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Personification of Death AS a Character

In The Tell Tale Heart

By Edgar Allan Poe

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Dedication

I dedicate this work to our wonderful parents

Kamel Beroual and Souad Talbi who introduced us to the joy of reading from birth

enabling this study to take place today

To our dearest siblings, and our beloved members of family

To our friends, Rekia Ounissi, Bouchra Messaoudi, Soumia Iatarien who have

always supported us throughout the process

To all whom we love

To the apple of my eye

To us

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Abstract

Edgar Allan Poe's short story *The Tell Tale Heart* is written in the genre of horror. It represents a murderer confessing to the crime after being tormented by guilty conscience. This research aims at analysing the story thoroughly including its themes, and literary and rhetorical devices. The methodology used for this research is Freudian psychoanalysis which reveals socio-psychological characteristics of the protagonist who is anonymous, telling a tale about a crime he committed to prove his sanity. The research discusses the different aspects of the story which are directly or indirectly connected to the motives and psychological implosions behind committing the crime by the protagonist.

Key words: Death, Crime, Madness, Gothic Literature and Psychoanalysis.

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General Introduction

1 THE BACKGROUND OF THE STUDY

Edgar Allen Poe is a poet and short stories writer who is known for his tales of fantasy, terror, horror. He is considered as the father of the detective stories. Edgar Allan Poe as an American dark Romanticist suffered a lot in his life which we can sense in his way of writing. He struggled a lot with poverty and death that took all of his family. Thus, death was an essential theme in his works.

In addition to his occupation as a writer, Poe was an editor and critic at the same time, but his reputation was not good during his time. Poe was a talent and genius writer, he has his own philosophy of writing. Unfairly, Poe did not receive any appreciations from his fellows despite his worthy works as others did.

Nowadays, Poe is considered by many critics as one of the greatest authors whose works contributed in shaping the American literature. His famous short story *The Tell Tale Heart* is one of his best known works, written and first published in 1843 in the pioneer.

An unnamed crazy murderer told Poe's murder and horror stories, which influenced the later stream of consciousness novels and helped the author gain his reputation as a master of horror. The narrator talked enthusiastically about the murder and mutilation of the old man; his madness is a classic study of psychopathology. When his victim trembled in fear, the narrator said: " I knew what the old man felt, and pitied him, although I chuckled at heart". Before the narrator killed the old man, he was the victim of his own victim; Heartbeat and angry. After the murder, the police come after being called by a neighbour who heard a scream. The narrator thought he could hear the corpse's heart still beating and hysterically admitted his crime. Nowadays, Poe is

considered by many critics as one of the greatest authors whose works contributed in shaping the American literature.

2 Statement of the problem

This work deals with the short story the Tell Tale Heart which is told from the perspective of the murder himself. In this dissertation we will examine the effects of guilt, the fall into the madness and how is death portrayed in this short story?

3 Research questions

The problematic carried out in this dissertation aims to ask these questions raised through the research:

- 1) How is death portrayed in The Tell Tale Heart?
- 2) What are the stylistic effects that conceive death personification in The Tell Tale Heart?

3 Hypotheses

The narrator's attempt to prove his sanity as he explains his suspicious plans for killing the old man only prove his madness.

Whether he is afraid of his own death or anxious about the murder he commits, death is always on his mind and he is acutely aware of how fleeting life is as it just ticks away.

4 Research objectives

To answer these questions it is necessary to put forward the following statements around which are presented as the research objectives. Those objectives are made with reference to the research questions raised:

1 To explore the psychological consequences of death (madness, insanity, murder, crime).

2 To give a deep insight about the theme of death.

3 To identify in which way the death was apparent in *The Tell Tale Heart*.

5 The methodology and structure

The Tell Tale Heart is about a murderer who is the storyteller killed his housemate (old man) just because he was bothered by the eye of the elderly person, who described it by the evil eye there was not any obvious cause but wanted forever to get rid of his eye. He even declared that he loved him as the old man never insulted him. The storyteller appeared at the beginning to convince the reader that he was sane; however, by reading the story, it is clear to the reader that he is insane when he decided to kill the old man solely because of his eye. The narrator describes stalking the old man, creeping into his bedroom at midnight every night, with "vulture eye." On the eighth night, the old man is awoken by a sound, and when the narrator sees the old man's "vulture" eye, he becomes "furious" and kills him. He then dismembers and hides the body beneath the floorboards, even allowing three police officers to enter to investigate the old man's shriek, which neighbours heard. The narrator then begins to hear a sound beneath the floor that he believes is the heartbeat of the old man, who is already dead. He believed the police could hear the sound he heard and that "they knew!" he murdered the elderly man. He admits that it is "agony" for him. The story ends by his confessing.

In this sense, the corpus analysis is qualitative descriptive analytical, 1/3 corpus based study; quotes are selected appropriately to reflect the aim of the study so that to prove Death personified as a character in the story.

The discussion of findings is supported and according to Freudian psychoanalysis. Psychological approach is necessary to comprehend how the human mind works.

Freud's theory is used as a guide to determine the similarities between what he says and does and what the story is about. It also linked the analysis to gothic fiction elements like madness, darkness, murder, and DEATH.

This dissertation is divided into two main chapters .the first one contains Edgar Allan Poe's personal life; he is regarded as one of the leaders of horror stories and those who include the theme of death in their writings in romanticism literature. We also intend to investigate romantic literature, its main elements, and Gothicism which was led by romanticism movement and its prominent writers; the main process that the Gothic employs to create the content that leads to this sublime state is abjection. This concept derives from Freudian psychoanalysis, and its application to the Gothic has been extremely successful.

The second chapter deals with techniques and gothic style used in *The Tell Tale Heart*; that are characterised by sensational plots, romantic settings, and horrifying themes. It also focuses on the literary devices that are used to emphasize or clarify ideas, employ literary devices to compel readers to identify more strongly with a story which are: symbolism, alliteration, metaphor, personification, hyperbole, flashback ... it shows the PERSONIFICATION OF DEATH through the themes of the story and its literary devices.

6 Motivations

Edgar Allan Poe is a significant figure of the American gothic short stories. His works play a huge role in reflecting his life. His gothic style motivates us to choose this topic and encourage us to explore and understand the different techniques using psychoanalytical approach as an important literary theory.

Chapter 1: Death Representation in
Gothic Literature

Introduction

Aristotle recognized the importance of literature to humanity when he stated in Poetics "the object of art is an imitation of life". Writers have always used everyday situations and events in their writing, and because death is as much a part of life as anything else, it is arguably one of the most recurring themes in all of literature. Death is seen as a central theme in poetry, fiction, and drama, giving way to other themes ranging from justice to rites of passage to grief. Death is a necessary part of life, and it is easy to see why it is used as a theme in literature so frequently, from the emotional response to death to the various religious frameworks through which it is interpreted.

This chapter aims at highlighting the personal life of Edgar Allan Poe considering it as one of the leaders of horror stories and those who includes the theme of death within their writings in romanticism literature. We also aim at exploring romanticism literature, its main elements and prominent writers. This chapter is definitely is important to analyse the events in the Tell Tale heart.

1. Personal Background

Edgar Allan Poe was born in January, 1809 in Boston, Massachusetts. Poe was the son of the English-born actress Elizabeth Arnold Poe and David Poe, Jr., an actor from Baltimore. Poe had a difficult life, when he was young his father abandoned the family and his mother died when he was three years old. After that he was taken into the home of John Allan and his wife Frances who raised him as a foster child in Richmond, Virginia. John Allan, a prosperous tobacco exporter, sent Poe to the best boarding schools and later to the University of Virginia, where Poe excelled academically. After less than one year of school, he was forced to leave the university because Allan refused to pay Poe's gambling debts.

Due to fights with his foster-father, Poe went to Boston. While there, he wrote a book of poetry, *Tamerlane and Other Poems*. In 1827, he enlisted in the United States Army but was again forced to leave for lack of financial support. Later on, he moved into his Aunt Maria Clemm's house in Baltimore where he had fallen in love with her daughter Virginia and wished to marry her.

In 1838, Poe moved his family to Philadelphia where he worked as an editor and a writer but Virginia became ill with tuberculosis and died after that. For the next two years, Poe continued to write poetry and short stories. He died at the age of 40 on October, 1849. There are many mysteries concerning Poe's death. It has been attributed to "acute congestion of the brain" to drug and alcohol. Edgar Allan Poe was an American writer, poet, critic and editor. He was known for his evocative short stories and poems that captured the imagination and interest of readers around the world. His imaginative storytelling and tales of mystery and horror gave birth to the modern gothic literature. His famous short story "The Tell-Tale Heart" became a literary classic because it's a simultaneously a horror story and psychological thriller told from a first-person perspective. It is admired as an excellent example of how a short story can produce an effect on the reader. Poe has become one of America's most enduring writers; an innovative and imaginative thinker, He crafted stories and poems that still shock, surprise and move modern readers (Mabbott).

2. Romanticism Literature

The term Romanticism is derived from the French word *romant*, not from the concept of love (a romantic story told in verse). Unlike traditional literature at the time, Romanticism focused on emotions and the writer's inner life, and often used autobiographical material to inform or even provide a template for the work. The historical romantic period lasted from the late 18th century to the middle of the 19th

century, influenced European and American perceptions of music, literature, art, and philosophy. Romantic theories stressed a clear sense of self, reliance on one's imagination, and the imbuing of Nature with symbolic and quasi-religious meaning. The Romantic Movement was also opposed to the Enlightenment movement. Romanticism celebrated primitive and exalted "regular people" as solemn, which was a novelty at the time. Romanticism also viewed nature as a primal force and promoted the concept of isolation as necessary for spiritual and artistic development (Jeffrey).

a. Elements of Romanticism

i. Imagination

Romantics believe that the highest and most spiritual quality of a person is his imagination. For romantics, imagination can not only expose people to their most creative ideas, but also their connection with God. Readers can use words to gain their own imagination, which is associated with a personal sense of sacredness. Romantic artists and musicians also use the visual and auditory aspects of their works to inspire audiences, or listeners to access their personal thoughts (ThoughtCo).

2.1.2 Nature

For romantic writers, nature was permeated with the divine. Every day it has been described that natural elements like flowers, stones, sunlight, and weather have a little bit of God in them. Imagination and romance fostered a vision of nature that encouraged the artists of the time to use their own subjective perception in interpreting the sights and sounds they encountered in nature, and thus moving away from the rational compositions of the classic and baroque removing the subjective qualities found in the paintings of the impressionists and symphonies by composers of the 19th century (ThoughtCo).

2.1.3 View of self

The romantics revered self-directed action and paced up and down to the beat of the personal drummer. The romantic human ideal was the artist, creator, or thinker who defended personal opinions and beliefs at the risk of social exclusion. You exceed the needs of many. Ideas of self-worth and self-expression, which are revered today as two of our most valuable human rights, were handed down to us from the ideals of Romanticism. Pure and divine a direct contrast to the term "born in sin" in many earlier Christian teachings (ThoughtCo).

2.1.4 The rejection of modern life

When the world entered the industrial age of work in factories and machines, the Romantics chose to live more simply and more closely with nature. American thinker and writer Henry David Thoreau provides an example of the romantic rejection of industrialism by modern society through its commitment to the simple life (and the recording of its perceptions) on Walden Pond. He is one of the many romantics who rejected laws of modern society through civil disobedience that emphasizes the rights of individuals over the laws of government (ThoughtCo).

2.2 Romanticism Writers

Romanticism was a movement that dominated all genres; including literature, music, art and architecture; In Europe and the United States, it emerged in the first half of the 19th century in the late 18th century in response to the ideals of order, calm, harmony, idealization, and rationality that characterized classicism in general and recent neoclassicism in particular in the 18th century. It was influenced by the German Sturm und Drang movement, which, contrary to rationalism, focused on intuition and emotion.

Romanticism emphasized emotion and individualism, as well as the glorification of the past and nature. The movement was in part a response to the industrial revolution and the scientific rationalization of nature. The most famous American romantic writers are Edgar Allan Poe, William Faulkner, Wordsworth, Charles Brockden Brown, Carson McCullers Byron and Truman Capote. In America the most famous romantic poet was Edgar Allan Poe; In France, Victor Marie Hugo was the main figure of the movement. Here are the most famous romantic poets and their most famous works.

2.2.1 William Faulkner

William Cuthbert Faulkner was an American writer and Nobel Prize laureate from Oxford, Mississippi. Faulkner wrote novels, short stories, screenplays, poetry, essays, and a plays Much of William Faulkner's early work was poetry, but he became well-known for his novels set in the American South, frequently in his fictitious Yoknapatawpha County, with works such as *The Sound and the Fury*, *As I Lay Dying*, and *Absalom, Absalom!* His controversial 1931 novel *Sanctuary* was adapted into two films, *The Story of Temple Drake* in 1933 and a later project in 1961. Faulkner received an award. As a Nobel Prize-winning novelist who wrote challenging prose and created the fictional Yoknapatawpha County. He is best known for such novels as 'The Sound and the Fury' and 'As I Lay Dying (Millgate).

2.2.2 Charles Brockden Brown

Charles Brockden Brown (1771–1810) was born in Philadelphia to a merchant Quaker family and educated at Robert Proud's school. In his early twenties, he became interested in literature and devoured the latest models from England and Europe, particularly Rousseau, Bage, Godwin, Southey, and Coleridge. Brown was devoted to fiction by 1795, and once engaged; he wrote at a breakneck pace. Between 1797 and 1802, he published seven romances, a long pro-feminist dialogue, and numerous

sketches and tales. Four of those romances earned him the dubious title of "father of the American novel": *Wieland* (1798), *Ormond* (1799), *Arthur Mervyn* (Part I, 1799; Part II, 1800), and *Edgar Huntly* (1800). (1799). All four are remarkably sophisticated moral, psychological, and political allegories that burned into the artistic consciousness of Poe, Hawthorne, Fenimore Cooper, and Melville. By the 1820s, a decade after his death, Brown was regarded alongside Washington Irving and Fenimore Cooper as the embodiment of American literary genius, the first American writer to successfully bridge the chasm between entertainment and art in fiction (Kathleen k.).

2.2.3 Carson McCullers

Carson McCullers was born in the year 1917. She was an American novelist, short-story writer, playwright, essayist, and poet. Her first novel, "The Heart Is a Lonely Hunter", In the 1940s and 1950s she was the critically acclaimed author of several popular novels; including *The Heart Is a Lonely Hunter*, *The Member of the Wedding*, and *Reflections in a Golden Eye*. Her novels frequently depicted life in small towns in the south-eastern United States, with themes of loneliness and spiritual isolation. McCullers spent most of her adult life in illnesses, including a series of strokes that began when she was in her twenties; she died at the age of fifty (Britannica's editors).

2.2.4 Truman Capote

Truman Capote, original name Truman Streckfus Persons, (born September 30, 1924, New Orleans, Louisiana, U.S.—died August 25, 1984, Los Angeles, California), American novelist, short-story writer, and playwright whose early writing extended the Southern Gothic tradition, though he later developed a more journalistic approach in the novel *In Cold Blood* (1965; film 1967), which, together with *Breakfast at Tiffany's* (1958; film 1961), remains his best-known work. Many of Capote's early works of fiction were inspired by his childhood experiences. After foregoing further education,

he achieved early literary recognition in 1945 with the publication of his haunting short story "Miriam" in *Mademoiselle Magazine*; the following year, it won the O. Henry Memorial Award, the first of four such awards Capote would receive. His first novel, *Other Voices, Other Rooms* (1948), was praised as the work of a promising young writer. The novel is a sensitive, partly autobiographical depiction of a young boy's search for his father and his own sexual identity in a nightmarishly decadent Southern world (Kathleen K.)

3. Death as a literary device:

Death is one of life's most difficult experiences to endure because everyone experiences death differently. When a loved one dies the grieving process often encompasses the survivors' entire world and affects their emotional, cognitive, spiritual, and physical aspects of life. In literature death is presented as a theme, symbol, or plot device. It exists as one of the defining elements in the writing of modern poets, dramatists, and novelists. Modern writers have frequently presented death as the ultimate existential dilemma, one which arouses terrible anxiety as it offers an avenue toward authentic self-discovery. Death is an inevitable, yet mysterious event. Fiction is one way to imagine and gain knowledge of death. The latter is very useful to literature, as it creates plot twists, suspense, mysteries, and emotional effects in narrations. But more importantly, stories about death seem to have an existential importance to our lives because they provide fictional encounters with death and give meaning for both death and life. Death in Allen Poe's short stories is not just a reveal of death's terror and therefore is much complicated. Readers can find traces of traditional gothic novels: gloomy old castles, strange plots, fantastic death. Allen Poe has admitted that such characters are more attracting to readers, so he's willing to retell human being's

constant fear toward death, portray those who're caught in the maelstrom of fate and describe their struggles and pains when they face death (Termizi Arbaayah Ali).

4 Gothicism

Gothicism is a literary style distinguished by gloomy settings, supernatural elements, and exoticism. Horror, mystery, suspense, romance, decay, and degeneration are common elements used by Gothic writers in their stories. The term "Gothic" derives from the medieval architecture created by the Goths, a North German tribe during the middle Ages. The Gothic architecture appeared dark, intricate, and depressing. This medieval architecture, which was both aesthetically and conceptually embellished, became the inspiration for a new literary genre in Europe, namely Gothicism or Gothic Literature. Gothicism first appeared in literature at the start of the Romantic Era. It was encouraged by a group of writers who had fallen under the spell of medievalism. They wrote novels with elements of terror, horror, suspense, superstition, mystery, and romance, which became characteristics of Gothic novels. To entertain the reader, Gothic stories or novels include famous historical characters, grotesque action, and picturesque adventures. In addition, the authors deal with emotional extremes and dark themes. The Gothic novel, in particular, takes place in isolated and ruined settings such as scary and old castles, mansions, and monasteries (Myriam).

5 Psychoanalysis

One of the modern theories used in English literature is psychoanalysis. It is a theory that guides psychoanalysis and is regarded as a theory of personality organization and personality dynamics. It is well known that the academic field of literary criticism or literary theory has always used the closet connection between literature and psychoanalysis. Among critical approaches to literature, psychoanalysis has been one of

the most contentious and underappreciated by many readers. Nonetheless, it has been regarded as one of the most fascinating and rewarding approaches. This psychological interpretation has become one of the most popular. This psychological interpretation has evolved into one of the mechanisms for determining a literary text's hidden meaning. It is also beneficial to investigate the writer's innate personality as factors that contribute to his experience from birth to the time of writing a book. The goal of psychoanalysis was to demonstrate that behaviour was caused by the interaction of unconsciousness and consciousness. The re-narratization of a person's life is the goal of psychoanalytic therapy. It has placed a high value on the relationship between the unconscious and thought processes. They believed that being aware of this is therapeutic and necessary for a healthy mind. Psychoanalysis emphasized motives, particularly hidden or disguised motives, which aid in the clarification of literature on two levels: the level of writing itself and the level of character action within the text. Psychoanalysis focuses on the subject and attempts to explain how meaning and identity are related to psychic and cultural forces. Psychoanalysis is extremely important in contemporary understandings of reading, meaning, and the relationship of literature to culture (MD).

6 Literature and Psychoanalysis

Psychoanalysis is more than just a branch of medicine or psychology; it also aids in the understanding of philosophy, culture, religion and most importantly literature. In developing his theory of psychoanalysis, Sigmund Freud frequently linked it to art in general and literature in particular. Freud examined Sophocles' Oedipus Rex and Shakespeare's Hamlet for Oedipal elements and the effects the plays had on their audiences in 'The Interpretation of Dreams.' Freud expanded on the relationship between literature and psychoanalysis in his book 'Creative Writers and Daydreaming' by presenting his theory on the structure of the literary work and conducting a

psychoanalytic inquiry into the nature of literature. A literary work, according to Freud, is analogous to a daydream. The literary work, like a daydream, contains in its fantasy the fulfilment of an unfulfilled wish and thus improves on an unsatisfactory reality.

Psychoanalytic literary criticism can focus on one or more of the following:

I. The author: The theory is used to analyse the author and his/her life and the literary work.

II. The characters: This theory is used to analyse one or more of the characters. The psychological theory becomes a tool to explain the characters' behaviour and motivations.

III. The audience: The theory is used to explain the appeal of the work for those who read it.

IV. The text: The theory is used to analyse the role of language and symbolism in the work. The authors and writers are influenced by the psychoanalytic concepts which are reflected in the characters of their works and also in their mind. The psychoanalytic concepts which were propounded by Sigmund Freud influenced the psychoanalysis of authors are:

I. The primacy of the Unconscious.

II. The Iceberg theory of the psyche.

III. Dreams are an expression of our conscious. IV. Infantile behaviour is essentially sexual

V. The relationship between neurosis and creativity (MD).

7 The basics of Freudian theory

According to Freudian theory, the human mind is divided into two parts: the conscious and unconscious mind. The conscious mind includes everything we are aware of or can easily bring to our attention. The unconscious mind, on the other hand,

encompasses everything that exists outside of our conscious awareness all of our wishes, desires, hope, urges, and memories that lie outside to influence behaviour.

Freud compared the human mind to an iceberg. The visible tip of the iceberg represents only a small portion of the mind, while the vast expanse of ice hidden beneath the water represents the much larger unconscious.

Aside from these two major components of the mind, Freudian theory divides human personality into three major components: the id, ego, and superego.

The id is the most primitive aspect of our personalities, and it is the source of all our most primal desires. This aspect of the personality is completely unconscious and is the source of all libidinal energy.

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

The superego is the part of the personality that contains all of the internalized morals and standards that we pick up from our parents, families, and society at large.

Theoretical discussion:

When we refer to psychoanalytic discussion then we must be talking about it in general. So, to give more details and clarify which theory someone is using to analyse a specific literary work, we should identify the different theories that fall under its umbrella. Psychoanalysis is subject to a variety of theories. Freudian theory, Lacanian theory, and object related theory are the three basic theories associated with psychoanalysis. Psychoanalysis is a psychological theory established by Austrian Neurologist Sigmund Freud and colleagues in the late 19th and early 20th century.

a. Freudian Theory:

Coming as it did around the turn of the century, Sigmund Freud's psychoanalytic theory gave a completely new approach to the examination and treatment of "abnormal"

adult behaviour. Previously held beliefs tended to overlook behaviour in favour of a physiological explanation for “abnormality”; Freud’s method was innovative in that it recognized that neurotic conduct is goal-directed rather than random or meaningless. The Freudian theory consists of different stages and parts defined by Sigmund Freud. First of all, the Pre-Oedipal stage, which Freud defines as all humans being born with certain instincts, or a natural desire to meet their biologically established requirements for food, shelter, and warmth. The fulfilment of these requirements is both practical and a source of pleasure, which Sigmund Freud refers to as “sexual”; this stage is divided into three stages by Sigmund Freud: the oral stage, the anal stage, and the phallic stage. Next, the Oedipus complex, the word Oedipus complex was coined from the Greek mythological figure of the same name. Oedipus, the son of the king Lias and queen Jocasta, killed his father and married his mother unknowingly, which, according to the writer and the people of the period, was predetermined by fate. However, according to Sigmund Freud, the accidents or incidents in the life of Oedipus happened because of sexual complexity between Oedipus and his mother. And on the basis of this story he invented the concept Oedipus complex which he attributed to children of about the age of three to five. He views that all human behaviour are motivated by sex or by the instincts. Moreover, we have the unconscious. The unconscious is that part of the mind that exists outside of the relatively hazy and permeable limits of consciousness, and is built in part by the repression of what is too unpleasant to remain in consciousness. We can generally then say that the unconscious confirms the theoretical function that makes a bridge between childhood experience and the behaviour of adults. Additionally, within his theory, Freud describes as the three structures of psyche that makes the personality. The id is a selfish, primitive, childish pleasure-oriented part of the personality that lacks the ability to delay gratification. The term "superego" refers to the internalized societal

and parental standards of "good" and "bad," "right" and "wrong" behaviour. Ego refers to the mediator between the Id and the Super-Ego, who seeks compromises to appease both. It can be thought of as our "sense of time and place." Problems: is the final part of his theory that he defines. The hypotheses of Sigmund Freud are neither verifiable nor falsifiable. It is unclear what constitutes sufficient evidence to confirm or refute theoretical claims. The theory is based on an inadequate understanding of the female experience. The theory overemphasizes the role of sexuality in human psychological development and experience.

B. Lacanian Theory and Object Relations theory:

As a response to the Freudian theory, the French psychoanalyst Jacques Lacan has reinterpreted the Freudian theory using the structuralisms terms. Similarly to Freud, Lacan brings into discussion the Oedipal stage that Freud mentioned and its importance in the child's life while he makes yet no difference between himself and the world around him. The importance of the preOedipal stage in the child's life when it makes no clear distinction between itself and the external world ;When it lacks a distinct sense of self and coexists with the mother's body. The Imaginary is the term Lacan uses to describe this stage. Lacan describes one stage that he calls the Mirror stage in which the child starts to differentiate between him and the other. In this stage, language acquisition emerges. This is the period when the child's sense of self and the first steps in the acquisition of language emerge. Another adaptation of psychoanalytic theory known as 'object relations theory' begins with the assumption that human psychological lives are created in and through relationships with other humans. Thus, the object relations theorist distinguishes between an individual's physical and psychological birth. While physical birth occurs over a specific and easily observable time period, psychological birth typically occurs over the first three years of life and can occur only

in and through social relations. During this time, certain "innate potentials and character traits" are allowed to develop in the presence of "good object relations." What is the level of one's linguistic ability? And the quality of these relationships has an impact on motor skills. The first years of life are marked by the development of a close relationship with the caregiver, followed by the dissolution of that relationship through separation and individuation. This psychological development of the child is part of a mutual adjustment process between the child and the caretaker must learn to be responsive to the needs and interests of the other. Self-identity and gender identity are two important aspects of child development. In the context of the nuclear family, the child must move away from the mother in order to achieve autonomy; the father provides an alternative to identify with. As a result, the boy develops a strong self-identity but a weak gender identity (MD).

In Edgar Allan Poe's short story "The Tell-Tale Heart," the narrator is clearly driven by his ego. As previously stated, the ego is the component of personality that is in charge of dealing with reality and helps to ensure that the demands of the Id satisfied in ways that are realistic, safe and socially acceptable. The narrator begins by stating that he is not mad. *"How, then, am I mad?"* And *"but why will you say that I am mad?"* (Poe, p. 59), and uses a logical approach to make this claim throughout the story. The narrator appears to deny that he is insane and employs numerous 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, p. 59). The narrator is willing to carry out his crime with extreme caution, but his ego eventually forces him to confess his crime. When you first read this story, you may believe that it is his Id rather

than his Ego that is controlling the narrator, but as previously stated, the Ego is controlling 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” (Poe, p. 59)

This is not to say that the Id and Superego do not play a role in this story; they do, but only in a small part of his thought as he said *“but why will you say that I am mad? || and “Ha! — would a madman have been so wise as this?”* (Poe, p. 60) ||

The Tell-Tale Heart” is a prime example of Poe's work that depicts the elements of death and misery that appear in the majority of his writings. The narrator and the old man, both of whom remain unnamed, are central figures in the story. The plot revolves around the narrator's desire to murder the old man for reasons that appear inexplicable and insane. Poe's story is a psychological exploration of self-doubt and insanity. Poe used the protagonist's struggles to work out his own inner conflicts (Guercio, 2019).

Conclusion

This chapter tends to analyse person's attitude towards death. Even though this is one of Poe's shortest stories, it is nevertheless a profound and, at times, ambiguous investigation of a man's paranoia. The story gains its intensity by the manner in which it portrays how the narrator stalks his victim as though he were a Beast of prey; yet, at the same time, elevated by human intelligence to a higher level of human endeavour.

***Chapter2: The Literary Devices Used In
The Tell Tale Heart.***

Introduction

This chapter tackles the literary devices used in *The Tell Tale Heart*, for this short story needs a literary reading to determine the use of the literary Devices such as: Figurative language, Metaphors, Similes, Personification and Symbolism. In Edgar Allan Poe's writing, literary devices are used to emphasize or clarify ideas. Also he employed literary devices to compel readers to identify more strongly with a story as a whole or with specific characters or themes.

1. THEMES

1.1 Guilt

"*The Tell Tale Heart*" is conventionally read as a moralizing story about guilt and innocence. As if the sound of the beating heart as the narrator's guilty conscious reminding him of his dirty deed. The narrator finally confess his crime because his guilt grows so great that he can no longer hold it in .the narrator does not feel guilt until after he has murdered ,dismembered and buried the old man whose eye was such an irritant to him. The first appearance of guilt was as a ringing in the narrator's ears. The more he tries to shake it off the louder it gets (Shmoop). He states

"I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct" (Poe, p. 64).

Then he says

"It continued and gained definiteness—until, at length, I found that the noise was not within my ears. ... It was a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton" (Poe, p. 64).

1.2 Fear of mortality

Because of his own fear of mortality, the narrator murders the old man and confesses. The way he describes the "*vulture-eye*" (Poe, p. 60) and the old man hints at

his obsession with the man's age and frailty. He hears "*death-beetles*" (Poe, 1992) in the walls and appears to be obsessed with the passage of time. He loses track of time after murdering the old man, as he conflates hours and stops focusing on the ticking of clocks. The narrator then tends to suffer physical symptoms of disease. He becomes frail and infirm. The police arrive at the house at this point, and the sound of his heartbeat fills his mind. This heartbeat can be interpreted as the narrator's increased awareness of his mortality and terror that he, too, will die like the old man. Poe first demonstrates the narrators' nervousness and inquisitiveness. "*Nervous—very, very dreadfully nervous I had been and am...*" (Poe, p. 59) begins the first line. In this quote, I believe the narrator is talking about being "dreadfully nervous" about his plan to kill the old man, rather than being "nervous" about the fact that Death will inevitably come for him as well (Shmoop).

— "*I made up my mind to take the life of the old man, and thus rid myself of the eye forever*" (Poe, p. 59)

1.3 Insanity

The whole story is based on the insanity; the way which the narrator comes to prove his sanity the more he only and just proved that he is mad and insane "*If still you think me mad, you will think so no longer, of conflict when I describe the wise precautions I took for the concealment of the body.....*" (Poe, p. 63)

On the most primitive level, of conflict; the narrator is experiencing a mental conflict, Poe warns the reader about the narrator's mental state, which is insanity, through clear clues and explanations. The insanity is portrayed as an obsession (with the old man's eye), which leads to loss of control and, in the end, violence. People have a tendency to believe that insane people are beyond the normal domain of reason shared by people who are in their right mind. This is not true; guilt is an emotion that all

humans experience. The most psychotic people are unable to overcome their sense of guilt and the damage it causes to their minds. Poe's use of setting, character, and dialect reveals that even insane people feel guilty (Shmoop) .

1.4 Time

The narrator is acutely aware of time's agonizing effect on him. Although the action in this story takes place primarily over one long night, the narrator's frequent references to time show that the horror he encounters has been building over time. From the beginning, he describes how his obsession with removing the curse of the eye has "haunted [him] day and night." The narrator spends seven long nights waiting for the right moment to murder his victim. When the old man realizes that someone is in his room on the eighth night, the narrator remains motionless for an hour (Shmoop).

2. Symbolism

Edgar Allen Poe is well-known for his use of symbolism. In most of his poems and short stories he has used symbolism to have an idea of his own views about many topics such as life, love, religion death etc. His work, through use of symbolism, clearly mirrors his opinions. In *The Tell-tale heart*, he has used various things which carry symbolic significance.

2.1 The Old Man's Eye

The eye is a symbol of narrator's paranoia and insanity as there was no obvious reason to kill the old man. The latter only wanted to get rid of the eye. "One of his eyes resembled that of a vulture." The eye also indicates less visual clarity and simplicity of the old man, "...a pale blue eye, with a film over it" (Poe, p. 59) that he generally did not trust people. Eyes are the windows to the soul and the narrator describes it as the eye of a vulture. Vultures, which feed upon the dead, are always present and diligent and see everything, symbolizing penetration. He is frightened that the old man will see

deep into his fears. The eye, as the conscience of the narrator, knows well about his evil plans and pricks him from time to time, but he does not follow his conscience's path and decides instead to destroy it. He connects old man's eye with an image of death when he calls it vulture's eye. "*Whenever it fell upon me, my blood ran cold.*" (Poe, p. 59) The eye further has been described in separation from the old man because he is a kind man and this separation has been done by the narrator in his extreme insanity because when it is separated, it becomes an object which should be murdered. The eye is not the reason of narrator's insanity because he is already mad and is not aware of the fact that insanity makes him interpret the abnormal-looking eye in a wrong way. In his confusion, he needs to get rid of old man's sight. The narrator is not wise either as he claims to be, because he is unable to see virtues in the old man. What he sees is only eye as a murderous hallucination and he is driven mad when lantern's light falls on that eye. In his obsessive blindness, he calls policemen villains and proves that he is as evil as the old man's eye (Shmoop).

2.2 The Watch

It is a visual and an auditory representation of time, used several times to symbolize the approaching death. The narrator has full control over the time of old man's death and that is why he compares himself to a watch's minute hand. The watch represents the journey towards death whether it be a death watch, a watch in the wall, the period of seven days, or the many times the narrator describes how "*very, very slowly*" (Poe, p. 59) he moved (Shmoop).

2.3 The Lantern

The Lantern has been mentioned as a counter to darkness as well as a source to light to see the evil in its full force. The narrator finally kills the old man once the light is fully shed upon his evil eye because he has seen the full force of the eye. If the eye is a representation of narrator's evilness or insanity, he must destroy it because it is a reflection of him. The lantern also depicts the fact that the old man was never evil (Shmoop).

2.4 The Bed and the Bedroom

A bedroom is a place where you feel safe where no threat is present but for Poe a bedroom is a place of murder and the bed is a weapon.

Midnight: Midnight is the darkest hour and enforces the evil tone of the story. As dark is associated with evil, the story is about doing evil things at evil hour. As it is still dark at 4 o'clock in the morning as midnight, that indicates that midnight is not only reflecting the evil actions but the evil inside the narrator himself (Shmoop).

2.5 Bell

The bell represents the end of the old man and the end of the narrator's sanity as well. It also represents the end of the narrator's quest.

The Heartbeat: It symbolizes the narrator's guilt or fear which ultimately torments him to the point that he admits the murder. He thinks it is the heartbeat of the old man he is hearing but actually his own heart, beating after the old man is suffocated, dismembered and then shoved under floorboards. As a symbol of narrator's insanity, the beating heart might only exist in his imagination not in real. The use of short sentences by Poe also creates a rhythm like a heartbeat (Shmoop).

3. Literary devices

In literature, any technique used to help the author achieve his or her purpose is called a literary device. It is a literary or a linguistic technique that produces a specific effect. These devices are used for an aesthetic purpose, intended to make the author's work more beautiful. Some operate at the level of the sentence, while others serve the whole text. Writers frequently employ multiple literary devices concurrently.

Simile is a figure of speech involving the comparison of one thing with another thing of a different kind, used to make a description more emphatic or vivid.

"So I opened it--you cannot imagine how stealthily, stealthily--until at length a single dim ray like the comparison of heartbeat to a drumbeat has been done using "as" in "It increased my fury as the beating of a drum stimulates the soldier into courage."

The comparison of darkness with pitch is done with regards to the bedroom of the old man as in, *"His room was as black as pitch with the thick darkness. The thread of the spider shot out from the crevice and fell upon the vulture eye"*

3.1 Alliteration

It is a literary technique in which a repeated sound or letter begins words arranged in close proximity to one another. Often, alliteration is included by authors with the intent of focusing the reader's attention on the alliterative phrase and/or creating a sense of rhythm and cadence.

"Hearken! And observe how healthily, how calmly, I can tell you the whole story."

3.2 Metaphor

Metaphor is an analogy identifying one object with another and ascribing to the first object one or more of the qualities of the second. Basically it is a comparison to make a point or create an image (Shmoop)

“he was stone dead” (Poe, p. 62)

“his eye resembled that of a vultures eye” *The heart pounding in the man's head is a metaphor for guilt* (Poe, p. 59).

3.3 Hyperbole

It is the use of hyperbole, an exaggeration, helps to understand the mind process of a person who is completely mad. He says, *“I heard all things in the heaven and in the earth. I heard many things in hell”* (Poe, p. 59), *“It took me an hour to place my whole head...”* (Poe, p. 59) , *“For a whole hour I did not move a muscle...”* (Poe, p. 60)

3.4 Personification

Personification is when human characteristics attributed by the author to non-human as animals, ideas, object.

Death is one of the most constant themes in the later middle Ages literature. This figure can be found in educating stories, medieval dramas and lyrics. The knowledge about the proximity of death to medieval lives may perhaps help explain the theme of death in their literature. More difficult to explain is the recurrence in all forms of medieval literature of the most concrete personification of death. One might expect in moral plays, which are by nature allegorical and are by definition, death will be found.

Death has always been an important subject of literature, and the reason is clear: it's the one thing that's happening to everyone. Due to the universality of death, a literary and artistic motif developed in the middle Ages on the basis of the notion that death does not respect any human (Waite, 2016).

In this short story, Death is personified as a person, *“All in vain; because Death is approaching him, had stalked with his black shadow before him, and enveloped his victim.”* (Poe, p. 61) This personification has aided in the development of the mood. It also says that the narrator is very scared to die and considers the victim of death to be

powerless. The unknown disease he is suffering from may be the fear of death, it is treated almost as a living being Suggesting that the old man cannot escape death because death here is someone who has infiltrated in the bedroom and its shadow already overcome him. Besides that, the “*Evil eye*” (Poe, p. 60) is also a personification of the eye because eye cannot be evil (Shmoop).

3.5 Flashback

Flashback means to take the readers back into past by interrupting on-going scene to give background information. From this point of view the whole story is a flashback as the narrator is confessing his crime to someone (reader). “... *observe how healthily ... How calmly, I can tell you the whole story*” (Poe, p. 59) the narrator get so emotional and detailed about retelling the events that he seems to be reliving (Shmoop).

4. Genre

In *The Tell Tale Heart*; the genre is gothic fiction which deals with the guilt and all the matters of the narrator’s psyche, within this genre there are many sub-genre under it. Poe’s work is considered as a part of “southern gothic tradition” in this subgenre the stories deal with the anxiety and issues as revealed by an examination of the narrator's character. There are some characteristics of gothic literature in this story such as dark, unsettling setting, theme of death and murder ...

The setting described as dark and shadowy place (“*black as pitch with the thick darkness*”) (Poe, p. 61); maybe the story takes a place in a house situated in an urban area instead of an isolated one noticing this from the neighbour who is able to hear the old man’s crying who later called the police.

The theme of Death is present in this story and it is one of the elements of gothic writings, The theme of death as an obsession is evident when the narrator describes his

night-time activities, which include creeping into the old man's room and watching his "vulture eye," which motivates him to murder the man in a very violent and traumatic way. The narrator couldn't think of nothing else but killing the old man even though he has nothing against him but he insists to end his life and the motive was the old man's eye.

The element of ambiguity is also known in gothic literature, when the sound of the heart beating becomes unbearable for him, the narrator, overcome by a frenzy of emotions, loses grip of his sanity and confesses to the crime saying: "*Villains! I shrieked, 'Dissemble no more! I admit the deed! –tear up the planks! –here, here! it is the beating of his hideous heart!* " (Poe, p. 64) At this point, his internal chaos or struggle with self-delusion proves to be his end (Shmoop).

5. The narrator's point of view

The Tell Tale Heart is a gothic horror story which is told from the perspective of an unnamed narrator who has committed a murder; the reader can easily notice that the narrator is telling the story from his point of view as he used the personal pronouns "I" and "my". Poe makes the readers to enter the criminal's mind, creating a nervous and suspenseful atmosphere in the story. He has got no name only to show that he represents every human being especially anyone who has ever acted rashly; wanted to put the reader in his position so that he could see the scenes from his perspective.

Throughout the story, the narrator tries to prove his sanity and convince the reader that he is sane and ironically portrays himself as a mentally unstable, and there are too many signs that reveal that the narrator is mentally ill; starting with the form of interrupting, fragmented style and his insistence on his sanity.

He also admitted that he has a supernatural hearing and according to him it was the motive behind committing his deed in addition to the old man's pale blue eye. The

narrator seeks to demonstrate his sanity by recalling the care and foresight he invoked in carrying out the seemingly perfect murder. When the overwhelming guilt of his crime weighs heavily on his conscience to the point of confessing to the police, the narrator betrays himself. Poe psychologically explores the troubled mind of a murderer through first-person narration, and readers are left with a variety of interpretations about the hazy, intriguing story (Shmoop).

6. The setting

In the “The Tell Tale Heart” the story takes a place inside a house, even the details that are given, not enough to give a clear picture of the setting and that details are few and directly given, the hints of the narrator leads to think that the house is in an urban area as the neighbour hears the old man’s screams at least twice and the cops arrived quickly just after the narrator has hidden the body. Inside the house; the old man’s bedroom where the old man sleeps, completely unaware “*The old man keeps his shutters locked*” (Poe, 1992); where the murder happened, which is dark and horrific and the fact that the reader has no details about it is scarier because it is not described. As the reader is unable to see the bedroom, the narrator is unable to see his own mind (Shmoop).

7. Tone

While some of Poe’s stories are fun and hilarious despite the themes of death, murder and betrayal. “The Tell Tale Heart” makes the reader sad and nervous by touching his deep. The story carries a nervous and sad tone

The narrator is so pathetic and probably physically ill. He seems to have had a difficult life, which is likely to worsen following the murder and subsequent confession. According to Poe "melancholy is [...] the most legitimate of all the poetical tones”, and this tone founded in this story mixed with nervousness in the style of the narrator’s. The

sadness is intertwined with the nervousness found in each line because this is a story of a man who is mentally ill as well as body and in a severe stress.

Even if he is a murderer, the narrator is a sad figure, as evidenced by the story's nervous, frantic tone by saying

“Oh God! What could I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!—this I thought, and this I think” (Poe, p. 64)

Many words are used in the story, such as *“dreadfully, acute, disease, hearken, hell, mad, sharpened,”* (Poe, p. 59) in the very beginning, which establishes the story's horrifically suspenseful mood as horror. These words also foreshadow the heinous events that will occur later (shmoop).

8. The title

“The Tell Tale Heart” It is clear that the title refers to the old man's heart beating. The heart also "tells tales" to the narrator, which can be true or imagined events. The narrator first mentions the old man's heart beating on the eighth night of his spying, when he realizes something is wrong in his room. The heart is mentioned again after the old man has died. Because the dead hearts do not beat, the narrator's guilt for murdering the old man is revealed by the heartbeat. The heart is telling the story of guilt feelings in this way. It is a tale from his heart; where all deepest, truest feelings and emotions reside (Shmoop).

9. The ending

The end of "*The Tell-Tale Heart*" actually takes place before the beginning. The narrator's story structure is entirely linear, following the narrator's activities over the period of seven nights. The beginning (which is really the ending) is a continuation of this linear narrative, but it may be a more immediate continuation than the reader think. The beginning starts with the conversation that is in fact the middle of a previous conversation with someone: "*True! –nervous – very, very dreadfully nervous I had been and am; but why will you say that I am mad?*" (Poe, p. 59), in Ralph Ellison's novel "Invisible Man" says, "*The end [is] in the beginning.*" it seems that the narrator is telling the story after he confessed his murder crime and shows the body to the policemen like a part from the interrogation process, which is followed by the story of the murder. Or perhaps much more time elapses before the narrator tells the story. Assume he was sentenced to incarceration in a psychiatric facility. He's been there for a while, and if he can prove his sanity, he may be released. So he tells the story to show that he is prepared to face the outside world. Needless to say, in this case, the story would have the opposite effect intended. The literal ending of the story calls the policemen "*villains*", and accuses them of "dissembling" the thing he did at the beginning of the story by acting sweetly to the old man while secretly desiring to kill him He refers to this behaviour as proof of his sanity, while at the same time accusing the cops of acting as if they do not suspect him (shmoop).

10. The plot analysis

The "Tell-Tale Heart" exposition introduces readers to the narrator, who insists that he is not insane ; the raising action is when the narrator tries to muster the courage to kill his housemate (the old man) then the climax's story occurs when the narrator

murders the old man. The story's falling action takes place when the narrator "hears" the old man's heart beating beneath the floor boards.

The story's exposition within its first two paragraphs. The narrator provides the background information that the reader needs to understand the story and his character here, and this exposition concludes when the narrator says that he decided to kill the old man "and thus rid [him]self of the eye for ever." The story's inciting incident is his decision to kill the old man because of the old man's "vulture eye," which starts the rising action.

The narrator describes stalking the old man, creeping into his bedroom every night at midnight, in the story's rising action. On the eighth night, the old man is awoken by a sound, and when the narrator sees the old man's "vulture" eye, he becomes "furious" and kills him. He then dismembers and hides the body beneath the floorboards, and he even lets three police officers in to investigate the old man's shriek, which neighbours heard.

The rising action continues until the narrator begins to hear a sound that he believes is the heartbeat of the old man, who is already dead, beneath the floor. This is the story's climax, the point of greatest tension where the main conflict is most clear. He said, "No doubt I now grew very pale;—but I talked more fluently, and with a heightened voice." He felt that the police can hear the sound he heard and that "they knew!" he murdered the old man. It feels like complete "agony" to him, he admits. There is no falling action or resolution after this climax and his confession, so the story ends abruptly (Shmoop).

Conclusion

Poe in this short story has extensively used literary and rhetorical devices to illustrate insanity, guilt, tension, fear of Death and many other themes and motives that develop the story. All these devices not only give meaning to the text but they

also make its quality very powerful. Looking at the text in great detail and observing its various parts, makes functions performed by various devices clear in the context of the passages of the story.

General Conclusion

Conclusion

Poe's *The Tell Tale Heart* is a genuine mystery story. One that has so far eluded a satisfactory resolution. The mystery revolves around the source of the sound that drove Poe's deranged narrator to murder an elderly man and then reveal both the crime and his own guilt to the police. Even after dismembered the body and has been hidden beneath the floor boards of his bedchamber the narrator himself believed that the sound was the heart of his victim and because the sound get louder and louder, he thought that also the policemen could hear the sound too; he confess to them.

The aim of this research is to demonstrate the gothic elements in Poe's American short story *The Tell Tale Heart* who is well known in this genre. As we have, seen Edgar Allan Poe's life experiences influenced his writings significantly. Based on his biography, one can conclude that literary art reflects the artist's life. As a result, as Allan Poe demonstrates, life experience influences the writings of many artists.

In the first chapter we have seen Poe's background and how he is one of the gothic leaders including other writers, romanticism movement and its elements, and as we mentioned how Death is a literary device; it is used as a motif, symbol, or plot device. It is one of the defining elements in the work of contemporary poets, dramatists, and novelists. Death has frequently been presented as the ultimate existential quandary in modern literature and its element Allen Poe has admitted that such character is more appealing to readers, so he is willing to retell human beings' constant fear of death, perceive those caught in the maelstrom of destiny, and illustrate their struggles and pains when facing death. And we have concluded that through psychoanalysis in addition to literature and the psychoanalytical theory which the story characterised by.

In the second chapter we have further analysed *The Tell Tale Heart* stylistically, Poe uses literary and rhetorical devices extensively in his short story to demonstrate

insanity, obsession, guilt, tension, fear of death and many other themes and motives that develop the story. All of these devices not only give meaning to the text, but also make the text very powerful in a Poe's way. In the context of the passages of this short story, looking at the text in great detail and observing its various parts reveals functions performed by various devices. We wanted to show how Death is characterised as a person in this story through stylistic analysis; it clarifies language and interprets how information is organized within a text. Its goal is to either examine language through its elements or to comprehend and interpret it. It necessitates paying close attention to the parts and how they function in relation to the context, rather than just looking at the text as a whole. Stylistic analysis can also support observations about writing by delving into specific types of genres.

الملخص

كُتبت القصة القصيرة "القلب الواشي" لإدغار آلان بو في ادب الرعب و هي تمثل اعترافا للمجرم بفعلته بعد تعرضه لتأنيب ضميره. يحلل البحث القصة بعمق فيما يخص موضوع الموت و مواضيع و أدبيات و أدوات بلاغية أخرى . المنهجية المتخذة في هذه الدراسة هي التحليلية-النفسية لفرويد التي تكشف عن الخصائص النفسية-المجتمعية للشخصية الرئيسية حين روايته لقصة ارتكابه للجريمة إثباتا لسلامة عقله. تناقش الدراسة بالتفصيل النواحي المختلفة للقصة اللائي تتصل بطريقة مباشرة او غير مباشرة بالمؤثرات و التداخيات النفسية الكائنة في خلفية الجريمة المرتكبة من الشخصية الرئيسية في القصة.

الكلمات المفتاحية: الموت, الجريمة, الجنون, الادب القوطي, التحليل النفسي.

Abstrait

La nouvelle d'Edgar Allan Poe "*The Tell Tale Heart*" est écrite dans le genre de l'horreur. Elle représente un meurtrier avouant le crime après avoir été tourmenté par sa conscience coupable. Cette recherche vise à analyser l'histoire au profond et comprendre la Mort et d'autres thèmes, y les dispositifs littéraires et rhétoriques. La méthodologie utilisée pour cette recherche est la psychanalyse freudienne qui révèle des caractéristiques socio-psychologiques du protagoniste qui est anonyme en racontant une histoire sur un crime qu'il a commis pour prouver sa raison. L'étude discute en détail les différents aspects de l'histoire qui sont directement ou indirectement liés aux motifs et aux implosions psychologiques derrière la commission du crime par le protagoniste.

Les mots clés : décès, la criminalité, la démence, littérature gothique, psychanalyse.

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