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A NARRATIVE ANALYSIS OF EDGAR ALLAN POE'S SHORT STORY THE TELL-TALE HEART

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ABSTRACT

This Paper Aims at A Narrative Analysis Of The Short Story The Tell-Tale Heart by Edgar Allan Poe (1843). The Short Story Is Analyzed Through Labov's Sociolinguistic Model (1972) By Investigating The Six Narrative Components. A Qualitative Method Of Research Is Carried Out In This Study. The Study Of The Macro Characteristics Has Shown To Be The Most Effective Application Of Labov's Paradigm Of Narrative Analysis. The Microfeatures Like Elements Of Discourse Analysis Such As Cohesive Ties, Discourse Markers, Substitutions, Ellipses, Contractions, Exchanges, Inversions, And Some Other Attributes Were Used To Explore The Representative Aspects Of The Writer's Work. Sociolinguist William Labov Developed A Framework For Analyzing Oral Stories Of Human Experience. The Researcher Has Made An Effort To Look At How Oral Story Form Is Represented In A Written Narrative. The Study's Findings Demonstrate How Labov's Sociolinguistic Model Can Be Used To Analyze A Short Story's Narrative In Order To Help Readers And Students In Pursuing In-Depth Study. Additionally, It Improves Readers' Analytical And Reading

Abilities. Furthermore, The Study Supports Labov's Sociolinguistics Model's Applicability To Short Literary Works.

INTRODUCTION

A Narrative in Berger's View (1997), Is A Story That Describes Events That Have Occurred To Or Are Occurring To Humans, Creatures, Otherworldly Beings, Etc. Consequently, A Tale Includes A Series Of Events, Indicating That The Narratives Take Place During Or Over A Specific Time Frame. This Time Frame Can Be Extremely Brief, As In A Children's Story, Or Extremely Lengthy, As In Some Books And Epics. According To Labov (1972), A Narrative Is A Technique For Reliving The Past By Connecting A Verbal Chain Of Phrases With The Real Chain Of Events. The Clauses Are Typically Ordered In Temporal Sequence; However, The Narrative Is Only One Method Of Retelling The Experience. If Narrative Clauses Are Reversed, The Inferred Temporal Sequence Of The Original Semantic Interpretation Is Changed. This Idea Of Narrative Allows Us To Describe A Minimal Narrative As A Series Of Two Temporally Sequential Sentences. According To Bruner (1991), The Significance Of Narratives In Our Daily Lives Is Not Limited To Contact But Also Includes Their Capacity To Promote Knowledge, Recollection, And Discourse Order. We Primarily Use Narrative To Arrange Our Encounters And Memories Of Human Events (P. 4). Rosen (1988) Further Argued That The Desire To Retell One's Previous Experiences Also Known As The "Autobiographical Impulse" Seems To Be A Universal Human Tendency, Miller And Sperry (1988) Also Acknowledge This View. As A Result, Academics Have Suggested General Story Forms And Purposes, Outlining Their Elements, Comprehension, And Production Aspects. According To Johnstone (2001), Labov's Description Of The Narrative Mirrored Current Issues And Had A Variety Of Influences On Subsequent Discourse Analysis Research. In The 1960s, Many Linguists, Including Labov, Started To Show How Connected Discourse Is Structured And Comprehensible In Terms Of Its Purpose. In Other Terms, He Had In Mind A Standard Story Form (P. 638). The Narrative Has Been One Of The Main Fields Of Study In Languages. Researchers Have Looked Into A Wide Variety Of Topics, Including The Formal Framework Of Storytelling And How It Is Used To Present The Self. The Objective Of This Research Is To Analyze The Structural And Linguistic Elements In The Short Story The Tell-Tale Heart By Poe applying Labov's Model (1972).

RESEARCH QUESTION

How Far Does The Application Of The Sociolinguistic Model Of Narrative Analysis Developed By William Labov Reveal Structural And Linguistic Features Of The Story The Tell-Tale Heart By Poe (1843)?

OBJECTIVES

To Explore The Structural And Linguistic Elements In The Tell-Tale Heart By Poe (1843) By Applying The Sociolinguistic Narrative Analysis Model Developed By William Labov.

LITERATURE REVIEW

Aristotle, who extrapolated the story structure of stories in his book "Poetics" is considered to be the creator of narrative analysis. He described the beginning, middle, and conclusion of story plots, a description that is still popular for the creation and study of narrative today (Hogan, 2006). Labov's narrative analysis model has been frequently used to analyze oral narratives. This strategy was applied by Pratt (1977) to first-person narrative books and short stories, such as *Bartleby the Scrivener* by Herman Melville, *Jane Eyre* by Charlotte Brontë, and *Plexus* by Henry Miller in literature studies.

Afsar (2006) provided a tentative and possibly earlier application of the Labovian analysis model to Quranic and biblical narratives, finding many structural parallels on the surface and notable variations at the deeper level.

Junqueira (2010) compared the principles of Brazilian folktales to the structure of American plots using the Labovian method. The research showed that, with some significant exceptions, the general structure of Brazilian narratives is similar to the Labovian paradigm for American narratives.

Uzma (2017) adapted Labov's model of the narrative structure for her short tale *My Mom Had Only One Eye*. Because there are few studies on applying Labov's model to short literary texts, like short tales, she strengthens the existing body of study on this topic by using the Labovian method. She discovered that the short narrative includes each of the six structures: abstract, orientation, complicating action, resolution, evaluation, and coda.

Labov's approach is also applied to the written text *The Bully* by American fiction writer Kiser In Iqbal, Ullah, and Shah's (2019) research. A macro analysis revealed that the story contained the majority of the different components of the Labov model, such as abstract, direction, complex actions, conclusion, and evaluation. The coda, the discretionary end to every story, was left out. The findings reveal that the majority of tales adhere to the formula Labov discovered. The study offers sufficient hints to prove that the work follows a traditional American narrative style.

Similarly, by using William Labov's oral narrative structure, Sathya and Barathi (2022) try to examine Lahiri's narrative pattern in the short story *A Choice of Accommodations*. The researchers have attempted to assess the written stories using the framework of the oral story. The study's findings convinced the researcher that it makes it easier for readers and students to perform in-depth analyses of short tales. Their study allowed students to evaluate a text stylistically and linguistically, which fosters the growth of their critical skills.

RESEARCH GAP

There Has Been A Lack Of Narratological Study In Poe's Writings. Numerous Studies On The Transgressive Sublime, Aesthetic Theory, The Portrayal Of Women In The Story, And Its Analysis Have Been Conducted, But The Narratological Elements In Poe's Work The Tell-Tale Heart Is Not Applied Yet. Therefore, It Is Essential To Evaluate Poe's Works By Using A Narrative Theoretical Paradigm.

METHODOLOGY

The Research Method Used In This Work Is Qualitative. The Qualitative Research Method, According To Kathori (2004), Is Particularly Important In The Behavioral Sciences Because It Aims To Uncover The Fundamental Factors That Influence Human Behavior. Two Sources Were Used To Gather The Information Needed To Carry Out This Study. The Short Story, Research Papers, And Theses, Among Other Things, Serve As Both Primary And Secondary Sources Of Data For This Study Because It Is Founded On Literary Works. Labov's Sociolinguistic Model (1972) Is Used To Find Out The Structural And Linguistic Elements In The Tell-Tale Heart.

Labov's Sociolinguistic Model Of Narrative Analysis

The Present Investigation the Sociolinguistic Model Of Narrative Analysis By William Labov (1972) Provides A Theoretical Framework For The Analysis Of A Selected Short Story The Tell-Tale Heart By Edgar Allan Poe. Labov (1972) Identified Language Story Macrostructures, Including Structural And Evaluative Elements. Later, He Introduced A Six-Schema Sociolinguistic Model Of Narrative Analysis And Described How Each Component Could Be Used To Analyze Story Patterns And Identify Recurrent Motifs And Ideas. A Sequence Of Questions May Alternatively Represent This Narrative Structure:

- i. Abstract: What's The Story About, In A Nutshell?
- ii. Orientation: Who, When, Where, What?
- iii. Complicating Action: Then What Happened?
- iv. Evaluation: Then, What Makes The Story Interesting?
- v. Result Or Resolution: What Finally Happened?
- vi. Coda: That's It, I Have Finished And Am 'Bridging' Back To Our Present Situation. (Labov, 1972 P. 370).

Labov Argues That The Two Elements Are Optional Abstract And Coda. It Is Not Necessary That These Elements Can Be Found In Every Narrative, However, Most Of The Narratives Have All Six Elements Of The Model. Additionally, These Components Can Appear In Different Patterns And Do Not Need To Be In Any Particular Order; These Factors Are Also Considered In The Result.

RESULTS AND DISCUSSION

Application Of Labov's Sociolinguistic Model To The Tell-Tale Heart By Poe

Prince (2003) Claims That The Word “Narrative” Is Used To Characterize A Story. The Sequential Portrayal Of At Least Two Actual Or Fictitious Events, Neither Of Which Suggests Nor Requires The Other. According To Klapproth (2004), Labov's Model Is One Of The Most Popular Models In Current Narratological Theory (Cited In Al-Duleimi & Ghayadh, 2023). Labov's Sociolinguistics Model Has The Following Elements:

Macroanalysis

Abstract

Abstract, Like All Abstracts, Provides Information About The Story In A Concise Summary Statement That Explains What The Story Is About. It Gives An Overview Of The Story. In Doing So, It Informs And Motivates The Viewers Or Readers While Still Providing The Essential Details About The Story. According To Labov (1972), It Is Optional In Stories. The Analysis Of The Short Narrative Reveals That It Lacks A Clear Abstract And The Readers Are Intrigued Throughout Till The End Of The Story.

Orientation

Orientation Describes The Time, Place, And Characters Of A Narrative. Labov (1972) Makes It Clear That These Are Background Details That Come Before The Primary Plot. The Sub-Division Temporal Organization Deals With The Tense Used By The Author. The Backstory Gives Information About The Previous Lives Of The Individuals. In The Present Story, These Sentences “Every Night About Twelve O'clock I Slowly Opened His Door. And When The Door Was Opened ... Then, Carefully, I Lifted The Cloth, Just A Little, So That A Single, Thin, Small Light Fell Across That Eye (Poe, 1843, P.2)” And “And Every Morning I Went To His Room, And With A Warm, Friendly Voice I Asked Him How He Had Slept. He Could Not Guess That Every Night, Just At Twelve, I Looked In At Him As He Slept (P.2)” Presents The Orientation Of The Story. The Above Sentences Show That The Story Has A Clear Orientation Which Gives Knowledge About The Character “I”, Which Is The Narrator, The Name Of The Place Is Not Given, But The Readers Can Guess That The Narrator And Old Man Are Neighbors, Which Is The Particular Setting Of The Happenings And Also About The Action Of The Character “I Slowly Opened His Door” And “I Went To His Room”.

Complication Action

The Major Issue Of The Tale Starts Here, And It Is Typically Written In The Past Simple Tense. This Part Is Characterized By Story Clauses, But These Clauses May Also Include Some Descriptive Clauses, Which Serve To Place The Narrative Clauses And Help Infuse The Descriptions With Life. The Clauses Create Tension And The Listener Gets Busy Listening (Johnstone,

2001). In The Given Story, Complicating Action Starts From “There Was No Reason For What I Did. I Did Not Hate The Old Man; I Even Loved Him. ... And Then Fall Upon The Dead Body And Pull It To Pieces To Eat It (P.1)”. Here, The Verb Of The Narrative Clause Is Simple Past And Continues Until The Evaluation Of The Stories.

Resolution

The Actions In Complicated Action Are Made So Complex That They Inevitably Lead To Some Form Of Escape In The Form Of A Resolve, Which Is Essentially The Outcome Of Complicated Actions. As The Story's Conclusion Is Revealed, Things Become Simpler And The Audience's Stress Is Relieved. In This Story, The Complicating Action Comes To An End When The Writer Says “Louder, Louder, Louder! Suddenly I Could Bear It No Longer. I Pointed At The Boards And Cried, “Yes! Yes, I Killed Him (P.4).”

Evaluation

It Is That Portion Of A Story That Discusses The Significance Or Relevance Of The Story And Explains Why It Was Worth To Be Told. An Intensifier, A Critical Remark, A Modal, Etc. Introduces This Section. In Actuality, It Provides A Response To The Question “So What” The Author's Unique Perspective Is Conveyed In The Narrative. Evaluation Is The Purpose Of Narrative Because It Demonstrates The Story's Worth. It Is Clear That The Current Narrative Serves A Purpose Or Provides An Evaluation. The Written Story Got This Evaluation In The Last Lines “Yes! Yes, I Killed Him. Pull Up The Boards And You Shall See! I Killed Him. But Why Does His Heart Not Stop Beating?! Why Does It Not Stop!?(P.4)”

Coda

The Moment At Which The Viewer Is Brought Back To The Beginning Of The Story Is Regarded As The Optional Portion Of The Narrative. The Narrative Ends Here, At This Particular Moment. The Story Is Then Concluded In The Coda After The Evaluative Remark. As Far As The Story At Hand Is Concerned, There Is No Proper Coda, Which Has The Above Quality Of Bringing The Readers Back To The Starting Point. In The Present Story, There Is No Proper Coda Because There Are No Such Lines Where The Writer Connects The Past Events To The Present Situation.

Microanalysis

In Contrast To Macroanalysis, Where The Labov Model Was Used, We Did Not Concentrate On Any One Method Or Model When Performing Microanalysis. Instead, We Incorporated A Variety Of Different Elements From Various Methods Into The Narrative. The Justification For This Is That This Kind Of Analysis Includes All The Crucial Components From Various Methods, Resulting In A More Varied And Complex Analysis. The Points Chosen For Microanalysis Are Covered In More Depth In The Part That Follows.

Cohesive Devices

According To Halliday And Hasan (1976), Quoted By Evelyn Hatch (1992), There Are Five Key Cohesive Ties: References, Conjunction, Substitution, Ellipses, And Lexical Ties. Cohesive Devices Are Used To Create A Link Between Various Texts That Might Otherwise Be Dispersed Into Unrelated Segments Without Proper Text Comprehension.

References

Pronouns Are Usually Used As References. References Can Take On Various Shapes, Such As Anaphoric Or Cataphoric References, Depending On Whether The Words Are Personal, Reflexive, Relative, Interrogative, Or Demonstrative. The Narrative Contains Many References, But We Have Chosen The Most Important Ones That Best Reflect Each Reference Type, Such As Anaphoric And Cataphoric References, Personal And Demonstrative References, Etc. In The First Example In These Lines “For It Was Not The Old Man I Felt I Had To Kill; It Was The Eye, His Evil Eye (P.2)” An Anaphoric Reference Can Be Seen. Because His Refer Back To The Old Man. Similarly In The Second Example “For Many Minutes That Heart Continued To Beat; But At Last, The Beating Stopped (P.3)” That Which Is A Demonstrative Pronoun Refers Forward To Heart And It Is A Cataphoric Reference. In The Third Example “One Of The Neighbors Had Heard The Old Man’s Cry And Had Called The Police; These Three Had Come To Ask Questions And To Search The House (P.4)” These which Is A Demonstrative Pronoun Again Refers Back To The Policemen, Which Is A Cataphoric Reference.

Conjunctions

A Conjunction Is A Word That Joins Sentences, Statements, And Clauses Together. This Connection Or Association May Take The Shape Of Addition Or Collaboration, As Is The Case When The Conjunction "And" Is Used. As Is The Case With “But,” “So,” And “Because,” Respectively, This Connection Can Also Appear In The Form Of Comparison, Result, And Cause And Effect Links. It Is Further Explained Through Examples From The Narrative. In The Lines “Then, Carefully, I Lifted The Cloth, Just A Little, So That A Single, Thin, Small Light Fell Across That Eye. For Seven Nights I Did This, ... So It Was Impossible For Me To Do The Work. For It Was Not The Old Man I Felt I Had To Kill; ... And Every Morning I Went To His Room, And With A Warm (P.2)” “For” “And” And “So” Are The Coordinating Conjunctions. Similarly, The Coordination Conjunction “But” Is Used In The Lines “It Was Now Four O’clock In The Morning, But Still Dark.”

Substitutions

This Is The Third Grammatical Cohesive Tie Proposed By Halliday And Hasan (1976), Which Indicates That An Object, Explicitly, Is Used In Place Of A Class Of Entities (Cited In Iqbal, Ullah & Shah, 2019). There Is No Such Substitution That Changes The Entire Class In The Tell-Tale Heart. Even So,

There Are Terms Here That Are Replaced By Others But Are Closer To Allusions.

Ellipses

This Is The Fourth Type Of Cohesive Tie, In Which A Sentence's Complete Meaning Is Still Communicated Despite The Omission Of Certain Words, Sentences, Or Clauses. When This Connection Was Attempted To Be Observed With The Provided Narrative, It Was Discovered That This Occurs Very Seldom. There Is Not Only One Instance Of This In The Narrative. The Writer Not Only Uses Complete Sentences But Also Creates A Clear And Vivid Picture In The Mind Of The Readers.

Lexical Ties

The Fifth Form Of Cohesive Tie, Which Enhances The Coherence Within The Text By Either Reiterating The Term Or By Providing Alternatives And General Words, Is Discussed By Hatch (1992) In His Book "Discourse And Language Education." The Tale At Hand Has Also Utilized The Same Technique Of Using Various Lexical Connections To Foster Coherence In The Text. Lexical Ties Can Be Seen In The Sentence "I Continued To Push The Door, Slowly, Softly (P. 2)." In The Second Example In The Lines "He Was Dead! Dead As A Stone (P.3)" Lexical Ties Can Be Found.

Repetitions

Repeating A Phrase Or Word Typically Occurs When Highlighting A Point Or, More Commonly In Spoken Language, When Making An Error. In The First Example "Listen! Listen, And I Will Tell You How It Happened (P.1)" The Word "Listen" Is Repeated. In The Second Example "Die! Die!" The Word "Die" Is Repeated. Similarly, "Louder, Louder, Louder! Suddenly I Could Bear It No Longer. I Pointed At The Boards And Cried, "Yes! Yes, I Killed Him (P.4)" The Word "Louder" And "Yes" Is Repeated.

Contractions

Contraction Occurs When A Phrase Is Reduced In Length For Ease And Fluency Of Pronunciation By Grouping Words Together And Omitting Portions Of The Second Word, Creating A Single Word That Still Somewhat Resembles The Original Phrase. Examples Include "Don't" Instead Of "Do Not", "It's" Instead Of "It Is Or It Has", And "I'm" Instead Of "I Am". It's, Who's Are Some Contractions Used In The Tell-Tale Heart.

Contextualization Signals (Stress, Adverbials, And Modality)

Using Gee's (1996) Method Of Text Analysis, Locketerry(2004) Presents Contextualization Signals And Asserts That It Is Generally Used As An Intensifying Object By The Use Of Intensifying Adverbs, Such As Actually, Finally, And Definitely, As Well As High Pitched/Stressed Words. The present Story Has The Adverbs: Quickly, Slowly, Quietly, Carefully, Usually, Quickly,

Strongly, Softly, Loudly, And Tightly. The Use Of Contextualization Signals Does Nothing Other Than Draw The Reader's And Listener's Attention To The Specific Point And Highlight Its Significance. According To Carter & McCarthy (1997), The Increasing Adverbs In The Text Also Serve As A Mode Because They Convey The Speaker's Or Writer's Intended Meaning.

Inversions

Similar To Fronting, Inversion Is A Linguistic Technique Where The Usual Subject Verb Relation Is Shifted From Sv To Vs. In The Lines "The Cry, I Said, Was My Own, In A Dream. The Old Man, I Said, Was Away; He Had Gone To Visit A Friend In The Country. I Took Them Through The Whole House, Telling Them To Search It All, To Search Well (P.4)" "I Said" Has Been Used.

CONCLUSION

The Structural Analysis Of Allan Poe's Short Story The Tell-Tale Heart Through William Labov's Sociolinguistic Model Of Narrative Analysis Improves Our Comprehension Of The Text By Emphasizing The Author's Linguistic And Narrative Strategies. The Four Elements Of Labov's Model Were Present, While The Two Optional Elements Abstract And Coda Were Absent In The Narrative. The Story Has A Detailed Orientation Providing Us With Information About The Setting And Primary And Minor Characters. The Story Is Told In First-Person Narration. All Six Of The Narrative Structures Used In The Chosen Story Were Thoroughly Explained In The Analysis Part. The Six Elements Are Examined At The Micro And Macro Levels. It Also Includes Each And Every Phrase That Is Required For A Story To Function And Be Effective. The Evaluation Is Spread Throughout The Entire Story, Which Increases The Reader's Attraction. According To Labov's Model Of The Framework Of A Narrative, It Satisfies Every Criterion That Must Be Present In A Successful Narrative. Thus, The Storytelling Framework Of This Story, The Tell-Tale Heart, Is One Of The Factors Contributing To Its Popularity. Hence Labov's Sociolinguistic Model Can Also Be Applicable To Written Narratives.

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