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Edgar Allan Poe a počátky detektivní fikce

Bakalářská práce

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Z á s a d y p r o v y p r a c o v á n í :

Práce se soustředí na přínos Edgara Allana Poea jako jednoho ze zakladatelů žánru detektivní prózy. S využitím doporučené primární a sekundární literatury z tohoto hlediska analyzuje jeho nejvýznamnější díla, tj. jejich témata, motivy aj., které byly dále rozvinuty ve vývoji žánru.

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Poděkování

Děkuji touto formou prof. PhDr. Bohuslavu Mánkovi, CSc. Za odborné rady a cenné připomínky, jimiž přispěl k vypracování této práce.

Anotace

Tato práce specifikuje přínos Edgara Allana Poea detektivnímu žánru skrze díla, která lze považovat za prvotní texty tohoto žánru. Práce je rozdělena na teoretickou a praktickou část. Teoretická část shrnuje základní prvky detektivní fikce z pohledu literární teorie. Praktická část rozebírá vybraná detektivní díla Edgara Allana Poea a umožňuje tak rozlišení současného stavu vývoje žánru z pohledu literární teorie a přínosu, jež Edgar Allan Poe tomuto žánru učinil.

ČERNÝ, Vojtěch. *Edgar Allan Poe a počátky detektivní fikce*. Hradec Králové: Pedagogická fakulta Univerzity Hradec Králové, 2015, 53 s. Bakalářská práce.

Klíčová slova: Edgar Allan Poe, detektiv, detektivní fikce

Annotation

This thesis specifies the contribution that Edgar Allan Poe made towards the detective genre through works, which may be considered as primary texts of this genre. The thesis is divided into theoretical and practical part. The theoretical part summarizes basic elements of the detective fiction from the point of view of the literary theory. The practical part analyses Edgar Allan Poe's selected detective works, and therefore allows for distinction between the present state of development of the genre, from the viewpoint of the literary theory, and contribution which was made by Edgar Allan Poe concerning this genre.

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Introduction

Edgar Allan Poe is without any doubt an honoured member of the detective genre writer's community. There are those who claim, that he in fact is not the inventor of the genre, some say that he is. It is generally thought to be hard to discern the original author, the inventor of the detective fiction, but it is rather easy to say, that he created a lot of elements which are today considered to be the footstones of the whole genre. Among those, we could probably count the basic principle of ratiocination, an approach in which the solver uses only his mental capacity in making connection of the clues or just making rational decisions. Another contribution to the detective genre is the creation of Chevalier C. Auguste Dupin, Poe's famous detective who became a model character for Sherlock Holmes, Sir Arthur Conan Doyle's famous detective or for Agatha Christie's Hercules Poirot. Additionally the general plot frame, which contains a crime, usually a murder, the locked room environment mystery, the innocent suspect etc.

This work aims to recognize and describe the basic elements of the detective genre as Poe created it, that are still generally seen to be in use in the contemporary detective fiction. The practical part further studies the ways in which those particular element were used by Poe within his own works.

The first chapter defines the detective genre from the theoretical, or critical, point of view. First, it describes the form and some elements that form the basic framework of the detective fiction and also mentions some historical and sociological events or occurrences that made the emergence of the detective genre as Poe created it possible. Lastly, the chapter gives examples of theoretical general detective fiction formulas.

The chapters to follow point out the important features Poe's prose has that made the birth of the detective genre possible. They focus on Poe's concept of ratiocination, the ultimate literary analytical approach towards solving mysteries, the concept of the Bi-Part soul that Poe introduced and which, according to some, made his detective believably able to ratiocinate, the setting Poe used which in some cases meant creating approaches that became so typical for detective fiction to follow, and last, but not least, outline of Poe's characters in comparison to what they have become ever since he created them.

The practical part of this thesis comments on Poe's detective fiction. It is divided into two parts. In the first part there are mentioned Poe's short stories, which without any doubt belong to the detective fiction genre. In the second part there are stories which either use different literary means to achieve the 'detection' effect or which share just some of the properties of the detective fiction but are interesting from the point of view of this thesis for their employment of some of the detective fiction elements.

1. What is ‘detective fiction’?

The main aim of this chapter is to specify the meaning of the term detective fiction. To achieve that, it is best to try to understand the detective genre formula from the point of view of John Cawelti, for the detective genre is a formula that was created by Poe and continued to evolve and repeat itself again and again.

Defining the formula is according to Cawelti important, because it carries the reason why the stories of detective fiction are so enjoyable for us as readers. Since Poe created the detective genre formula, or was at least the first one to employ it, he basically founded an era of the detective fiction in its formulaic meaning for when we say, that Edgar Allan Poe is the inventor of the genre. What we are generally saying is that he created a framework composed of elements that have to be present to build a detective story. Other authors that continued to develop the genre, like Doyle with his Sherlock Holmes, used the same basic formula with their personal adjustments to create something familiar and hence enjoyable for the reader which was also innovative and therefore interesting.¹ To illustrate the way in which we enjoy ourselves and are allowed to escape our own reality for relaxation, Cawelti chooses an example of pornographic literature or pornographic formula in general. “The experience of pornography can be an extremely effective form of escape from the limitations of reality into a fantasy world (...). (...) the weakness of pornography is that it arouses an excitation so intense and uncontrollable that it tends to force immediate gratification outside itself.”² Therefore a form that can sustain itself over longer period of time and without the need of actions outside the imaginary world to fulfil the form is needed. A more artistic form. A form that allows for satisfaction within itself. The reason of a certain level of popularity of a formula is also sociological. A specific way of cultural and generally social development makes a certain formula popular and sustainable in that sense.³ This work deals with the events that made the detective genre able to become widely favoured later in this chapter.

¹ CAWELTI, John G. *Adventure, mystery, and romance: formula stories as art and popular culture*. Chicago: University of Chicago Press, 1976, viii, 336 p. s. 5-30. ISBN 0226098664.

² *Ibid.*, p. 14-15.

³ *Ibid.*, p. 20-22.

A formula is a combination or synthesis of a number of specific cultural conventions with a more universal story form or archetype.⁴ There are five archetypal forms in Cawelti's theory that, combined together, form formulaic stories. Those are Adventure, Romance, Mystery, Melodrama and Alien Beings or States. Those five basic archetypes either make a story within boundaries of itself or are combined together to form more formulas.⁵ The classical detective formula is contained within the 'Mystery' archetype. Stories of the American hard-boiled detective fiction line would combine 'Mystery' and 'Adventure'. However for the purpose of this work it is sufficient to consider only the 'Mystery' archetype.

The basic features of the 'Mystery' archetype are solving a mystery through investigation of clues that bring some positive outcome to the hero of the story with whom the reader should endorse. It is necessary to add that the outcome of solving the mystery within its archetypal meaning has to be positive for the main character. Another feature of the 'Mystery' in question is that it has to be explicable. Since some properties of the 'Mystery' archetype are shared with the Cawelti's last archetype 'Alien Beings or States' are these sometimes confused for one another. This is partly because we are used to calling stories of Alien Beings or States mysteries. The breakpoint between those two is that the archetypal story of 'Alien Beings or States' can never be explained through reason. The story may resolve in temporary solution of the situation or with the characters getting accustomed to the supernatural but the 'Mystery' story has to have a reasonable explanation as a climax.⁶

Having established the general framework for the detective genre, it is also important to mention some of the socio-historical conditions that allowed the detective fiction to emerge as we know it. Really important to the establishment of the detective genre is the social, cultural and historical background. The founding of La Sûreté, the memoirs of Vidocq, published in 1828 and of course Poe's personal bio-psycho-social motives as presented for example in 'The Mystery of

⁴ CAWELTI, John G. *Adventure, mystery, and romance: formula stories as art and popular culture*. Chicago: University of Chicago Press, 1976, viii, 336 p. s. 6. ISBN 0226098664.

⁵ *Ibid.*, p. 39.

⁶ *Ibid.*, p. 43-44.

Marie Rogêt' which is a case not only inspired by reality but also a case in which Poe felt personally involved.⁷

The New York police force of that time was amazingly incompetent to solve the, in that time profound, murder case and Poe wanted to offer a parallel option of how to find the murderer of Mary Rogers, pseudo named 'the beautiful cigar girl, that a lot of people in New York knew and felt personally affected by her death.

However the emergence of the classical detective story and more so the way the people started to appreciate and love it was not made possible by the sole existence of the police force where ever on the globe but through much more complex shift in the way people saw crime and what it had represented before, under the influence of church and religion, and what it started to represent during the beginning of the 18th and 19th century. The rise of the detective genre was of course, at least partly, caused by the changing climate within the society. The turn of the 18th and 19th century meant a significant move from the religious morals, where the criminal not only misbehaved towards the law of men but more so towards the law of the god. The criminal in the earlier times was viewed as a sinner whom it was necessary to punish harshly for crimes that would today seem petty. The beginning of the 19th century meant a change of these social values. The criminal was no longer seen as a sinner from the religious point of view, but his crimes were viewed as social problems, connected with psychology and so on. The world moved towards scientific stance to evidence. This for once gave the possibility for the rise of the crime fiction as we know it today.⁸

"Poe's embryonic launch of the detective plot, in the 1840s, marked a significant change in narrative focus, with love giving place to deductions...the interest of the story moved from the heart to the head...from the drama to the solution."⁹ "Critics have proposed numerous and varied theoretical models to

⁷ LEE, Maurice S. *Edgar Allan Poe (1809 – 1849)* in RZEPKA, Charles J a Lee HORSLEY. *A companion to crime fiction*. Malden, MA: Wiley-Blackwell, 2010, xviii, 629 p. s. 369 – 381. ISBN 1405167653.

⁸ CAWELTI, John G. *Adventure, mystery, and romance: formula stories as art and popular culture*. Chicago: University of Chicago Press, 1976, viii, 336 p. s. 52-62. ISBN 0226098664.

⁹ CRAIGHILL, Stephanie. *The Influence of Duality and Poe's Notion of the 'Bi-Part Soul' on the Genesis of Detective Fiction in the Nineteenth-Century*. Edinburgh, 2010. s.

describe the plot characteristics conceived by Poe but what resonates throughout is the overwhelming consensus that, in his Dupin trilogy, Poe established an unchanging framework for the detective literary form.”¹⁰

“Haycraft best summarises Poe’s prevailing contribution in establishing an embryonic model of thematic conventions for subsequent fiction, when he asserts that nothing really primary has been added to the framework of the detective story or to its internals since Poe completed his trilogy. Manners, styles, specific devices may change – but the great principles remain where Poe laid them down and left them. (Haycraft, 1941) This contention is supported by a plethora of more recent scholars (James, 2006: 63; Joswick, 2005: 238, Rzepka, 2005, 74; Priestman, 2003: 2).”¹¹

As the genre itself is concerned, there are several theories concerning the formula upon which the detective crime fiction genre is based. Jerold Abrams introduces a formula in context to the Dupin stories as follows:

“(1) an examination of the detective’s special powers of reason, often involving a certain duality of mind, and sometimes a study of games; (2) a crime, almost always a murder; (3) an examination of the crime scene and the gathering of clues by the detective; (4) interviews of suspects by the detective and his partner (if he has one); (5) a portrayal of the relations among clues, suspects, and the crime as a labyrinth; (6) a contemplative study of the case with a focus on the arrangement of clues, often through chemically induced meditation; (7) the solving of the case; and (8) the capture of the criminal, sometimes through an elaborate trap.”¹²

There are of course other views as for instance John Cawelti’s formulaic definition of the detective genre which is mostly based upon the early works of Poe and later on offers a parallel to Doyle, whose stories about Sherlock Holmes can be seen as descendants of Poe’s. Cawelti’s formula consists only of six elements which are following: “a) introduction of the detective; b) crime and

13. Dostupné z:

http://researchrepository.napier.ac.uk/4051/1/The_Influence_of_Duality_and_Poe's_Notion_of_the_'Bi-Part_Soul'_on_the_Genesis_of_Detective_Fiction_in_the_Nineteenth_Century.pdf.

MARes. Edinburgh Napier University.

¹⁰ Ibid., p. 15.

¹¹ Ibid., p. 18.

¹² ABRAMS, Jerold J. *The philosophy of Stanley Kubrick*. Lexington: University Press of Kentucky, 2007, ix, 278 p. s. 111. ISBN 0813124452.

clues; c) investigation; d) announcement of the solution; e) explanation of the solution; f) denouement.”¹³ There is yet another, more general scheme, which according to Cawelti, makes a detective fiction story. These consist of a) situation, b) pattern of action, c) characters and relationships and finally d) setting. Each of these sections contain a specific mixture of elements necessary, according to Cawelti, for a successful detective story.¹⁴

¹³ CAWELTI, John G. *Adventure, mystery, and romance: formula stories as art and popular culture*. Chicago: University of Chicago Press, 1976, viii, 336 p. s. 82. ISBN 0226098664.

¹⁴ *Ibid.*, p. 80-106.

2. Ratiocination

Almost the whole concept of E. A. Poe's detective fiction is built upon a mental process which he called the 'ratiocination'. The content of the term, as Peter Thoms quotes E. A. Murch, "lies in the methodical discovery, by rational means, of the exact circumstances of a mysterious event or series of events."¹⁵ The power of the detective in Poe's stories also lies in his 'authorial management and oppressive power'.¹⁶ Poe's detective, Chevalier C. Auguste Dupin works within a framework in which he forces out all of the elements of horror, in the murder cases, which are rather obviously close to some of his gothic and horror fiction in mood, or the elements of focus solely upon details, as in 'The Purloined letter', and is able to perceive the situation at hand logically without any bias.

In the first detective story written by Poe which features his fictional detective Dupin, 'The Murders in the Rue Morgue', Dupin says that "(his) ultimate object is only the truth".¹⁷ This proclaimed goal became sort of a mantra for the detective fiction to follow, but how does Dupin achieve finding the truth through his attitude towards crime when his method lies in considering an infinite amount of possible fictions? Stephen Mackereth analogises Poe's Dupin to Georg Simmel's 'The Stranger.' The concept of 'the Stranger' lies in a specific placement of a character, or a person, within a group of people. It is someone who is physically in the group but not of the group, estranged from the social group he finds himself in but close enough to be allowed to interact with the group's members. This specific position gives 'The Stranger' a special point of view, which Simmel calls 'objectivity'. This specific position gives him the ability to see things undistorted and without any bias that otherwise arise from being off the group. The analogy between Simmel's 'Stranger' and Poe's Dupin seems rather clear in the way how they approach the reality that contains them. In Simmel's case, 'The Stranger' is someone who estranged himself from the reality by

¹⁵ THOMS, Peter. *Poe's Dupin and the power of detection*. in HAYES, Kevin J (ed.). *The Cambridge companion to Edgar Allan Poe*. 1st pub. Cambridge: Cambridge University Press, 2002, xx, 266 s. Cambridge companions to literature. s. 133-147. ISBN 978-0-521-79727-6. s.133-134.

¹⁶ Ibid., 133-134.

¹⁷ POE, Edgar Allan. *The Murders in the Rue Morgue*. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/MurderCRue.html>

coming into a different one. While in Dupin's case though, it seems harder to find the actual means of getting the specific remoteness. Dupin does not just come out of the group, he seems to come from a completely different reality and therefore he is remote to the society as a whole. This is demonstrated in 'The Murders in the Rue Morgue', when the narrator describes his and Dupin's living arrangements and patterns within their daily lives. That seems to be why Dupin and the narrator are able to be 'The Stranger' to the whole. Through their lives they achieve to be near while also be remote.¹⁸

This approach to Dupin's ratiocination is apparent in 'The Murders in the Rue Morgue' when Dupin questions the witnesses to the crime and hears different accounts of the murder from every one of them. They all seem to be caught up in a different reality of their own and those realities are in a clear conflict. "On the other hand, the "truth" Dupin seeks is quite unlike these differing realities. Dupin refers to "truth" as the "ultimate object," something transcendental, greater than and independent of what any individual sees. Truth, in this sense, is more like what is held in common by all realities, but with an important proviso: although it is contained within all realities, the truth may not be obvious from within any one such reality. For if we know only one reality, how can we tell the difference between truth and our own particular prejudice? This is difficult; to the ordinary mind, an escape from the confines of one's own reality would appear "preternatural.""¹⁹

In 'The Mystery of Marie Rogêt' the method used by Dupin is even more distant but at the same time more peculiar. We see the detective to solve the murder by apparently refusing to accept the objective facts of the case and relying on the heavily prejudiced accounts of the situation from different variety of newspapers that he even makes fun of for being inaccurate and biased. Firstly, when Dupin fails to engage with the prefect and the information given by him, we may see it as strange for the ultimate proclaimed goal of the fiction is the 'truth'. However seeing it from a different perspective, the only thing Dupin does by not

¹⁸ MACKERETH, Stephen. Truth from an Infinite Number of Fictions?: Resolving the Problem of Ratiocination in Edgar Allan Poe's Detective Fiction. *Exposé: Writing from the Harvard University Community* [online]. 2012, 5(1) s. 1-9. [cit. 2015-05-01].
Dostupné z: http://expose.fas.harvard.edu/issues/issue_2012/mackereth.html

¹⁹ Ibid., p. 5.

accepting the prefect's information is refusing an approach to the case that already failed. He decides to rather focus on the newspapers for when he sees them as being directly contradictory towards each other in some things, the common elements seem more apparent from his perspective. Therefore Dupin pieces up the truth from different realities. He is estranged from not relying on a single one, in other words he does not focus on single details, as by Poe described Vidocq would, but gets to apprehend the whole picture.²⁰

²⁰ MACKERETH, Stephen. Truth from an Infinite Number of Fictions?: Resolving the Problem of Ratiocination in Edgar Allan Poe's Detective Fiction. *Exposé: Writing from the Harvard University Community* [online]. 2012, 5(1) s. 5-6. [cit. 2015-05-01]. Dostupné z: http://expose.fas.harvard.edu/issues/issue_2012/mackereth.html

3. Setting

The fabrication of setting in Poe's detective works created the standard for the genre. In all of his classic detective fiction stories the plot takes place in a setting that is isolated, clearly marked off the rest of the world. In the 'Murders in the Rue Morgue' the story is split between the detective's apartment, where he lives with the narrator in seclusion and the apartment, where the murder took place. Through making the murder happen in Madame L'Esplanaye's apartment Poe created even more secluded space in already closed off environment, when he created the 'locked room mystery' in which the murder seems to be impossible because it took place in a room that was obviously locked from the inside and therefore there was no way for the murderer to enter or leave. The limited space in Poe's, and later, detective stories serves different purposes. We, as readers, are of course aware of the complicated world outside of the framework of the story that is somehow present, but only as a background and does not mostly interact with the story. There are usually only two times when the story framework lets the outside world intrude and that is in the beginning, when the crime takes place, and then in the end when the denouement is provided to the readers. Otherwise, the chaos of the outside world would threaten the whole story. This type of setting is fairly common in the following detective fiction. We, as readers can often find ourselves in the recluse country house, a locked room, lonely villa on an island and so on.²¹ "This setting performs many functions. First of all, it furnishes a limited and controlled backdrop against which the clues and suspect so central to the story can be silhouetted. It abstracts the story from the complexity and confusion of the larger social world and provides a rationale for avoiding the consideration of those more complex problems of social injustice and group conflict that form the basis of much contemporary realistic fiction. (...) But most important, the contrast between the locked room or the lonely country house and the outside world constitutes a symbolic representation of the relation between order and chaos, between surface rationality and hidden depths of guilt."²²

²¹ CAWELTI, John G. *Adventure, mystery, and romance: formula stories as art and popular culture*. Chicago: University of Chicago Press, 1976, viii, 336 p. s. 96-97. ISBN 0226098664.

²² *Ibid.*, p. 97.

The plot of a detective fiction, of the Poe's or Doyle's kind, also develops in accordance with the setting. The story usually, or at least in the case of Poe or Doyle, starts with the introduction of the detective while he usually rests within his apartment undisturbed. Then, with the arrival of a crime the peace is discomposed. The detective proceeds to solve the riddle so that he can return into his refuge once the social order is restored.²³

²³ CAWELTI, John G. *Adventure, mystery, and romance: formula stories as art and popular culture*. Chicago: University of Chicago Press, 1976, viii, 336 p. s. 97-98. ISBN 0226098664.

4. The Bi-Part Soul

The concept of the Bi-Part soul described by Poe plays, without any doubt, a role within the plots of his detective short stories. Poe himself explains it as the quality, which allows Dupin to be as efficient in detection he is thought to be. In 'The Purloined Letter', the writer remarks on Minister D being both a mathematician and a poet, saying that in that case he can reason, though if he were only a mathematician he couldn't reason at all.²⁴ This chapter therefore aims to explore the concept of the 'Bi-Part Soul' and explore its function in the detective fiction of Edgar Allan Poe.

First of all, it is important to establish the meaning of the concept. The idea of the Bi-Part soul, introduced for the very first time as a bipartite psychology comes from Aristotle, as mentioned earlier. The concept of the bipartite psychology was written into the Nicomachean ethics. For Aristotle though, the bipartite division of psychology into the logical and alogical soul refers to the moral psychology of a man.²⁵ Even though Aristotle's logical part happens within the faculty of rational thinking it does not necessarily coincide with Poe's division of the human psyche for Poe divides the whole process of thought of Dupin into the rational and irrational part.

The Bi-Part soul is a concept mentioned for the first time within the framework of Poe's work in 'Lionizing' which is a short story satire, but the most important and obvious of Poe's references to the concept of the Bi-Part soul comes from 'The Murders in the Rue Morgue' by the unnamed narrator of this tale.²⁶

²⁴ POE, Edgar Allan. The Purloined Letter. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/Purloined.html>

²⁵ FORTENBAUGH, William W. On the Antecedents of Aristotle's Bipartite Psychology. *Greek, Roman and Byzantine studies*[online]. 1970, **11**(3): 233-250 [cit. 2015-06-22]. s. 242. ISSN 0017-3916. Dostupné z: <http://grbs.library.duke.edu/article/viewFile/10191/4401>

²⁶ CRAIGHILL, Stephanie. *The Influence of Duality and Poe's Notion of the 'Bi-Part Soul' on the Genesis of Detective Fiction in the Nineteenth-Century*. Edinburgh, 2010. s. 26. Dostupné z: http://researchrepository.napier.ac.uk/4051/1/The_Influence_of_Duality_and_Poe's_Notion_of_the_'Bi-Part_Soul'_on_the_Genesis_of_Detective_Fiction_in_the_Nineteenth_Century.pdf. MAREs. Edinburgh Napier University.

“His manner at these moments was frigid and abstract; his eyes were vacant in expression; while his voice, usually a rich tenor, rose into a treble which would have sounded petulant but for the deliberateness and entire distinctness of the enunciation. Observing him in these moods, I often dwelt meditatively upon the old philosophy of the Bi-Part Soul, and amused myself with the fancy of a double Dupin—the creative and the resolvent.”²⁷

Later on, Poe also contemplates the Bi-Part soul in his work: ‘The Poetic Principle’. The Bi-Part soul is a concept closely tied with the Aristotelean bi-partite psychology which was described in Aristotle’s ‘Poetics’ in 350 BC²⁸ By creating a character directly built by the principles of this concept, did Poe inspire other detective fiction writers that directly followed him. Very similar description of a detective appeared in Arthur Conan Doyle’s ‘Red-Headed League’ in a following way:

“In his singular character the dual nature alternately asserted itself, and his extreme exactness and astuteness represented, as I have often thought, the reaction against the poetic and contemplative mood which occasionally predominated in him. The swing of his nature took him from extreme languor to devouring energy; and, as I knew well, he was never so truly formidable as when, for days on end, he had been lounging in his armchair amid his improvisations and his black-letter editions. Then it was that the lust of the chase would suddenly come upon him, and that his brilliant reasoning power would rise to the level of intuition, until those who were unacquainted with his methods would look askance at him as on a man whose knowledge was not that of other mortals.”²⁹

“So, one side of the detective’s mind is dreamy and creative imagination, and the other is high energy and logic. Together, they represent two extremes and

²⁷ POE, Edgar Allan. *The Murders in the Rue Morgue*. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z:

<http://www.ubooks.pub/Books/ON/B0/E120R5137/MurderCRue.html>

²⁸ CRAIGHILL, Stephanie. *The Influence of Duality and Poe’s Notion of the ‘Bi-Part Soul’ on the Genesis of Detective Fiction in the Nineteenth-Century*. Edinburgh, 2010. s. 25. Dostupné z:

http://researchrepository.napier.ac.uk/4051/1/The_Influence_of_Duality_and_Poe's_Notion_of_the_'Bi-Part_Soul'_on_the_Genesis_of_Detective_Fiction_in_the_Nineteenth_Century.pdf.

MARes. Edinburgh Napier University.

²⁹ ABRAMS, Jerold J. *The philosophy of Stanley Kubrick*. Lexington: University Press of Kentucky, 2007, ix, 278 p. s. 112. ISBN 0813124452

are constantly combined toward the objective of discovering whodunit. This is Poe's double-Dupin and Conan Doyle's double-Holmes—both with the bipart mind.”³⁰

³⁰ ABRAMS, Jerold J. *The philosophy of Stanley Kubrick*. Lexington: University Press of Kentucky, 2007, ix, 278 p. s. 112. ISBN 0813124452.

5. Characters and relationships

John Cawelti thinks that the main set of characters and relationships within a detective fiction story was defined by Poe and constitutes of four groups of characters: a) the victim; b) the criminal; c) the detective and d) those threatened by the crime but unable of solving it. Later on, he also contemplates on other authors opinions concerning more complicate relations among the characters and their specifics, but then concludes that these group of characters mentioned above are those primarily necessary for the plot.³¹

5.1 The Victim

All of the groups of characters mentioned above are equally important for the detective fiction formula but let us start with the victim. The victim has to be built very precisely. If the reader is given too much information about the victim, it may make the victim seem more important than he is supposed to be and the reader may focus too much on the victim which therefore blurs the intended focal point on the process of investigation plus the theme of the story would, through emotional effect move towards description of a personal tragedy, which would disrupt the intended and usual detachment of the detective fiction. On the other hand, if the reader was given too little information, the reader's interest in the investigation would be minimal.³²

In order to balance these relatively distant poles of character development, which would either prevent the reader from caring at all or to fall into despair over personal tragedy of the victim, Poe created an exceedingly effective couple of ways of how to introduce the reader to the victim. He built his victims, as in 'The Murders in the Rue Morgue', in a delicate way. Madame L'Espanaye and her daughter were uninteresting, grey-like people who deceased in a morbid and gory way, which in consequence makes the reader not interested in the people but in the way of their passing.³³ "In other words, while Poe tells us nothing about Mme L'Espanaye and her daughter that would make us feel one way or another about what happens to them, he makes the circumstances of their demise so strange and

³¹ CAWELTI, John G. *Adventure, mystery, and romance: formula stories as art and popular culture*. Chicago: University of Chicago Press, 1976, viii, 336 p. s. 91. ISBN 0226098664.

³² Ibid., p. 91-92.

³³ Ibid., p. 91-92.

terrifying that we fell a great interest in discovering just what happened to them.”³⁴

In the ‘Purloined letter’ Poe uses a different way of introducing the character of the victim. The only thing we are told is that it is a person of a great importance within the society and that her ordeal became possibly harsh with the abstraction of the letter which makes Dupin’s efforts relevant, but otherwise we aren’t told anything about her. That makes us, readers, interested in the plot, but not overly caring for the victim. “It is (one of) the paradoxes of the detective story formula that the victim, supposedly responsible for all the activity, is usually the character of least interest.”³⁵

The last victim within Poe’s series of the Dupin mysteries, Marie Rogêt, is modelled similarly to Mme L’Espanaye and her daughter. The difference lies mostly in Poe’s personal interest in solving a real case through writing a parallel story set in Paris. Nevertheless as far as the character of Marie Rogêt goes, she is built in the same fashion.³⁶

5.2 The Criminal

Arriving to the figure of the criminal, we find that he also requires great deal of attention from the writer for if the criminal was to be seen as excusable or comprehensible, it could destroy the whole fragile balance of the detective story. The whole point of the detective story is to apprehend the one person, whose action were, simply said, definable as bad, against the social order. There must be specific guilt and punishment. “If we become too concerned with the motives of the criminal, his guilt is likely to seem increasingly ambiguous and difficult to define. It is possible for a detective story writer to create a complex and interesting criminal (...), but there must never be any serious question about either the specific guilt or the evil motives of these characters. In short, their motives may be complex and their actions interesting, but they must always be definable

³⁴ CAWELTI, John G. *Adventure, mystery, and romance: formula stories as art and popular culture*. Chicago: University of Chicago Press, 1976, viii, 336 p. s. 92. ISBN 0226098664.

³⁵ *Ibid.*, p. 92.

³⁶ LEE, Maurice S. *Edgar Allan Poe (1809 – 1849)* in RZEPKA, Charles J a Lee HORSLEY. *A companion to crime fiction*. Malden, MA: Wiley-Blackwell, 2010, xviii, 629 p. 369–381. s. 374-376. ISBN 1405167653.

as bad.”³⁷ Poe created his master criminal in ‘The Purloined letter’. Minister D. is without any doubt an interesting and complex figure and there are even some links between Dupin and Minister D. Both are poets, both are brilliant, aristocratic and so on. In many ways they mirror each other and there is even a slight suggestion of their previous relationship. But then, Minister D’s motives are easily describable as bad and evil and we as readers have no problem branding him and we do not get entangled within his motives, which are clearly put as egoistic with only profit and power in mind.

Not only is the criminal important in the way of how his character is built, but also in the way of how the detective gets to finding out who it is. According to Cawelti, the criminal tends to be the least expected person in the story. It usually is someone who is present to the whole story, but about whom we do not have much information and therefore are unable to form an opinion on him. Also it prevents us from solving the mystery prematurely and losing interest in the denouement.³⁸

5.3 The Detective

The personage of the detective varies from author to author. The figure of the detective, or amateur detective, as created by Poe, stands on the foundations of being methodical. For example he employs specific methods in his work as shown in the beginning of ‘The Murders in the Rue Morgue’ when the narrator asks Dupin about his “peculiar analytic ability”³⁹ which seems almost supernatural to normal human beings.⁴⁰ “The example is important for three reasons. First, it prompts the narrator to demand to know ‘the method – if method there is – by which [Dupin has] been enabled to fathom [the narrator’s] soul’ (Poe 2002: 9), in this way reinforcing the notion of the methodical detective, crucial to the series detective, of which Dupin was the first. Secondly, it identifies the two key components of Dupin’s method: observation, which as Dupin remarks, ‘has

³⁷ CAWELTI, John G. *Adventure, mystery, and romance: formula stories as art and popular culture*. Chicago: University of Chicago Press, 1976, viii, 336 p. s. 92. ISBN 0226098664.

³⁸ Ibid., p. 91-92.

³⁹ POE, Edgar Allan. The Murders in the Rue Morgue. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/MurderCRue.html>

⁴⁰ SCAGGS, John. *Crime fiction*. 1. publ. London: Routledge, 2005. s. 39. ISBN 02-035-9853-9.

become with me, of late, a species of necessity' (Poe 2002: 10), and an awareness of causality, as Dupin outlines the 'larger links of the chain' in his feat of mind-reading (Poe 2002: 9). Thirdly, it sets a pattern followed by Doyle in which the story begins with a demonstrable example of the detective's method and genius, an example, furthermore, which sets him above and apart from the mean represented by his narrator which corresponds to that of the average reader."⁴¹

The figure of the detective that Poe created clearly mirrors in Doyle's Sherlock Holmes stories. Firstly, the reasoning process that is used by both of them is almost completely the same and has the same effect on either the reader or the narrator, whose purpose in the works is usually to approximate the figure of the detective and more importantly his deduction processes, to the reader. The narrator usually tends to ask somewhat foolish questions, which the detective would not care to explain, if he was not asked. Nevertheless, the whole deduction process through which the crime is being solved does not necessarily have to be explained in detail. The most important and exciting for us as readers is the climax and the denouement, in which it is in detail described how the crime took place, through which the detective restores peace from chaos that was created when the crime was committed. All of this is done by putting the previously disorderly chain of events in its place. Even though we enjoy the resolution of the puzzle, not all of the deductive process details are revealed to us for more reasons. The most important of them is that it stops us as readers from solving the mystery prematurely and therefore loose interest in the story.⁴²

5.4 Other characters

The last group of characters necessary to be present in a detective fiction story consists of several types. First of all, it is the detective's companion which is in the case of Poe the unnamed narrator, who lately evolved into Doyle's Dr. Watson, or considering contemporary fiction detective Jo Martinez in TV show 'Forever'.⁴³ This character both records and tells the story of the detective so that

⁴¹ SCAGGS, John. *Crime fiction*. 1. publ. London: Routledge, 2005. s. 39. ISBN 02-035-9853-9.

⁴² CAWELTI, John G. *Adventure, mystery, and romance: formula stories as art and popular culture*. Chicago: University of Chicago Press, 1976, viii, 336 p. s. 93-96. ISBN 0226098664.

⁴³ Forever (U.S. TV series). *Wikipedia: the free encyclopedia* [online]. San Francisco (CA): Wikimedia Foundation, 2001- [cit. 2015-05-12]. Dostupné z:

the detective's process of investigation is understandable to the reader, or makes remarks and comments to it with the same consequence.

Then we have the honorary members of the, usually not very effective, police force, as in Poe's stories *The Prefect*. They usually seem lost within the case due to their focus on details because that makes them not able to see the whole picture, and therefore the detective is needed.

The last group of characters largely contains the possible false suspects. Those characters are rather well built and sympathetic. They are the kind of people who are generally threatened by the commitment of the crime because in an environment like the detective novel creates, the incapable police force is equally likely to apprehend the guilty as it is the innocent and therefore they need the help of the detective. "Through his treatment of the fourth group of characters, the classical detective writer arouses our fears that sympathetic characters are guilty, then releases that fear when the detective proves that the guilt can be attributed to a specific individual. The importance of this aspect of the classical story is probably the main reason why the criminal and the victim are frequently the least developed characters. It is not the confrontation of detective and criminal so much as the detective's rescue of the false suspects and the police that constitutes the dramatic nexus of the classical formula."⁴⁴

http://en.wikipedia.org/wiki/Forever_%28U.S._TV_series%29#Cast_and_characters

⁴⁴ CAWELTI, John G. *Adventure, mystery, and romance: formula stories as art and popular culture*. Chicago: University of Chicago Press, 1976, viii, 336 p. s. 96. ISBN 0226098664.

6 The detection fiction of E. A. Poe

The crime fiction of Edgar Allan Poe can be divided into two sections. That is the main reason why the title of this chapter does not say ‘The detective fiction of E. A. Poe’ but that it is what it is. Therefore this section of the thesis is divided into two sections. First of them consists of Poe’s works which are considered to be detective fictions with everything that has to be present to call a story detective, or crime, fiction. These stories consist of the Dupin mysteries. These are the Poe’s works of fiction that are considered to be the first ever published detective fiction stories.

Nevertheless, there are more works written by Poe, which either have the same qualities as his original Dupin detective fiction, but are written in a different way, such as ‘Thou Art the Man, or other stories which do not necessarily fulfil the requirements to call a work of fiction detective, but in which Poe used one or more elements of the detective fiction and on which it is possible to show his line of thought, character development etc. This second group consists of a scale of stories ‘Thou Art the Man’ which is a detective like story but was written by Poe as sort of a parody to the genre he created. ‘The Gold Bug’ which is not a detective story but in which the process of investigation and ratiocination is rather clear and other stories which do share the common quality of having something to do with detection or ratiocination and ‘The Pit and the Pendulum’ for it shows a main character who in spite of his unfortunate situation employs the powers of reason, ratiocination, to save himself. The last of Poe’s works mentioned by this thesis is the short story ‘The Man of the Crowd’ which is Poe’s early attempt in detection and deduction.

This practical part of the work has the same structure within every chapter. There is a short introduction towards the considered work, synopsis and commentary. The commentary section remarks on the elements, which were described in the theoretical part of the work, in a way how they are used within the work in mind.

6.1 The detective fiction of E. A. Poe

6.1.1 The Murders in the Rue Morgue

The murders in the Rue Morgue is the first novel that introduced the detective genre with all of its necessities mentioned in the previous part of the work. Along with that, Poe also introduced the first fictional detective, Chevalier Auguste C. Dupin, whose powers of deduction became famous and upon whom the character of Sherlock Holmes by A. C. Doyle was modelled. The story was first published in the April 1841 issue of GRAHAM'S MAGAZINE.⁴⁵

Synopsis

'The Murders in the Rue Morgue' begins with a philosophical prologue in which the narrator ponders over the logic of thought and makes remarks about the similarity of the analytical approach towards solving mysteries with chess. In addition to that, the story is prefaced with a quote by Sir Thomas Browne which also makes a remark about logical deductions.

The story part itself starts with an introduction of the detective Chevalier C. Auguste Dupin and the unnamed narrator who acts as the detective's friend. A short remark is made about the manner in which they met each other, searching for the same rare volume of a book and about their living arrangements and pace of life ever since. To further strengthen the impact of the introduction to the story, Dupin shows off his analytical abilities to the narrator and to the reader. Abilities which at first are meant to seem almost supernatural until they are explained to be leaps of deduction of a mastermind detective.

The detective part of the story consists of Dupin in company of the narrator solving a murder case they found in a newspaper account. According with Poe's practice of having as victim grey like people who died in an interesting way, the victims in this case are Madame L'Espanaye and her daughter who were found dead and disfigured in their locked apartment. Mother's head was almost severed from the body and her daughter was found stuffed in a chimney legs first. There are no direct witnesses to the crime, though the inhabitants of the building in which Madame L'Espanaye had her apartment testify that they heard male voice

⁴⁵ SOVA, Dawn B a Dawn B SOVA. *Critical companion to Edgar Allan Poe: a literary reference to his life and work*. New York: Facts on File, 2007, viii, 458 p. s. 123. ISBN 9780816064083.

speaking in a foreign language but they cannot agree on which. More so, Dupin is motivated to solve the case because an old acquaintance of his, a clerk Adolphe Le Bon, is wrongly accused of committing the crime.

After investigating the apartment where he finds clues which the police have overlooked and caused them to believe that the apartment was inaccessible from the outside and after finding a hair that is not human in connection to the non-existence of correspondence in the statements of the witnesses, Dupin concludes that the crime was not committed by a human.

Having made this discovery, Dupin starts to explore the possibilities of apprehending the owner of the beast that killed Madame L'Esplanade and her daughter through an advertisement in a local newspaper. A sailor answers the advertisement and Dupin learns that an orang-utan brought from Borneo is the murderer. Having been long confined in a closet watching his owner shaving himself, the ape escaped and took interest in the razor which he later used to almost sever Madame L'Esplanade's head.⁴⁶

Commentary

“The original title was “The Murders in the Rue Trianon,” but Poe changed the title to connect more directly with death. “Rue Morgue” suggests a street that contains a building that houses dead bodies.”⁴⁷ This change, and the name itself, corresponds with Poe's general grim atmosphere and fascination with horror like motives.

For the analytical part of this chapter, let us first go through the thematic spheres that were outlined within the theoretical part. This story constitutes of all the elements mentioned above. As a first detective fiction story ever written, it features the fictional detective of Edgar Allan Poe, Chevalier C. Auguste Dupin and also the narrator, who in this story poses as the detective's friend, a close acquaintance of his, and who mediates the story to the reader in a way that the reader can understand. He is present to the whole story, but remains anonymous in

⁴⁶ POE, Edgar Allan. The Murders in the Rue Morgue. *Ubooks.pub* [online]. 2015 [cit.2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/MurderCRue.html>

⁴⁷ SOVA, Dawn B a Dawn B SOVA. *Critical companion to Edgar Allan Poe: a literary reference to his life and work*. New York: Facts on File, 2007, viii, 458 p. s. 121. ISBN 9780816064083.

a way because throughout the whole story we learn only a little about him. We do not know his name or anything about his origins. We are only presented some facts of how they came to know each other and of their living arrangements since.

There are of course all of the other necessary characters. The Victim, or victims in this case happen to be Madame L'Esplanaye and her daughter, murdered in a horrific way inside their apartment, which, at least at first, seems to be locked from the inside. Through this specific murder scene arrangement, Poe created the famous 'Locked Room Mystery', which became very popular with later crime fiction writers.

The main motivation for Dupin to even bother himself with solving the mystery is the wrongly accused suspect, Aldolph Le Bon, a clerk and Dupin's friend. The institution of the wrongly accused suspect also became a strong motif in the detective fiction to follow, though it evolved into more psychologically complex structure. The wrongly accused suspect in Poe's case is someone unknown to the reader. We do not feel the necessity to help him or even to feel with him. The only motivation outlined in the case of *The Murders in the Rue Morgue* is Dupin's knowledge of this character. Later on, the wrongly accused suspect tends to be someone introduced to us in the early parts of the story, someone sympathetic for whom we fear to be the murderer. Then we are presented with the fact of him being the suspect, but are later relieved to find out it was someone else 'whodunnit'. That is unfortunately not the case of Poe's detective stories.

The figure of the Criminal in the story also seems a little bit perplexing at least. Poe created a criminal that is shown by him at the end of the story, but who was not present throughout the narrative. It is someone we do not expect to be the murderer, but that is mainly because the orang-utan is a character, we would not even guess to be in question. Therefore, its elicitation poses as almost supernatural. A *deus-ex machina* indeed. In later crime narratives, the criminal tends to be someone, as discussed earlier in this work, who is present the whole time, which gives the reader the possibility of solving the mystery by himself, but who is not described in detail and as sympathetic and whose motives cannot, under any circumstances, be seen as understandable or be described as good. The

story, in the end, has two characters responsible for the death of Madame L’Espanaye and her daughter. The orang-utan is obviously the murderer, but without any motives as it is an animal, we cannot perceive him as a true criminal. The sailor on the other hand could be seen as a criminal, but his guilt, in this case, is not directly connected to the murders.

This story is also the first one to contain what Poe called ‘Ratiocination’. An analytical approach towards solving a mystery created by Poe. The principal is explained in the early stages of the narration. To a normal reader it seems almost supernatural, or at least highly unlikely, but it marked the beginning of an era of detectives within the genre.

6.1.2 The Mystery of Marie Rogêt

‘The Mystery of Marie Rogêt’ was published in three issues between 1842 and 1843 in *Snowden’s Ladies’ Companion*.⁴⁸ By writing this story Poe moved his detective fiction in a completely new direction, for ‘Marie Rogêt’ is inspired by a real person, Mary Cecilia Rogers, who was found dead by the Hudson River in New York in 1841. Because the New York police force of that time proved utterly incompetent of solving the relatively high profile case, Poe wanted to contribute towards solving the real world mystery through his fiction. Also, encouraged by the success of ‘The Murders in the Rue Morgue’ he wanted to put his own ratiocinative abilities to test in reality.⁴⁹ Nevertheless, the actual solution of the murder turned out to be completely different for as it turned out, Mary Rogers was not murdered at all, but her death was caused by an accident during her abortion.⁵⁰

Synopsis

The text of ‘The Mystery of Marie Rogêt’ is as it was the case of ‘The Murders in the Rue Morgue’ preceded by a short introduction in which the narrator praises the powers of Mathematics.

⁴⁸ SOVA, Dawn B a Dawn B SOVA. *Critical companion to Edgar Allan Poe: a literary reference to his life and work*. New York: Facts on File, 2007, viii, 458 p. s. 127. ISBN 9780816064083.

⁴⁹ LEE, Maurice S. *Edgar Allan Poe (1809 – 1849)* in RZEPKA, Charles J a Lee HORSLEY. *A companion to crime fiction*. Malden, MA: Wiley-Blackwell, 2010, xviii, 629 p. 369–381. s. 374-376. ISBN 1405167653.

⁵⁰ STASHOWER, Daniel. *The beautiful cigar girl Mary Rogers, Edgar Allan Poe, and the invention of murder*. New York: Berkley Books, 2007. s. 219-221. ISBN 9781440620485.

The main plot is a story in which again a disfigured body was found in Paris on the banks of Seine. It is a body of a young Parisian woman, Marie Rogêt who used to work in a local perfume store and is rather known among Parisians.

The investigation is brought to Dupin and his narrator-friend by the Prefect of the Parisian police. The police force is unable to solve the crime and thus invite Dupin to help with the case. The Prefect then gives Dupin an account of the evidence found and of the possible versions of what happened but Dupin sleeps through all that refusing the police's approach. Instead, he relies on the newspaper accounts of the crime for the reason that because Marie Rogêt was not an unknown figure in Paris, the case is widely promoted in the media. Dupin's approach towards solving the case count on the fact, that as sensational and different from each other are the accounts in the newspapers the more clear are the things they have in common. The most often used version of what happened is a theory, that Marie was killed by a gang. In contrast to that, Dupin, using his skills of ratiocination, comes to a conclusion that Marie was killed by a single man who dropped her body to the Seine from a boat which he then set adrift so if the police were to find the boat, they would find the murderer.⁵¹

Commentary

Through writing 'The Mystery of Marie Rogêt' Poe set a completely different course than with his previous detective work 'The Murders in the Rue Morgue'. Though he had quite good success with 'Murders' when it was reprinted by the Graham's Magazine and even translated and reprinted in French, Poe decided to write second of his Dupin featuring short stories about a real case and help solving it through his literary efforts.

To accomplish that, Poe slightly changed the features of the original case, the Murder of Mary Celie Rogers, who was found dead by the Hudson River in 1841. Poe moved the crime to Paris and changed the name of the victim to, as the title says, Marie Rogêt, and other names from the real case to its French equivalents and voiced his suppositions through Dupin. 'The Mystery of Marie Roget' is a proof of how much Poe believed in his own powers of ratiocination,

⁵¹ POE, Edgar Allan. The Mystery of Marie Rogêt. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/MysteryCMarie.html>

created for the sole purpose of fiction, and how they would fare in the real world.⁵²

‘The Mystery of Marie Rogêt’ is in many ways similar to ‘The Murders in the Rue Morgue’. The layout of the story resembles one another, starting with philosophical introduction, use of similar plot structures etc. Poe even went ahead of ‘The Murders’ and through Dupin discussed some scientific phenomena like how long does it take for a body to emerge after it was submerged in a body of water. On the other hand, what differs the two stories mentioned the most is probably the nature of the crime in question. The orang-utan as a murderer in ‘The Murders in the Rue Morgue’ is unexpected as a murderer and somehow grotesque, whereas the discovery of a body of a young woman in a big city is quite a regular appearance. A different kind of a crime allowed Poe, Dupin, to use a different approach to ratiocination. In ‘The Murders’, the nature of the crime allows Dupin to work within his framework of analysis of the crime scene and through this intuition like approach apprehend the real killer. ‘Marie Rogêt’, through her commonness, Poe works with probabilities and odds, which is probably the reason why his efforts turned in vain because this approach might turn out to be generally right in the long run, concerning many victims, but that does not necessarily mean that it would be right in one specific case.⁵³

From the theoretical point of view, as discussed in the theoretical part of this work, Poe worked in a similar way as in ‘The Murders in the Rue Morgue’. He chose a relatively closed environment for the plot so that the whole story takes place within Dupin’s residence.

The ratiocinative approach towards the mystery has changed. Dupin does not work with possibilities anymore but rather goes along with calculus methods turning from psychology to sociology. The detective does not aim to recognize abnormalities but more general averages. In the beginning of the story, Poe praises “Calculus of Probabilities”.⁵⁴ “(...) Poe uses what statisticians and

⁵² LEE, Maurice S. *Edgar Allan Poe (1809 – 1849)* in RZEPKA, Charles J a Lee HORSLEY. *A companion to crime fiction*. Malden, MA: Wiley-Blackwell, 2010, xviii, 629 p. 369–381. s. 374-375. ISBN 1405167653.

⁵³ *Ibid.*, p. 375-376.

⁵⁴ POE, Edgar Allan. *The Mystery of Marie Rogêt*. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z:

probability theorists call a “frequentist” model that bases predictions, not on intuitive leaps, but on large samples of data. When estimating how long bodies stay underwater, Dupin wishes that he could draw his conclusions from “fifty instead of five examples” (Poe 1984: 523); and he discusses Roget’s “probable” routes and the “average diversity” of her walks (Poe 1984: 533). Dupin also speculates regarding odds: the chances are “ten to one” that Roget had eloped (Poe 1984: 537); general opinion is correct in “ninety nine cases from the hundred” (Poe 1984 : 539); the chances are “one thousand to one” that someone would find Roget’s discarded clothes (Poe 1984: 543).”⁵⁶

Other characters within the short story remain to have the same weight as in ‘The Murders in the Rue Morgue’. The narrator remains to transmit Dupin’s findings to the reader, the victim, Marie Rogêt is modelled in a similar way to Madame L’Espanaye and her daughter. She is a grey like figure who died in an unsettling way through which Poe gives legitimacy to inquiries about her death. The difference between Madame L’Espanaye and her daughter and Marie Rogêt is her social status. Madame L’Espanaye was an uninteresting and unknown person, whereas Marie Rogêt is well known in the city, therefore more people and the media take interest in her death which provides Dupin with enough material to investigate.

6.1.3 The Purloined letter

‘The Purloined Letter’ is the last story of Poe’s Dupin trilogy and possibly the most advanced one. It was published in 1844.⁵⁷

Synopsis

The narration of ‘The Purloined Letter’ begins with Dupin and the narrator calmly contemplating within their apartment. Their serenity is disturbed out of a sudden by the Prefect of Parisian police. He seems helpless and tells them about a

<http://www.ubooks.pub/Books/ON/B0/E120R5137/MysteryCMarie.html>

⁵⁵ LEE, Maurice S. *Edgar Allan Poe (1809 – 1849)* in RZEPKA, Charles J a Lee HORSLEY. *A companion to crime fiction*. Malden, MA: Wiley-Blackwell, 2010, xviii, 629 p. 369–381. s. 376. ISBN 1405167653.

⁵⁶ *Ibid.*, p. 376.

⁵⁷ SOVA, Dawn B a Dawn B SOVA. *Critical companion to Edgar Allan Poe: a literary reference to his life and work*. New York: Facts on File, 2007, viii, 458 p. s. 152-154. ISBN 9780816064083.

case he is currently trying to solve. He proceeds to describe the crime in question. Minister D, a master criminal in this case, stole a letter of a great personal importance from the Queen's chambers in plain sight because he knew she could not stop him. Now he blackmails her through his possession of the letter and has a great political power thanks to that.

The Prefect, Monsieur G. then describes actions that were taken by the police to retrieve the stolen letter and provides a description of the document. He of course informs Dupin that there is a financial reward for helping in retrieving the stolen letter. It is obvious that the document is located somewhere in the Minister D.'s residency but despite the scrutiny of his living quarters by the police, they were unable to find it. Dupin reacts to that by advising the Prefect to search through the place once again and be more careful.

A month later a similar situation arises, when the Prefect, now literally desperate, intrudes once again into Dupin's apartment and says that the police did once again searched the premises of Minister D.'s residence but were once again unsuccessful. He also says that the financial reward for helping retrieving the document has doubled and that he would be willing to pay anyone 50 000 francs for it. To that Dupin answers he will give the letter to the Prefect, if he writes him a check right away. Monsieur G. does that and leaves in hurry.

In the denouement we learn, that Dupin took action to retrieve the letter himself. He rightly concluded that it was hidden in plain sight and that was why the police were unable to find it because understanding a number like that is outside of their reasoning capabilities. Not only was Dupin motivated by the financial reward in question but also wanted to execute his revenge on the Minister about whom Dupin says: "(...) at Vienna once, did me an evil turn, which I told him, quite good-humouredly, that I should remember."⁵⁸ Hence Dupin went to visit the minister, found the letter, forged a replica of it and visited the Minister once again replacing the original with the copy.⁵⁹

⁵⁸ POE, Edgar Allan. *The Purloined Letter*. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/Purloined.html>

⁵⁹ POE, Edgar Allan. *The Purloined Letter*. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/Purloined.html>

Commentary

“As if chastened by “The Mystery of Marie Roget,” Poe’s final tale of ratiocination returns to what works in “The Murders in the Rue Morgue” – a fully imagined story, a locked room in Paris, a sexually charged crime, and a challenge tailored, not for the number crunching frequentist, but for the intuitive genius. “The Purloined Letter” is in many ways a refinement of “The Murders in the Rue Morgue”: the pacing is quicker; there are fewer red herrings; Poe begins immediately in a fictional mode, embedding sections of exposition within the action of the story. The economy of the tale is so efficient that it lacks the slowly realized suspense associated with detective fiction, making it difficult for readers to participate imaginatively in the solving of the crime. “The Purloined Letter” is a quick read. But as a text of surprising psychological, moral, and philosophical sophistication, it continues Poe’s exploration of the possibilities of detective writing.”⁶⁰

The use of literary methodology and the way how the story is structured and how the plot goes is very different from the other two Dupin featuring stories. The setting again includes Dupin’s villa but it also includes the chambers of the Minister where Dupin is in direct confrontation with the master mind criminal so we might say that it is first of Poe’s detective stories that directly contains action element within itself.

The characters of the story also differ from the previous works. Their motivations are different and there is the doubling of Dupin and Minister D, who in Richard Wilbur’s opinion represent two parts of one soul.⁶¹ Dupin does no longer stand as an altruistic hero, as in ‘The Murders in the Rue Morgue’ when he helped Adolphe Le Bon simply because he liked him and wanted to repay him a good deed, but is portrayed as selfishly working on the case for monetary gain and executes revenge on the Minister because of an unspecified “evil turn”.⁶²

⁶⁰ LEE, Maurice S. *Edgar Allan Poe (1809 – 1849)* in RZEPKA, Charles J a Lee HORSLEY. *A companion to crime fiction*. Malden, MA: Wiley-Blackwell, 2010, xviii, 629 p. s. 376. ISBN 1405167653.

⁶¹ CAWELTI, John G. *Adventure, mystery, and romance: formula stories as art and popular culture*. Chicago: University of Chicago Press, 1976, viii, 336 p. s. 92. ISBN 0226098664.

⁶² POE, Edgar Allan. *The Purloined Letter*. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/Purloined.html>

The personage of the evil Minister D is a first clearly portrayed criminal in all three stories about Dupin. We are beyond any doubt sure of his guilt and motivations which can, also for the first time, be described as evil.

The narrator and the prefect of police play the same role as previously, for the narrator still mediates the story to the reader, and the police, as the whole force, prove themselves to be incompetent of finding the letter because of their attention to detail within a chess like logic they apply.

6.2 Other detection fiction of Edgar Allan Poe

6.2.1 The Gold Bug

‘The Gold Bug’ is generally considered to be the first Poe’s contribution to the mystery archetype. In some features, the story is very similar to the detective fiction, though it lacks its criminal element. The story was first published in two partitions in June 1843 in the Philadelphian *Dollar Newspaper*.⁶³

Synopsis

The story commences with an unnamed narrator visiting his friend William Legrand and his Afro American male servant Jupiter. Legrand lives alone with his manservant and a dog on Sullivan’s Island in the Chesterton harbour in South Carolina. Jupiter, even though Mr. Legrand cannot afford having him, remains at his side.

Upon arrival, the narrator is informed by Legrand, that he and Jupiter recently found a golden bug with an old piece of parchment when they had ventured into the countryside of the island. The narrator also learns, that Lieutenant G., a soldier stationed in a fort on the island, has borrowed the bug shortly after Legrand found him for he is deeply interested in nature.

After some time, the narrator visits again and is confronted by Jupiter, who is afraid Legrand lost his mind. Legrand believes that the beetle is a key element in finding a hidden treasure of Captain Kidd. Shortly after Legrand persuades the narrator to help him to retrieve the treasure so they set off to a location set by

⁶³ SOVA, Dawn B a Dawn B SOVA. *Critical companion to Edgar Allan Poe: a literary reference to his life and work*. New York: Facts on File, 2007, viii, 458 p. s. 76-77. ISBN 9780816064083.

Legrand and arrive under a big tree. Legrand has Jupiter climb the tree and find a specific spot where a human skull is placed. Jupiter is to drop the beetle through the skull's eye socket. Then Legrand measures a distance in the direction in which the beetle fell to the ground and after some troubles they find the promised pirate treasure.

Having found the treasure, Legrand explains how he got to discover its existence. After finding the bug and the old piece of parchment, Legrand discovered that there is a cypher written on the parchment with invisible ink. He found a way to make it visible and knowing that Captain Kidd was not a literate man, Legrand used basic methods of cryptography, replacing signs of the cypher with Roman characters based on the frequency in which they appear in English. Having done that, he decoded the hidden message and with a little help from folk knowing the area better than he does found the location of the treasure.⁶⁴

Commentary

'The Gold Bug' is one of the earliest stories containing a search for a hidden pirate treasure and certainly the only one of Poe's stories to contain cryptography.⁶⁵ In many ways, as mentioned before, the story is similar to the Dupin trilogy. It has a detective, rather open setting which, fortunately for the reader, contains just a few characters, a mystery that needs to be solved, even though we cannot really call it a crime, which is why the story differs from the detective crime fiction containing Ch. C. A. Dupin, characters that are not necessarily threatened, but need help of the detective in solving the mystery for they are not able to do so by themselves etc.

The detective in this case is Mr. Legrand. Similarly to Dupin, Legrand is a man living outside of general human society on an island with a dog and an African American servant. Throughout the story, Legrand uses ratiocination to solve the mystery and needs the narrator to intermediate his actions to the reader.

⁶⁴ POE, Edgar Allan. *The Gold Bug*. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/GoldCBug.html>

⁶⁵ SOVA, Dawn B a Dawn B SOVA. *Critical companion to Edgar Allan Poe: a literary reference to his life and work*. New York: Facts on File, 2007, viii, 458 p. s. 76. ISBN 9780816064083.

The narrator in the case of this story shares his role with Legrand's servant, Jupiter.

Jupiter, as a member of the group of characters that need the help of the detective in solving the mystery, has another role similar to the narrator's. Poe portrayed Jupiter in a way that matches his roots in the South. Jupiter's speech is dense. He is described as not so bright, strongly superstitious, "inferior, little more than childlike, and with the affection and intellect of the family dog."⁶⁶ But because of this, Jupiter is able to serve his role in the plot through providing "(...) the red herrings in the story because his malapropisms, misunderstandings, and superstitions cause both the narrator and the reader to suspect that his master might be mentally unstable. This use of misdirection is certainly an important aspect of Poe's contribution to the development of the mystery as a genre."⁶⁷

The setting of the story is unusual among other works of Poe, according to Mark Hennelly, because it is set in an environment in which Poe actually lived when serving in the army. Furthermore, the character of the Lieutenant resembles Poe himself.⁶⁸

6.2.2 Thou Art the Man

'Thou Art the Man' is a comic detective story written in 1844. The story connects to Poe's earlier detective fiction but creates a new subgenre in itself for it is considered to be the first comic detective story.⁶⁹

Synopsis

The story starts with the narrator's account of the wealthiest man in town, Barnabas Shuttleworthy, disappearance. Mr. Shuttleworthy is a well-respected member of the local community so his disappearance raises suspicion.

⁶⁶ SOVA, Dawn B a Dawn B SOVA. *Critical companion to Edgar Allan Poe: a literary reference to his life and work*. New York: Facts on File, 2007, viii, 458 p. s. 77. ISBN 9780816064083.

⁶⁷ BAYLEI, Frankie. *African-American Detection and Crime Fiction* in RZEPKA, Charles J a Lee HORSLEY. *A companion to crime fiction*. Malden, MA: Wiley-Blackwell, 2010, xviii, 629 p. s. 270-271. ISBN 1405167653.

⁶⁸ SOVA, Dawn B a Dawn B SOVA. *Critical companion to Edgar Allan Poe: a literary reference to his life and work*. New York: Facts on File, 2007, viii, 458 p. s. 77. ISBN 9780816064083.

⁶⁹ SOVA, Dawn B a Dawn B SOVA. *Critical companion to Edgar Allan Poe: a literary reference to his life and work*. New York: Facts on File, 2007, viii, 458 p. s. 176. ISBN 9780816064083.

Shortly after the local folk start to miss Mr. Shuttleworthy, his horse appears out of nowhere and wounded. A formal investigation is started, under the command of Charles Goodfellow, Mr. Shuttleworthy's close acquaintance and a relatively new member of the local society. A search for Mr. Shuttleworthy's body is conducted under lead of Mr. Goodfellow but without any luck. Along with Mr. Shuttleworthy's wounded horse there are other pieces of evidence found which point the direction of the investigation towards Mr. Pennifeather, Mr. Shuttleworthy's nephew. Mr. Pennifeather is charged with Mr. Shuttleworthy's murder, found guilty and sentenced to death based on odd and indirect pieces of evidence.

Conviction of Mr. Pennifeather motivates the narrator-detective to conduct his own search of Mr. Shuttleworthy's corpse, for he believes that Mr. Goodfellow is the murderer. The best piece of evidence put against Mr. Pennifeather is the bullet retrieved from body of Mr. Shuttleworthy's wounded horse. The bullet points to Mr. Pennifeather because it is far too big and only Mr. Pennifeather owns a gun that uses such projectiles. Interesting in that for the detective is the fact, that the bullet was retrieved from the animal which has both entrance and output wound. The narrator searches for Mr. Shuttleworthy in places where the previous official search party did not look and finds his body in a dried out well.

The narrator then sends a note to Mr. Goodfellow saying that a wine shipment he was due to receive as a gift from Mr. Shuttleworthy is to arrive shortly. After receiving the note, Mr. Goodfellow organizes a commemoration of Mr. Shuttleworthy thinking he will be able to get away with the crime. The narrator prepares the fake wine shipment and places Mr. Shuttleworthy's cadaver with a jack-in-the-box like mechanism in a crate supposedly containing the wine and has it delivered to the party. Mr. Goodfellow proceeds to open the crate when suddenly the corpse of Mr. Shuttleworthy rises from the box saying: "Thou Art the Man!"⁷⁰ Shocked and scared as he is in that moment, Mr. Goodfellow

⁷⁰ POE, Edgar Allan. „Thou Art the Man“. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/SzThou.html>

confesses of killing Mr. Shuttleworthy. Mr. Pennifeather is released and gets his inheritance after Mr. Shuttleworthy.⁷¹

Commentary

“It is interesting that Poe not only originated the analytic detective genre but also produced the first parody of it in “Thou Art the Man,” a tale, in Mabbott’s words, “generally recognized as the first comic detective story” (3:1042).”⁷²

Even though the story is considered to be a parody of the genre, it possesses certain qualities which pose it further down the line of the development of the detective genre from the serious point of view. The evidence the narrator gets of Mr. Goodfellow’s guilt, concerning the impossibility of the presence of a rifle projectile in the wound it caused, when both entrance and outgoing wounds are present, is the first example of ballistic evidence within the genre.⁷³

The literary methods used within the work slightly differ from Poe’s earlier detective fiction. The narrator acts as the detective and so does the aspiring master criminal, for it is necessary part of his plan to get off with his crime and frame Mr. Pennifeather. The character of Mr. Pennifeather acts as the innocent suspect who legitimizes the whole investigation of the narrator. The ratiocination used by the narrator-detective is partly of the kind that Dupin disapproved of. In search for Mr. Shuttleworthy, the narrator-detective uses a chess like approach when he divides the area where to look for Mr. Shuttleworthy’s body.

According to John Irwin, the most interesting feature of the story is its link to the Oedipus tragedy. “Most annotator of the tale identify the phrase “Thou Art the Man” as a quotation from 2 Samuel 12:7 in the King James version of the Bible – the words of the prophet Nathan to King David denouncing him for the sins of adultery and murder. (...) In pointing out the Biblical source of the words, however, Poe’s annotators overlook the fact that these same words are occasionally used in English translations of Sophocles’ *Oedipus the King* to

⁷¹ Ibid.

⁷² IRWIN, John T. *The mystery to a solution: Poe, Borges, and the analytic detective story*. Baltimore: Johns Hopkins University Press, 1994, xxiii, 482 p. s. 202. ISBN 0801846501.

⁷³ Ibid., p. 203.

render Tiresias's denunciation of Oedipus (...)."74 Irwin later remarks that Poe probably had in mind the Oedipus example because of the narrator's opening line saying: "I will now play the Oedipus to the Rattleborough enigma."75 "Part of the play's (Oedipus's) ironic effect, of course, is that Oedipus's "very greatness" as a riddle answerer in leading to his being made ruler of Thebes, has put him in a position where he must discover the mysterious identity of Laius's killer."76 Therefore, both acts are connected and one rises from the other. Poe's 'Rattleborough enigma' therefore stands for the narrator's reanimation of the corpse like feat revealing the true murderer but also for Goodfellow's double identity as the killer and false detective.77

6.2.3 The Pit and the Pendulum

'The Pit and the Pendulum' is one of Poe's most read stories. Written in 1843, the story tells a story about Spanish inquisition victim. "The story has been described as a symbolic story about everyone's worst nightmare and an allegory of the most basic human situation and dilemma."78

Synopsis

'The Pit and the Pendulum' tells a story of an unnamed narrator who was sentenced to death by the Spanish inquisition. We do not know what for and we are not given any information about him outside of his current circumstances.

He is put into a dark cell of unknown proportions and full of rats. Despite the graveness of his situation the narrator begins to explore the cell, trying first to measure its circumference and then width. Trying to walk across the space of the cell, he stumbles over his robe and falls to the ground to find out, that he nearly fell into a pit that is positioned in the middle of the cell's floor. The narrator throws a small rock into the pit to find out how deep it is and hears that it took

⁷⁴ IRWIN, John T. *The mystery to a solution: Poe, Borges, and the analytic detective story*. Baltimore: Johns Hopkins University Press, 1994, xxiii, 482 p. s. 204. ISBN 0801846501.

⁷⁵ POE, Edgar Allan. „Thou Art the Man“. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/SzThou.html>

⁷⁶ IRWIN, John T. *The mystery to a solution: Poe, Borges, and the analytic detective story*. Baltimore: Johns Hopkins University Press, 1994, xxiii, 482 p. s. 206. ISBN 0801846501.

⁷⁷ Ibid.

⁷⁸ SOVA, Dawn B a Dawn B SOVA. *Critical companion to Edgar Allan Poe: a literary reference to his life and work*. New York: Facts on File, 2007, viii, 458 p. s. 142. ISBN 9780816064083.

several seconds before he heard a splash so he concludes that the pit is deep. Also a strange stench comes out of the well so he crawls back to the wall of the cell and falls asleep. When he wakes up, he finds a glass of water and a loaf of bread next to him. He drinks the water and shortly falls asleep again for the water has been drugged.

When he wakes up again, he finds himself lying tied up to a wooden construction with only his left arm free. Next to his left arm is a plate with meat. The room is now lit so he may for the first time observe his surroundings. His cell has metal walls with horrific motives pictured on them. Looking up on the ceiling he sees a picture of time holding a pendulum with sharp head which starts to swing when he is looking at it. Then he observes the floor upon which he discerns several rats. He spends some time trying to repel the rats only to look up on the pendulum again to find out that it has increased in speed and that it has notably descended.

For some time the narrator just lies watching the swing of the pendulum and then decides to eat the meat. After eating almost all of it, he gets the idea of rubbing the remains of the meat and the grease over one of the straps that bind him to allure the rats in hope that they would bite through it, for cutting one of his ties would set him free. His plan works and when the pendulum first cuts through his clothes he is set free by the rats and rolls away from the wooden frame and the pendulum. At the same moment the pendulum stops swinging and is pulled up and away from the cell through a trap door in the ceiling. He is surprised to find out that he is being watched but then his attention turn towards the metal walls of his cell which seem to be glowing of heat. The shape of the room is changing and the walls pull closer together forcing him to fall into the pit. In the last moment, when there is almost no place for him to stand on, a hand catches him in the last moment. It is a hand of General Lasalle who came with the French army to defeat the Inquisition.⁷⁹

⁷⁹ POE, Edgar Allan. The Pit and the Pendulum. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/Pit.html>

Commentary

As much as ‘The Pit and the Pendulum’ is read, known and seen as famous, it is interesting for the purpose of this thesis for a single reason which is the narrator-victim’s ratiocinative like approach to the situation.

Despite the danger and the obvious horror of the situation, the narrator tries to get to know the shape and size of his surroundings. Later on, facing imminent death he recognises his chance and by the sheer power of his will withstands the pendulum penetrating his skin to allow the rats to finish their work.

Even though the narrator’s behaviour cannot be seen as directly ratiocinative, there are aspects of it that are necessary for the process of analysis to be possible, therefore Poe used the same basic character aspects in this dreadful story as in his detective fiction.

6.2.4 The Man of the Crowd

A simple, and early, example of what was later called ratiocination, but what at that time was simply the power of observation and deduction for E. A. Poe. The story does not yet show the main character, in this case the narrator, with the whole set of the usual attributes the later of his heroes possess.

Synopsis

The plot of the short story ‘The Man of the Crowd’ begins with the unnamed narrator sitting in a coffee house in London watching the people passing by through the window of the coffee house. He carefully observes the manner in which they walk, how they tend to gather into groups of the same social class based on the particular part of a day, the way how they are dressed and how those manners of these people change with social class. The narrator makes deductions about their professions. The main part of the plot starts one early evening when the narrator notices an old man who catches his interest in an instant because of the expression of his face as because of the manner in which he is dressed for the man is wearing old, faded and ripped clothes though he also has a beautifully decorated dagger with a diamond visible under his clothes.

The narrator rushes out of the coffee house to follow this stranger. They walk the streets of London for the whole night and until the next evening, moving

between districts from the central London to the less attractive parts in the suburbs.

The anonymous man visits a market and several shops, looks on things but buys nothing. In this manner they keep walking until they return back to the central London in the afternoon of the next day.

The narrator is getting tired so he steps in front of the man but he does not notice him even in a direct confrontation and continues to walk on whereas the narrator ceases to follow him and concludes that the old man “is the type is the type and the genius of deep crime. He refuses to be alone. He is the man of the crowd. It will be in vain to follow; for I shall learn no more of him, nor of his deeds.”⁸⁰

Commentary

Published in 1840, ‘The Man of the Crowd’ is obviously among the first Poe’s attempts to use deductive approaches within his prose.

The story is somewhat similar to what would become the detective fiction of Poe. It features a narrator detective in one person and his object of investigation in another character. The story is unusual among Poe’s works because of the lack of names. All of the characters remain partly anonymous. The setting of the story has been valued for the plot in combination with setting in presents an estrangement of an individual from the general urban society.⁸¹

The whole outline of the story shows signs of the detective fiction formula but is not yet evolved. We are presented a criminal but we do not know anything about his crime and in the end the author himself basically admits the impossibility of solving anything which is a failure of the detective. We are thus presented with a problem in the first part of the story which the second part is supposed to solve but fails to do so.⁸²

⁸⁰ POE, Edgar Allan. The Man of the Crowd. *Ubooks.pub* [online]. 2015 [cit. 2015-06-04]. Dostupné z: <http://www.ubooks.pub/Books/ON/B0/E120R5137/ManCCrowd.html>

⁸¹ SOVA, Dawn B a Dawn B SOVA. *Critical companion to Edgar Allan Poe: a literary reference to his life and work*. New York: Facts on File, 2007, viii, 458 p. s. 105. ISBN 9780816064083.

⁸² HURH, Paul. “The Creative and the Resolvent”: The Origins of Poe’s Analytical Method. *Nineteenth-Century literature*. 2012, č. 66/4, 481. Dostupné z:

Conclusion

The main aim of this work altogether was to describe the basic elements of the detective genre formula that were created by Edgar Allan Poe and are present within his detective fiction or other works.

As the work was divided into two parts, the theoretical part's aim was to make a summary of the methods used by Poe to achieve the detective fiction effect that made this genre so widely popular and thus made Poe its progenitor. The practical part's aim was to support the findings of the theoretical part.

The theoretical aspects of the detective fiction formula, as it developed throughout the second half of the 19th century and the whole 20th century, are present in Poe's detective fiction although not as complex as we can perceive them nowadays. The reason for this of course is, that while there certainly were historical aspects and inspiration within literature that allowed Poe to create the genre, he must have seen it differently than what it is now. For Poe, the detective fiction was rather original but we, in our time, see it as formulaic.

I personally think that Poe did, in fact, create the detective genre. But more from the point of view of laying the foundations of the genre that developed. Even though Poe's contribution to the detective genre is unquestionable, his detective stories, namely those containing Dupin, are to a certain degree crude. His detective fiction seems to be more of a thought experiment.

The thesis in my opinion reached its goal to find out how the detective genre is perceived in today's world from the theoretical viewpoint and how does the detective prose of Edgar Allan Poe differ from the contemporary theory. Therefore, this thesis succeeded in finding out just how Edgar Allan Poe contributed to the birth of the detective fiction.

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