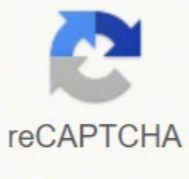




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Death and the compass pdf

After someone dies, survivors need a death certificate to manage the final affairs of the deceased. Although you'll be going through a difficult time, obtaining a death certificate is one of those details you'll have to navigate.What Is a Death Certificate?The government issues a death certificate after a death. This official document states the cause of death, the time, the location and a few other personal details about the deceased.A physician or coroner will usually need to sign a form to validate the identity of the deceased and the cause of death. Local authorities issue a burial or cremation permit, required before a funeral home or crematorium can assist the survivors.Why Is a Death Certificate Needed?Survivors need a death certificate to provide legal proof of the death. This proof might be required when it's time to settle the estate, claim life insurance benefits or access a pension. A surviving widow or widower will need a death certificate when it's time to get remarried. In some cases, it may also be necessary to have a death certificate to arrange the funeral.In situations where an investigation about the death is necessary, officials may need to review the cause of death. The death certificate may rule out or confirm foul play.Public health officials use death certificates to gather data regarding causes of death. With this information, it's possible to compile mortality data about the illnesses leading to death and causes of death.Who Can Request a Death Certificate?Requirements for requesting a death certificate vary from state to state. Some states have no special rules regarding who can request a death certificate. Other states will only provide a death certificate to an immediate family member or a legal representative. In this case, you would need to have proof of your relationship to the deceased when you submit your application for the death certificate. For legal representatives, it will be necessary to provide proof of the representation and documentation that shows that the death certificate is required for a legal purpose.Ways to Get a Death CertificateYou can apply for a death certificate in various ways. Some funeral homes will assist the family with ordering death certificates. You can order a death certificate directly from the county or state in which the deceased died. Third-party companies offer this service, and you can place an order to get a death certificate. Information About Other CertificatesOther vital records are also available for purchase.Those born in the United States can get or replace a birth certificate by contacting the vital records office located in the state of birth.Requesting a marriage certificate may be necessary to prove a marriage. You will need to contact the vital records office located in the state where the wedding took place. Be ready to provide the full names of the spouses, the date and location of the wedding and the reason you need the marriage certificate. MORE FROM QUESTIONSANSWERED.NET 1942 short story by Jorge Luis Borges For the film adaptation by Alex Cox, see Death and the Compass (film). This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.Find sources: "Death and the Compass" - news · newspapers · books · scholar · JSTOR (June 2020) (Learn how and when to remove this template message) Death and the Compassby Jorge Luis BorgesOriginal title"La muerte y la brújula"CountryArgentinaLanguageSpanishGenre(s)Mystery short storyPublished insurPublisherEditorial SurMedia typePrintPublication dateMay 1942Published in English1954 "Death and the Compass" (original Spanish title: "La muerte y la brújula") is a short story by Argentine writer and poet Jorge Luis Borges (1899–1986). Published in Sur in May 1942, it was included in the 1944 collection Ficciones. It was first translated into English in the New Mexico Quarterly (Autumn 1954). In the story, a detective, Erik Lönnrot, attempts to solve a mysterious series of murders which seem to follow a kabbalistic pattern. Appearances are misleading, however. By following what seem to be clues, the detective falls victim to his belief in abstract reason and to the man whom he presumes to be a criminal mastermind. In this way, "Death and the Compass" both observes and inverts the conventions of detective fiction.[1] Literary critic Harold Bloom named it his favorite story by Borges.[2] Plot summary Lönnrot is a famous detective in an unnamed city that may or may not be Buenos Aires. When a rabbi is killed in his hotel room on the third of December, Lönnrot is assigned to the case. Based on a cryptic message left on the rabbi's typewriter—"The first letter of the name has been uttered"—the detective determines that the murder was not accidental. He connects this with the Tetragrammaton, the unspeakable four-letter name of God, and with his criminal nemesis Red Scharlach. Exactly one month later, on the third of January, a second murder takes place with the message "The second letter of the name has been uttered" left at the crime site. Predictably, the same thing happens on the third of February, with the message reading "The last letter of the name has been uttered." However, Lönnrot isn't convinced that the spree is at an end, as the Tetragrammaton contains four letters—two of them being the same letter repeated. Furthermore, he surmises that the murders may actually have taken place on the fourth of December, January, and February, respectively, since a new day begins at sunset within the Jewish calendar (the murders were all committed at night). He predicts that the next month will see one final killing. In the meantime, the detective's office receives an anonymous tip to view the locations of the murders on a map, revealing that each coincides to the point of an equilateral triangle. Recognizing that the southern end of the city has yet to be terrorized, Lönnrot extrapolates that the complete pattern will create a rhombus (the south appears frequently in Borges's writings as an allusion to the Argentine frontier, and by extension, as a symbol of solitude, lawlessness, and fate). Lönnrot arrives at the site a day in advance, prepared to surprise the murderers. He is grabbed in the dark by two henchmen, and Scharlach emerges from the shadows. Scharlach reveals that Lönnrot arrested his brother—who then died in prison—and that Scharlach swore to avenge his death. Killing the rabbi was accidental, but Scharlach used Lönnrot's tendency to over-intellectualize (a police report in the newspaper clued him in to the fact that Lönnrot was following a kabbalistic pattern to track the criminals) to lure Lönnrot to this place. Lönnrot becomes calm in the face of his death and declares that Scharlach made his maze too complex: instead of a four sided rhombus it should have been but a single line of murders, with each subsequent murder taking place on the halfway point (A 8 km from B, C 4 km from each, D 2 km from A and C). Lönnrot says that philosophers have been lost on this line, so a simple detective should feel no shame to do the same (a reference to Zeno's Paradox). Scharlach promises that he will trap Lönnrot in this simpler labyrinth in their next "incarnation", and then kills him. Dramatic adaptations In 1967, The Firesign Theatre performed an adaptation of "Death and the Compass" on Radio Free Oz. In 1976, Paul Miller directed a 33-minute film adaptation of "Death and the Compass" called Spiderweb starring Nigel Hawthorne. In 1984, Alberto Manguel adapted "Death and the Compass" for the CBC Radio science fiction series Vanishing Point. In 1992, Alex Cox made a 55-minute English-language adaptation, suitable for television. Four years later, Alex Cox turned his first adaptation into Death and the Compass, later expanded into a feature film. References ^ David A. Boruchoff, "In Pursuit of the Detective Genre: La muerte y la brújula of Jorge Luis Borges," Inti: Revista de Literatura Hispánica, no. 21 (1985), pp. 13-26. ^ Bloom, Harold. (1995). The Western canon : the books and school of the ages (1st Riverhead ed.). New York: Riverhead Books. ISBN 1-57322-514-2. OCLC 32013000. Retrieved from " Nesse conto de Borges, ocorrem alguns crimes que o comissário Treviranus e o detetive Lönnrot investigam.No primeiro crime, Marcelo Yarmolinsky é a vítima no dia três de dezembro. No diálogo entre Lönnrot e Treviranus a respeito do primeiro crime, o destaque recebe um destaque na fala de Lönnrot, que responde: "O senhor responderá que a realidade não tem a menor obrigação de ser interessante [...]", ou seja, para Treviranus a realidade pode ser desinteressante, não está obrigada a ser interessante. "Eu lhe responderei que a realidade pode prescindir dessa obrigação, mas não as hipóteses", ou seja, para Lönnrot a realidade pode não ter necessidade dessa obrigação (de ser interessante), mas as hipóteses devem ser interessantes. Desse modo, Lönnrot aponta para algo interessante relativo ao crime, "eu preferiria uma explicação puramente rabínica". Seu interlocutor se define como um pobre cristão sem tempo a perder com superstições judias.No segundo crime, Daniel Azevedo é a vítima no dia três de janeiro na capital. O terceiro crime acontece em três de fevereiro de noite. Em cada uma das cenas, há uma frase sobre uma letra do Nome (de Deus) ter sido articulada. Lönnrot estuda os casos, encontra simetria no tempo (3 de dezembro, 3 de janeiro e 3 de fevereiro), simetria no espaço, pronuncia a palavra "Tetragrama". Descobre que os criminosos planejam um quarto crime.Erik Lönnrot encontra Red Scharlach, que quer se vingar dele porque Lönnrot prendeu e levou à prisão o irmão de Scharlach. "Um irlandês tratou de me converter [a Scharlach] à fé de Jesus; me repetia a frase dos goyim: Todos os caminhos levam a Roma." Nessa fala, ao mesmo tempo em que se afirma a unidade da Igreja Católica, se utiliza um termo hebraico para significar os não judeus. Nessa última cena, Scharlach explica a Lönnrot as pistas que ele deixou para que o detetive o encontrasse finalmente. Lönnrot, que foi bem-sucedido por descobrir o plano de Scharlach, tornou-se a vítima de Scharlach: "Retrocedeu uns passos. Depois, muito cuidadosamente, atirou [em Lönnrot]". Desse modo, o leitor depara com um destecho muito diferente daqueles nas histórias de detetive tradicionais.É de se notar que nessa história há tanto um conteúdo de cultura religiosa judaica (Tetragrama, seita dos Hasidim etc) quanto de filosofia grega (locais dos crimes segundo uma lógica semelhante ao paradoxo de Zenão), ambos sendo elementos estruturadores da história. ...more

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