



Die Evokation und Funktion des Wahnsinns in Edgar Allan Poes "The Tell-Tale Heart" (German Edition)

Sandra Bollenbacher

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Studienarbeit aus dem Jahr 2007 im Fachbereich Anglistik - Literatur, Note: 1,0, Ruprecht-Karls-Universität Heidelberg, Veranstaltung: Short Fiction Across Three Centuries, Sprache: Deutsch, Abstract: "True! - nervous - very, very dreadfully nervous I had been and am; but why will you say that I am mad?" Mit diesen Worten lässt Edgar Allan Poe den Erzähler seiner berühmten short story „The Tell-Tale Heart“ beginnen und fokussiert den Leser dadurch von Anfang an auf das Hauptthema dieser Geschichte: den Geisteszustand des Erzählers - oder besser gesagt: seine Geistesgestörtheit. Obwohl der Erzähler bis zum Ende durchweg versucht, den Leser davon zu überzeugen, dass er nicht verrückt ist, indem er aufzeigt, wie ruhig, wohl bedacht und logisch er vorgeht („You should have seen how wisely I proceeded - with what caution - with what foresight - with what dissimulation I went to work!“ „And have I not told you that what you mistake for madness is but over-acuteness of the senses?“ „If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body.“), erreicht er damit nur das Gegenteil. Aber nicht nur durch seine Äußerungen, auch durch die Art, wie er erzählt, agiert und auf bestimmte Dinge reagiert, überzeugt der Erzähler den Leser ungewollt nach und nach davon, dass er doch wahnsinnig, verrückt ist. Die zwei Hauptindizien hierfür sind der Konflikt zwischen der realen Welt und der Fantasiewelt des Erzählers und sein Verhalten bezüglich des für ihn so bedeutsamen blaublassen Auges des alten Mannes. Nachdem festgestellt wurde, dass der Erzähler wahnsinnig ist, stellt sich die Frage, welche Funktionen seine Verrücktheit bezüglich der Geschichte erfüllt. Die Differenzierung zwischen der Fantasie des Erzählers und der Realität ist hier besonders wichtig, sowie der Aufbau von Spannung und letztendlich die Erzeugung von Horror - aufgrund dessen „The Tell-Tale Heart“ heute zu den Klassikern der Horrorliteratur

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