tension.

There are a number of repeating words in the story, some examples are: *nervous, very, very dreadfully nervous* (Ibid: 27), "*all closed, close*". *Slowly -very, very slowly*". *Cautiously*

-oh, so cautiously – cautiously. (Ibid: 28). But he had found *all in vain. ALL IN VAIN.* You cannot imagine how *stealthily, stealthily.* (Ibid: 30). It grew *quicker and quicker, and louder and louder.* The old man's terror must have been extreme! It grew *louder, I say, louder every moment!* (Ibid: 31)

Poe used lots of repetition in the story. The narrator insisted that he is not mad, in fact, because of his repetition we concluded that he is mad.

"The Tell-Tale Heart" is related to the reader in the voice of a madman. There are several points where the narrator, seemingly reliving his crime, heightens dramatic tension by repeating a word, as in "*cautiously, oh, so cautiously,*" "*a very, very little crevice,*" and "*how stealthily, stealthily.*" By doing so, Poe raises the reader's tension, forcing him to "wait" for the next turn of events.

Hence we can say that the use of the different repeated words helps emphasize the thought process of the narrator. He often says "*very, very*" when recounting events. The effect of repetition also indicates the acuteness of his senses that is, his great sensitivity to everything going around him. This sensitivity, in turn, is what causes him to be so irritated by the old man's eye. Notice that it is not only just a repetition of certain words, but also a repetition in sentence structure.

5. Imagery

Imagery covers the use of language to represent certain objects, actions and feelings. In this particular story readers' feelings of horror are increased through the author's use of images.

5.1. Symbolism in the story

Symbolism is the use of specific objects or images to represent abstract ideas. A symbol is something that stands for something else. It involves using an object, a person, or place, or an action to represent a quality, an attitude, a belief, or a value.

Symbolism is presented in the Tell Tale Heart; we can find five main symbols in the tale which are; the old man's eye, the watch, the lantern and the bedroom. (Horan, 28)

5.1.1. Eye of the Old Man

The major symbol in this narrative short story is the old man's eye, which is the narrator's reason for killing the old man. The eye may symbolize evil as he says; "the evil eye" or it may represent the relationship between the old man and the narrator.

Here, the narrator describes the old man's eye as "*a vulture- a pale eye, with a film over it*" (27). The vulture-looked eye of the old man is the cause that drives the narrator to murder. As what he says, "*Whenever it [the eye] fell upon me, my blood ran cold; and so by degrees-very gradually-I made up my mind to take the life of the old man, and thus rid myself of the eye forever*" (Ibid). Since the old man's eye makes him extremely uncomfortable and anger. He feels there is an urgent need to get rid of the old man's vulture-looked eyes.

As we read some views concerning this short story, we find that the eye is symbolized in different ways by different critics; Pitcher mentions that the eye is the same as the "I" due to their common sound - so the murderer and the victim are in fact both the same person. Thus the narrator in "The Tell-Tale Heart" symbolically kills his reason and intellect. The old man with his "Evil Eye" is the personified moral and intellect separated from the speaker (Pitcher, 1979).

Kirkland, in the other hand claims that the usage of the Evil Eye is based on the old belief that some people can harm others physically or mentally with their vicious look. This myth is widespread and occurs in some cultures, where Poe lived for some years, so it might be possible that he heard of such tales.

5.1.2. The Heart Beat of the Old Man

The beating heart which only the narrator can hear reflects the guilt he feels. He does not feel guilty at all when he tells his audience what has happened previously.

At first time, the heart-beat he hears is the reflection of the old man's terror. According to the narrator, at the beginning, it is "*a low, dull, quick sound.*" (Poe: 31). But later, the sound increases, and it becomes "*quicker and quicker, and louder and louder every instant*" (Ibid), as the old man's terror grows more and more intense. After the old man has been killed, the

narrator can still hear his heart-beat, particularly when the police come. His head aches and his face grows pale and the sound increases, too.

In fact, what he hears is a reflection of his mental condition. When people do something bad or wrong, they think their deeds are known by others, and it is no longer a secret. It is a sense of guilt at play, and it is how the narrator feels. At last, the noise of the heart-beat is too loud for him to endure. Namely, he feels so guilty that he cannot bear it. Therefore, he confesses his crime to the police.

5.1.3. The Watch

Poe loves clocks and watches we can see that in his short stories; «The Masque of the Red Death» and "The Pit and the Pendulum". Clocks, watches, and time symbolize the approach of death.

In The Tell Tale Heart, also the watch mentioned several times. As we know a watch is the observer of time, and the time is to examine death. Each moment of the watch symbolizes a movement closer to the inevitable death that all humans face. As Poe says: "*A watch's minute hand moves more quickly than did mine*". (Poe: 28)

The narrator compares himself to a watch, a watch watching the old man's death, he then controls the time of the old man's death. So we can say that he's a walking "death watch"

At the second mention of time, was very clear, "*He was still sitting up in the bed listening; – just as I have done, night after night, hearkening to the death watches in the wall*" (Ibid: 29)

The "watch" also mentioned other times in this story: "*Now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton*" (Ibid: 31)

The old man's heart is also a watch; the sound of his heart beat haunts the narrator, he has killed the old man, but the old man still lives in the narrator's mind. It represents his guilt, his own fear or his own insanity.

Conclusion

Any literary work can be considered as a store of various linguistic features. Poe makes use of different linguistic devices, such as repetition, imagery and symbolism. The use of these devices is to show his particular gothic style, also his words choice of the gothic elements such fear, pain, strangeness and terror. As we have seen previously, that this story is told from an unreliable narrator who wants to prove his sanity.

The writer has different motives in using the different gothic elements, thus the next chapter will be a corpus-based investigation of the use of mystery and oddity in Poe's The Tell Tale Heart.



Chapter Four

Introduction

This chapter is a study of the content, it shows the characterization in The Tell Tale Heart; that's means the study of characters in that tale; there are two major characters; the Narrator and the Old Man and the minor characters are the three policemen and the neighbor; The three policemen, don't really have any characteristics. Yet, they play a major role in driving the plot

of the narrator's story. The neighbor plays a small but important role in the narrator's story. It conducts the psychoanalytic approach in analyzing The Tell Tale Heart.

1. Characterization

Techniques of characterization are used in texts to enable readers to form a mental construct of a character. There are some aspects to be considered:

- How is the character described?
- By whom is the character described?
- What do we learn about a character's inner life?

In order to deal with these aspects, we have first to present the characters of the chosen story, in this short story we have two main characters which are: The Narrator and the Old Man, also there other two minor characters; the three Policemen and the neighbor.

1.1. The Narrator

According to Genette (1980), there is a distinction between narrators in the literary work. There are: a **Homodiegetic narrator**¹, a **Heterodiegetic narrator**² and **Autodiegetic narrator**³. So in The Tell Tale Heart, it is used the Homodiegetic narrator, who is a nervous person, who wants to prove his sanity; *“TRUE!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad”* (Poe: 27).

The guilt of the narrator is a major theme in *“The Tell-Tale Heart.”* The story is about a mad person who, after killing a companion for no apparent reason, hears an interminable heartbeat and releases his great sense of guilt by shouting his confession to the police.

The narrator never pretends to be innocent, fully admitting that he has killed the old man because of the victim's pale blue, film-covered eye which the narrator believes to be an evil force. The narrator suggests that there are uncontrollable forces which can drive people to

¹ A narrator who is also a character in the story.

² A narrator who is NOT a character in the story but he/she knows everything about it.

³ When the Homodiegetic narrator is also the *protagonist* of the narrative.

commit violent acts. In the end, however, Poe's skillful writing allows the reader to sympathize with the narrator's miserable state despite fully recognizing that he is guilty by reason of insanity. Here, the narrator asks readers to bear witness of his sanity; "*observe how healthily – how calmly I can tell you the whole story.*" (Miriam Fernández-Santiago, PhD. 2013)

Closely related to the theme of guilt and innocence is the issue of sanity. From the first line of the story, "*True!—nervous—very, very dreadfully nervous I had been and am, but why will you say that I am mad?*" (Poe: 27). Concerning the story, we can see that there is Mystery and Oddity in that story.

In literature, there is a technique which shows that a character that functions as the main character's double in order to highlight the main character's personality or act as a foil to it. This technique is known as: *doppelganger*. As some critics stand that in "The Tell-Tale Heart," the old man functions as a doppelganger to the narrator. Thus, the narrator is truly mad, and he kills the old man because he cannot stand himself, perhaps fearing becoming old or disfigured like him. (<http://www.enotes.com/tell-tale-heart/copyright>)

1.1.1. The Narrator Sanity

In this element we are going to focus on the psychological state of the narrator in The Tell Tale Heart. By refers to the Freud's theory of psychoanalysis. As we have seen beforehand, Psychoanalysis theory is the one that study and analysis the psyche and the behaviors of the person.

The Tell-Tale Heart is a classic example of the psychological story. The mysterious diction of the narrator and his repeated pleas to the reader "*How, then, am I mad?*" And "*but why will you say that I am mad?*" (Poe: 27) only support the doubt that he is mentally ill. Beyond his manic monologue, there is the narrator's scary attention with the old man's eye as further proof of insanity. The description of the eye "*a pale blue eye, with a film over it*" (ibid: 27), which vexes the narrator suggests a reason to murder the old man. The terror on this story show both internal (the mind of the narrator) and external (the horrific murder).

This horror story is actually about the end of two men. It is not just a masterful portrait of madness but an example of how guilt can make an already crazed man even crazier. The narrator asserts "*I heard all things in the heaven and in the earth. I heard many things in hell*" (ibid: 27). ([Poe, Edgar Allan The Tell-Tale Heart files/litmed_styles.css](#))

In "The Tell-Tale Heart" the narrator-protagonist displays typical indications of partial insanity or "moral insanity." On the one hand, he retains his rationality in "calmly" telling the story, premeditating the crime, cunningly carrying it out and trying to hide it; but on the other hand, he displays "dreadful" nervousness, the need of a rational motive for killing the old man. As he says: "*The old man had never wronged me. He had never given me insult*" (ibid: 27). The illogical fear of the old man's eye which he regards as an "Evil Eye", and the obsession with a odd idea "*It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night*" (ibid: 27). (Dan Shen. 2008)

1.2. The old Man

As we read the story, we know the old man only through the narration of the insane protagonist. We can say that there is a kind of mysteriousness about the old man, and the narrator and especially when he claims that he loves the old man and the he had never wronged him; "*I loved the old man. He had never wronged me. He had never given me insult.*" (Poe: 27). But the narrator kills him! How would person kill someone he loves?

However, the reason behind this crime is the old man's odd, pale blue eye troubles the narrator; he says: "*I think it was his eye! Yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye, with a film over it*". (ibid: 27). The narrator believes that only by killing the old man can he gets rid of this mysterious eye. "*I made up my mind to take the life of the old man, and thus rid myself of the eye forever.*" (ibid: 27).

Although, the old man is apparently quite rich, for he possesses "treasures" and "gold", the narrator has no desire for his gold. In fact, as we mentioned before that he loves the old man. Through the narrator, we understand the horror that the old man experiences as he

realizes that his companion is about to kill him. The narrator claims that he too knows this horror very well. “*I say I knew it well. I knew what the old man felt,*” (ibid: 30).

2. The Setting

The setting is very important in introducing such works, especially the one of E. Allan Poe. In his literary works, his setting not only evokes the atmosphere of horror and dread, but also portrays the deterioration of its world. The decaying, ruined scenery implies that at one time there was a thriving world.

Concerning the atmosphere, it is an atmosphere of mystery and suspense. The work is pervaded by a threatening feeling, a fear enhanced by old man. The plot itself is built around a mystery.

2.1. Time in The Tell Tale Heart

As for Poe’s tales and the time frameworks established in them, even though most of the tales take place either in an undetermined time framework or are contemporary of Poe’s century.

Time is a secondary theme in The Tell Tale Heart. It is notable that the action in this narrative occurs mainly during one long night, the numerous references the narrator makes to time show that the horror he experiences has been building over time.

The Tell Tale Heart is jammed with reference to time and clocks. One could say it’s obsessed with time. According to the narrator; “*it took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed*”(ibid: 28); this mystery time management technique suggests extreme loneliness. We learn later that the narrator has problems sleeping at night. “*And this I did for seven long nights-every night just at midnight*” (ibid: 28), here the narrator is reminding us that we are in fact in a gothic tale, where all bad things have to wait until just after midnight before they can play.

“*A watch’s minute hand moves more quickly than did mine*” (ibid: 28), the narrator sees himself as a kind of clock, counting down the old man’s death. Yet after killing the old man, the narrator says that for “*many minutes, the heart beat on.*” He repeats his comparison of the heartbeat to a ticking watch as the unrelenting sound drives him to confess to the police.

2.2. Where It All Goes Down

This story takes place inside a random old house about which few details are directly given; we only hear about the old man's bedroom, which is the place where horror plays in the dark while the old man sleeps. The room is odd because it is not described and we cannot see it, so this story taps our fears of the dark, and what the dark might hold.

3. Psychoanalytic in The Tell Tale Heart

Edgar Allan Poe's short story "The Tell-Tale Heart" shows a narrator being driven mainly by his ego. As we have seen previously, the ego is the component of personality that is charged with dealing with reality and helps ensure that the demands of the id are satisfied in ways that are realistic, safe and socially acceptable.

The narrator starts out by claiming that he is not mad; "*How, then, am I mad?*" And "*but why will you say that I am mad?*" (Poe: 27), and continues to make this claim throughout the story using a logical approach. Throughout the story, the narrator seems to refuse that he is insane and uses many arguments to prove it; "*but why will you say that I am mad?*" "*How, then, am I mad?*" "*Hearken! and observe how healthily—how calmly I can tell you the whole story*" (Poe: 27).

The narrator is fixed on doing his crime with extreme caution, but in the end, his ego causes him to confess his deed.

At first time you read this story you will think that his Id not his Ego which controlling the narrator, but as we have mentioned before, the Ego is the controller of him;

"The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story."(ibid: 27).

It is not to say that the Id and Superego don't play a part in this story, but they do, but it is just a small part in his thought, as he says; "*but why will you say that I am mad?*" and "*Ha!—would a madman have been so wise as this?*"(ibid: 28)

The Tell-Tale Heart" serves as a prime example of Poe's works displaying the elements of death and misery that are prevalent in a majority of his writings. The story's essential

characters are the narrator and the old man, both who go unnamed. The story circles around the narrators desire to kill the old man for reasons that seem unexplainable and insane. Poe's story is a psychological tale of inner struggles and madness. Poe predominately wrote of the protagonist's battles to work out his own inner conflicts. [/Psychological Analysis of The Tell-Tale Heart essays_files/ga.js](#)

4. Mystery and Oddity through Themes of The Tell Tale Heart:

4.1. Theme of Version of Reality

(1)-*"It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night."* (Poe: 27)

If the narrator was thinking about inventing a cure for cancer or something, this tunnel vision might be a good thing. Here, his version of reality is dangerous to himself and others.

(2)-*"Do you mark me well, I have told you that I am nervous: so I am"*. (Ibid: 31)

The narrator obviously doesn't think nervousness is a component of madness; it also seems separate from his disease.

4.2. Theme of Cunning and Cleverness

(1)-*"Hearken! And observe how healthily- how calmly I can tell you the whole story"*(27)

Here we understand that the narrator is a strange person, by telling us that he is healthy person, but as we read the story we find that he is saying the opposite.

(2)- *"the officers were satisfied. My manner had convinced them."*(33)

Here we asked ourselves, has the narrator outsmarted the police officers, or are they hanging out with the narrator because they suspect him? It is really a strange thing.

4.3. Theme of Home

(1)- *"and every night, about midnight, I turned the latch of his door and opened it – oh so gently!"*(28)

If the old man leaves his door unlocked, it means he trusts the narrator, but the result is that the narrator is not a confidant person.

(2)- *“and every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night.” (ibid: 28)”*

This strange person as he is not the same one at the night and especially at midnight, he is not kinder to the old man, but at the morning he changes, he speaks to the old man, calling him by name and courageously, he asks him how he passed the night.

4.4. Theme of Morality

(1)- *“I made up my mind to take the life of the old man, and thus rid myself of the eye forever.”(27)*

As we know that, the old man is old, and probably near to death. So the mysterious narrator wants to rid himself not because of the old man, but because of the eye.

(2)- *“All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim.”(30)*

This is an oddly structured sentence. At first it seems the narrator is simply personifying death. He's also referring to himself as Death, with a capital D- the nemesis of the 'Evil Eye'. The narrator is the stalker, and his shadow is black (because there is no light; this is before the opening of the lamp).

4.5. Theme of Time

(1)- *“it took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed”(28)*

This strange time management technique suggests extreme loneliness. We learn later that the narrator has problems sleeping at night (and probably during the day). This moment is when we first begin to notice there's something funny going on with time.

(2)- *“and this I did for seven long nights- every night just at midnight” (Ibid)*

It seems Poe is reminding us that we are in fact in a gothic tale, where all bad things have to wait until just after midnight before they can play.

(3)- *“A watch’s minute hand moves more quickly than did mine.”(Ibid)*

This is an amazing line. The narrator sees himself as kind of clock, counting down to the old man’s death.

Conclusion

To sum up, this chapter answers the questions raised previously, it concludes that Edgar Allan Poe uses the gothic elements “mystery and oddity” in order to show his specific style of writing and to make sense of fear and horror in this story. His motives behind the use of this elements, is to make the reader feel and live the story as it is real. As well, the quotes above shows that Edgar Allan Poe achieves the effects of Mystery and Oddity through not only the content but also through the use of language, he creates the atmosphere of Mystery and Oddity, in his sentence structures and diction. It is clear from the precedent that the used methodology is concerning psychoanalysis theory; Poe’s story is a psychological tale of inner struggles and madness.



General Conclusion

Conclusion

The aim of this dissertation has shown the gothic element in the story of the American writer Edgar Allan Poe; who specialized in this genre. As we have seen that Edgar Allan Poe'

life experiences played a major role in shaping his writings. Judging from his biography, one can note that literary art mirrors the artist's life. Therefore, life experience influences the writings of many artists as evidenced through Allan Poe.

So our aim have spot light on the use of Mystery and oddity in his short story The Tell Tale Heart, taking into consideration the psychoanalysis theory which the story is characterized by.

From this work that, the short story of Edgar Allan Poe The Tell Tale Heart is mysterious, odd and highly imaginative. It examines in an extremely detailed way the dark side of human existence. Like His other stories, which communicate a world of terror that comes straight from the depth of his own troubled mind. So, here we have talked about the psychoanalysis theory that shows the personality of the writer who has this troubled mind.

This work is divided into four main chapters, the opening chapter, dealt with American romanticism which is the most important movement in the first half of the nineteenth century that was both philosophical and theological as a literary movement, we talked briefly about Transcendentalism, which was a philosophical, literary, social, and theological movement, like American Transcendentalism, American Romanticism also emphasized Nature, imagination, and feeling. There is a sub-genre of the larger Romantic Movement, which known as; Dark romanticism, this is because it retains and expounds several of the characteristics associated with the same; this has lead to the birth of the Gothic style; its main process which that the genre utilizes to create the content with which to arrive at this sublime state is abjection. This concept has its origin in Freudian psychoanalysis and the application of this school of thought to the Gothic has been highly successful, so that we have dealt with this theory.

The second chapter is backgrounds of the American during the nineteenth century, also a biographical backgrounds of the American writer Edgar Allan Poe, who is considered as one of the most outstanding American writers whose immense creative power made him a famous author of his age. His name has been synonymous with horror literature. Edgar Allan Poe's

horror stories are still read today because they don't simply scare or shock the reader. They provide insights into the minds of their protagonists, who are usually some pretty disturbed people. And they reveal, sometimes, that there's a very fine line between sanity and insanity. Poe specialized in the art of gothic writing. In his works, Edgar Allan Poe uses many tricks to make a story seem more interesting to the reader. The dark, death, the existence of evil, madness, mystery and oddity are the elements that suggest gothic characteristics in his narrative short stories, which are strange and imaginative.

The third chapter is a study of the techniques and style used in The Tell Tale Heart, in this particular story, Poe decided to write it in the first person narrative. This technique is used to get inside the main character's head and view his thoughts. The diction, which Poe uses during The Tell-Tale Heart gives the person who reads the story the dreadful feeling of horror right down to the single words, he uses many tricks to make a story seem more interesting to the reader. From the words he picks to the setting to the time of the day. Poe used lots of repetition in the story. The narrator insisted that he is not mad; in fact, because of his repetition we concluded that he is mad. In this particular story readers' feelings of horror are increased through the author's use of images. Symbolism is presented in The Tell Tale Heart; we can find five main symbols in the tale which are; the old man's eye, the old man's heart beat, the watch and other symbols.

The last chapter is the practical part, we have respond the questions asked before, we have show how Edgar Allan Poe achieves the use of mystery and oddity in the selected story, we have also show psychoanalysis theory through the story and at least we have quoted from the The Tell Tale Heart that there is mystery and oddity in that story.

One can conclude that, mystery and oddity are the elements that characterize in the short story of Edgar Allan Poe. It is found that Edgar Allan Poe achieves the effects of Mystery and Oddity through not only the content but also through the use of language, he creates the atmosphere of Mystery and Oddity, in his sentence structures and diction.



Chapter Two

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ABTRACT

This dissertation, entitled on “Mystery and Oddity in Edgar Allan Poe’ The Tell Tale Heart”, seeks to give a better understanding of the gothic elements used in order to achieve Mystery and Oddity effects in The Tell Tale Heart. In this regard, the existing body of the research includes four parts; the first part presents an overall view of Romanticism and its characteristics. The second part then tackles backgrounds of American society in the nineteenth century, as well biographical information on the American author Edgar Allan Poe. The third chapter studies the literary style and techniques in the story. The fourth studies the content of the story in order to show ways in which mystery and oddity operate in the story.

Key words: *Mystery, Oddity, Gothic literature, Psychoanalysis*

الملخص

تهدف هذه المذكرة و التي تحمل عنوان: الغموض و الغرابة في قصة ادغار الان بو' القلب الواشي و الى اعطاء مفهوم افضل حول التعابير القوطية (الجرمانية) المستعملة في القصة المختارة. و ذلك لتبيين ما مدى توفيق اغار الان بو في تحقيق الغموض و الغرابة في ذات القصة. في هذا الصدد، يتضمن الجزء الرئيسي للمذكرة اربعة اقسام : يعرض الجزء الأول نظرة شاملة حول الادب الرومانسي و مميزاته. اما الجزء الثاني فيتناول عرضا لخلفيات المجتمع الامريكي في القرن التاسع عشر و كذا الى السيرة الذاتية للكاتب الامريكي ادغار الان بو. اما الجزء الثالث فيدرس التقنيات و الاسلوب المستعمل في القصة. و يدرس الجزء الاخير محتوى القصة و ذلك لتبيان الطرق التي استعمل فيها الغموض و الغرابة في القصة.

الكلمات الدالة : *الغموض, الغرابة, الادب القوطي, التحليل النفسي.*