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| Article: | Intriguing Shadows: Decoding EDGAR ALLEN POE'S Stylistic Mastery in the Suspenseful World of <i>THE MURDERS IN THE RUE MORGUE</i> |
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ABSTRACT

Every human being has their own style of using language. Meaning is constructed through these unique styles of language use. Stylistic analysis of texts reveals how meaning is constructed through these unique styles of use of language in texts. This research delves into the stylistic elements employed by Poe in “The Murders in the Rue Morgue” and their profound impact on the creation of themes and the establishment of a morbid environment in his works. The study conducts an in-depth analysis of Poe's stylistic patterns, including phonetic, lexical, grammatical, and semantic analysis employing deep textual analysis techniques. The analysis of the story shows that Poe’s careful selection and manipulation of imagery, symbolism, diction, syntax, and phonetics contribute to the enduring power and fascination of his stories, making him a master of the macabre and a pioneer in the realm of Gothic literature. By examining the interplay between language and the human psyche, this research sheds light on the depths of fear and darkness within the human condition that Poe skillfully explores.

Keywords: Stylistic analysis, Edgar Allen Poe, Gothic, detective fiction, the human psyche

Introduction:

Having its origin in the word “style”, stylistics pertains to the implementation and usage of language. In simple words, stylistics answers the question of how a language is used. Furthermore, the style also includes the use of figurative language, similes, metaphors, and sensory details to construct images, meaning in text, and mood. Style, in literature and linguistics, refers to poetic devices and poetic tools such as rhyming scheme, rhythm, alliteration, and onomatopoeia. Style is refined by authors by going through intense studies, and readings and expressing his/her understandings. This research aims at the application of the theory of stylistics to Poe's *The Murders in the Rue Morgue*. The use of literary devices, stylistic elements, and figures of speech in Poe's *The Murders in the Rue Morgue* helps in the creation of the morbid and gothic environment, and the development of themes.

About the Story:

The story of Poe's "The Murders in the Rue Morgue" starts with an unnamed narrator. Having an analytical mind, the narrator starts the story with the detection of crime and murder. The story takes its flight from the description of circumstances in which the narrator meets a man known as

C. Auguste Dupin. In an obscure library, both men are looking for the same book. Thus, they become friends and opine that both will share the expenses of residence equally. The role of the narrator becomes prominent when the narrator recalls Dupin's strong powers of analysis. The narrator recalls how Dupin explains his method to an actor by affirming that giving attention to minor details can help a person reach efficient conclusions.

Soon the scene shifts, and the narrator and Dupin read a newspaper. The newspaper has a headline about a gruesome murder in Rue Morgue. The headlines expound how neighbors of Madame L'Espanaye and her daughter, Mademoiselle Camille, open their eyes to the yells from the fourth-floor apartment. Soon the police arrive, and the police, along with neighbours, break into the apartment of Madame L'Espanaye. To the surprise of the police, the 4000 Francs are in the apartment, eliminating the doubts of robbery.

The newspaper then writes the narration of witnesses and the voices being heard that night. All the witnesses come to one point: there are two voices, a deep French voice, and another being speculated as a higher Spanish voice. In the environment of speculations and doubts, the police capture Adolphe Le Bon, a person in a bank who once did Dupin a favour. Dupin's desire to get into the investigation and search the crime scene ignites when he reads about Adolphe's arrest.

While carrying on the investigation, Dupin points out various possibilities of the escape of the murderer and loopholes in the police's investigation. Dupin records that someone breaks into the house through the window. The murderer is a wise man who enters and exits through the window, leaving the house by shutting the window from outside without giving any chances of suspicion. Dupin also suggests that the hair extracted from Madame L'Espanaye's hand is not human hair. Dupin reveals that the murder has been committed by an Ourang-Outang. Dupin advises advertisements for the safe capture of the animal. He believes that the owner will come out for an explanation. The owner, thus, approaches policemen, and the case comes to an end.

Problem Statement

Edgar Allen Poe is a well-known name in the arena of gothic literature. *The Murder in the Rue Morgue* is considered the first ever detective story, and similarly Mr. Dupin is the prototype of detectives in the realm of detective fiction (Zupan, 2022). Keeping in mind the significance of this short story, this research solves the problem that how the use of stylistic devices, figurative language, and literary terms gives rise to a morbid and gothic environment.

Objectives of the Study

The objectives of the study are as follows:

1. To put forth various stylistic aspects and literary devices employed by Poe in *The Murders in the Rue Morgue*.
2. To examine the implementation of stylistic and literary devices employed in the short story.
3. To explore the impact of the stylistic choices on the creation and development of themes in the story.
4. To investigate how Poe's stylistic patterns contribute to the creation of a suspenseful and morbid atmosphere.

Research Questions

The research questions of the study are mentioned below:

- 1) What are the various stylistic elements used in Poe's short story *The Murders in the Rue Morgue*?
- 2) How can different levels of language patterns be identified and analysed in Poe's language uses?
- 3) In what ways do the stylistic choices contribute to the creation and development of themes in the short story?
- 4) How do Poe's stylistic patterns contribute to the establishment of a suspenseful and morbid atmosphere in the story?

Significance of the Research

Literary language is renowned for its distinctive qualities that set it apart from ordinary language. Recognizing the significance of this distinction, the present research endeavours to illuminate the literary terms and devices employed in Edgar Allan Poe's aforementioned story.

Poe, a master of the macabre and a pioneer of the short story genre, has left an indelible mark on the world of literature. His unique storytelling techniques, characterized by intricate plots and richly crafted atmospheres, have captivated readers for generations. The chosen story, with its mysterious and dark themes, provides a fertile ground for exploring the application of literary devices.

In the second half of the 20th century, stylistics was described as a separate sub-discipline (Freeman, 1971). Taylor (1970) affirms Charles Bally's belief that stylistics explores various elements of a language structured from the point of view of affective content. Widdowson (1975) defines stylistics as the study of literary discourse that has a linguistic orientation. Furthermore, he claims that stylistics is like a bridge that connects literature and linguistics: literary analysis is incomplete without stylistics. The current study examines the following levels of language to achieve its objectives:

Phonetic Level: This level pertains to the consideration of sounds, their characteristics, and their utility in a text.

Phonological Level: In this level, phonological devices such as include pronunciation, rhyme elements, alliteration, consonance, and assonance.

Graphological Level: By studying the writing system of a language, the graphological level explores the already established rules of spelling, sentence structure, punctuation, and capitalization.

Grammatical Level: It discusses both the syntactic and morphological levels. It analyzes the internal structure of sentences in any given language and how they function in sequences.

The Lexical Level: At this level, a text is examined for individual words in a pattern that is inclined to systematize various linguistic contexts.

Literature Review

Stylistic Analysis of Poe's Works

Poe's works have always been popular among the masses. His style has been investigated by multiple studies. By explaining the term "deixis" as a tool of structuring narrative, Bronzwaer (1975) affirms the role of deixis in Poe's narrative construction. In general, deixis refers to the use of general words denoting a specific person, place, or time. By framing inductive of reasoning, Bronzwaer (1975) quotes Poe's narrative is a characteristic of language but his personal use of language.

Martin (1989) contends that detective genre came into being from Poe's *The Murders in the Rue Morgue* while the imaginative aspects are quite astonishing because Poe has established a bridge between imagination and analytical reasoning'

Frank (1995) diverges readers' attention towards the question of the universe's creation. He suggests that the presence of orangutan in the short story is a hint towards human evolution and clearly anticipates the evolution of organic life. In addition to these works, Wallace (1977) presents a parallel discussion of Poe's *The Murders in the Rue Morgue* and Beethoven's *Pathétique*.

Suparlan et al. (2019) turns their research work to the elements of figures of speech in "The Bell" which is composed by Edgar Allen Poe. According to the researchers following are the major stylistic features of "The Bell": metaphor, personification, irony, alliteration, onomatopoeia, and assonance. They conclude that these features are significant for the creation of beauty and these features easily convey the message or theme of the poem.

In addition to the above-mentioned studies, Irwin (1992) explores Poe's mind. Further, Church (2006) applies the theory of feminism to story *The Murders in the Rue Morgue* and concludes Poe as a misogynist. Poe claims that women are absurd as quote by Church (2006). Despite being known as an unconventional writer, Poe in the story *The Murders in the Rue Morgue* exhibits very orthodox and conventional views regarding women. Church (2006) expounds that Poe has put forth a mediocre sort perception of women.

Cabigas (2010) defines stylistics as one of the ways that make students and other folks to read and comprehend literary texts from different perspectives. The aim, according to Cabigas, of stylistics is to put forward additional information that further enhances depth and clarity. Cabigas (2010) has explored the transitivity of verbs, rhyme, syllabifications, and graphological features to find meaning and reveal the poem's structure and the secrecy embedded in it. Cabigas (2010) uses the qualitative and quantitative type of research methodology to look at the scattered repetition for additional meaning. Cabigas' (2010)

research holds twofold significance: firstly, it explores stylistics features and secondly, it puts forth the writing style of Edgar Allen Poe. His study help to frame the current study.

Hoe (2010) presents the primary purpose of his paper; according to him the aim of his research is to put forth the analytical approach of stylistics in major literary texts and works. He explains that stylistics is the study of the distinction of literary discourse from a linguistic orientation. His paper dives deep into the fact of how language interacts in a text.

Later in the discussion, he claims that there is a natural possibility that Poe has borrowed the concept of *The Murders in the Rue Morgue*. Amir (2018) provides stylistics as an important methodology for understanding intricate texts of literary language and unearthing meaning of a text. His paper dives deep into the stylistic features of Poe's "The Tell-Tale Heart". He also explores recurring motifs in the narration. Imran et al (2021) provide a deeper understanding of Edgar Allen Poe's profound poem: "A Dream within a Dream". His paper divides the said poem in three parts: pragmatical, phonological, and morphological. They explore the artistic writing of Edgar Allen Poe by highlighting literary devices such as alliteration, assonance, consonance, and rhyme scheme.

From the above discussion, it is clear that no work has been done so far on the stylistic analysis of Poe's *The Murders in the Rue Morgue*. The current study fills in this gap in the literature.

Methodology

This research employs a close textual analysis to explore the stylistic elements employed by Edgar Allan Poe in his renowned short story, "The Murders in the Rue Morgue."

Data Collection: Primary data is the original text of the story, "The Murders in the Rue Morgue." The researcher carefully analyzes the author's choice of words, sentence structures, figurative language, and narrative techniques to unravel the deeper layers of meaning and interpretive possibilities within the story.

Analysis Method: This research follows a qualitative research model, aiming to uncover the richness of figurative language and literary devices employed by Poe through a detailed exploration of his work. Deep textual analysis techniques are used to analyse the extracted data.

Findings and Discussions

Stylistic Development of Edgar Allan Poe: Edgar Allan Poe, a renowned American writer and poet of the 19th century, is widely recognized for his distinctive and influential writing style.

Poe's early works showcased his mastery of Gothic elements, employing atmospheric descriptions, dark settings, and heightened emotions to evoke a sense of terror and unease in the reader. His use of vivid imagery and detailed sensory descriptions created a haunting and eerie atmosphere, capturing the reader's imagination. As Poe's writing evolved, he became known for his precise and calculated use of language.

Additionally, Poe's stylistic development can be seen in his use of symbolism and allegory. He employed symbols and motifs to convey deeper meanings and explore themes such as death, love, and the duality of human nature.

Significance of the Title

Documented by Edgar Allen Poe in 1841, "The Murders in the Rue Morgue" is a short story that revolves around a complicated case of murders. The term "murders" implies that an act of murder has been perpetrated and that the narrative will include an inquiry into the motives

behind the deaths. Furthermore, the term "morgue" in the title plays an important role since it implies that murder and brutality will be prominent topics in the narrative.

As a whole, "The Murders in the Rue Morgue" effectively communicates the primary themes of the narrative and atmosphere, as well as establishing a feeling of suspense and intrigue that lures the reader in.

What is a Short Story?

Edgar Allan Poe's "The Murders in the Rue Morgue" is a timeless representation of a short story, a genre of literature that concentrates on a particular narrative, character, or locale.

Poe takes a brief period to establish the core intrigue of the narrative and to present the principal characters in "The Murders in the Rue Morgue." The narrative then swiftly unfolds, with each new development building to create a complicated and thrilling tale. Another key feature of the short story format is its concentration on the linguistic economy.

Stylistic Analysis

This section is analyses style of the story at the phonological level, graphological level, grammatical level, and lexical level.

Lexical Level: The lexical analysis of Poe's short story in the tabular form has been given below:

| Noun | Pronoun | Abstract Noun | Proper Noun | Collective Noun |
|---|--|---|---|---------------------------------|
| Murders (p. 43) Street (p. 47) Men (p. 50) Foreigner (p. 50) | We (p. 54) I (p. 54) His (p. 58) Them (p. 63) | Soul (p. 30) Power (p. 45) Thoughts (p. 49) | August Dupin (p. 01) Paris (p. 01) Ourang-Outang (p. 57) Madame L'Espanaye (p. 32) | Police (p. 41) Group (p. 41) |

Table 1: Analysis at the Lexical Level (Nouns and Pronouns)

| Verb | Adjective | Gerund | Adverb |
|---|---|-------------------|---|
| Think (p. 41) Fell (p. 43) Died (p. 61) Caused (p. 49) Tell (p. 49) | Cold (p. 57) Terrible (p. 57) Mad (p. 57) Human (p. 56) Round (p. 57) | Reasoning (p. 39) | Coldly (four times repeated) (p. 42) Dearly (p. 44) Possibly (3 times repeated) (p. 49) |
| | | | |

Table 2: Analysis at the Lexical Level (Verbs, Adjectives, and Adverbs)

From the above tables it is quite evident that most of the lexical items used in the short story goes with the flow of the short story.

Stylistic analysis at the Phonological Level: In this section, a thorough examination is conducted on the phonological aspects of the story.

Alliteration:

- "perhaps a strong man from a circus, perhaps a sailor" (repetition of the "p" and "s" sounds) (Poe, 58)

- "Now, as the owner came to our door"(p. 60). (repetition of the "o" sound)

Alliteration is one of the literary devices in which two or more words in a phrase or a sentence have identical starting sounds or letters. In "The Murders in the Rue Morgue" by Edgar Allan Poe, many references can be made to alliteration which are given above. Generally, alliteration in prose and poetry is used to enrich two aspects of language: emphasis and musicality. In other words, alliteration is used to enhance musicality and put emphasis on certain words/ideas. In this short story, alliteration has been used to create the tense and gruesome environment, which becomes apposite for a story that revolves around a grisly murder. Alliteration, as discussed earlier, creates musicality so it is also employed to create a sense of unity and coherence. It imparts that various part of the story are weaved into a common thread. Overall, alliteration is an effective way to enhance the impact and meaning of the words in the story.

Repetition: "The Murders in the Rue Morgue" is an example of repetition of the story's title. Poe repeats the title several times throughout the text, emphasizing the importance and centrality of the murders to the story. "My friend Dupin" is an example of a repetition of the protagonist's name.

Another example is: "Oh, my God! My God!". (p. 63)

The repetition in these lines is the repetition of the phrase "my God." The narrator repeats this phrase twice at the end of the passage.

"The second voice" is an example of repetition of a specific clue or piece of evidence. Poe repeats the idea of the second voice several times throughout the story, emphasizing its importance as a clue and its potential role in solving the mystery of the murders.

Overall, repetition is a powerful rhetorical device that Poe uses to create emphasis, build suspense, and convey meaning in "The Murders in the Rue Morgue."

Assonance: Assonance refers to the repetition of vowel sounds in a piece of writing. However, in the below paragraph it imparts other significance too.

At first I saw nothing strange in this. Dupin had agreed with me, with my own thoughts. This, of course, seemed to me quite natural. For a few seconds I continued walking, and thinking; but suddenly I realized that Dupin had agreed with something which was only a thought. I had not spoken a single word. I stopped walking and turned to my friend. "Dupin," I said, "Dupin, this is beyond my understanding. How could you know that I was thinking of..." Here I stopped, in order to test him, to learn if he really did know my unspoken thoughts. (Poe, 1841)

The above examples show that repeated vowel sounds catch the attention of readers. For example, the words "Dupin" and "thought", being prominent in this passage, create the sense of keenness. The readers wonder how Dupin could have known what the narrator was thinking.

Furthermore, the use of assonance also establishes some sort of intimacy between the narrator and Dupin. Since, both characters are thinking about the same thing, thus an environment of closeness develops. The assonance also creates a sense of intimacy between the narrator and Dupin. The repeated vowel sounds create a sense of closeness between the two characters, as they are both thinking about the same thing. This intimacy helps to create a sense of suspense, as the reader is drawn into the narrator's thoughts and experiences. These elements help to make the passage more engaging and interesting to read.

Simile: Simile is a form of figurative device which is used for the comparison of two non-related things that have nothing in common. The below examples are the manifestation of simile taken from Poe's short story: *The Murders in the Rue Morgue*. Poe writes that "his mind was like a bright light in my soul" (p. 38). In the same narration, he mentions another simile: "as afraid as the old woman" (p. 63). Here Poe describes the animal that was as scared as the old woman was.

The implementation of the simile shows glimpses of the crux of the story. The story is built upon the murder of two women committed by an Orangutan. Since simile works in a non-related comparison the same can be taken for the story when it was believed that the murder is not related to a human criminal.

Descriptive Language: Edgar Allan Poe's use of descriptive language in "*Murders in the Rue Morgue*" is masterful. One of the most striking features of Poe's descriptive language is his use of imagery. Imagery is the use of figurative language to create a picture in the reader's mind. For example, in the following sentence, Poe uses imagery to create a picture of the crime scene:

There was no one there — or so it seemed. Above the fireplace they found the dead body of the daughter; it had been put up into the opening where the smoke escapes to the sky. The body was still warm. There was blood on the face, and on the neck, there were dark, deep marks which seemed to have been made by strong fingers. These marks surely show how the daughter was killed. (Poe, 1841)

Parallelism: According to McDermott (2015), parallelism is a prominent stylistic feature that can be found in various literary works, including poetry, prose, and speeches. Parallelism in stylistics refers to the use of similar grammatical structures, sentence patterns, or rhetorical devices to create balance and repetition in a text.

Phrases like the following show Poe's use of parallelism to maintain the interest of the readers: "they rushed... they seemed... they found... they found... they forced... and they saw" (p. 43).

The description of horrific scene has the brilliant manifestation of parallelism. "They and second form of verb" have been maintained throughout the script to intrigue readers' interest in this gruesome act.

Tone: The tone of this short story is curious and suspenseful. Throughout the story, the narrator frequently expresses their eagerness to unravel the methods and is amazed by Dupin's deductive abilities. Phrases like "Tell me, for Heaven's sake, the method," "You astonish me," and "How was it possible?" exemplify the narrator's fascination with Dupin's unconventional investigative techniques.

By echoing the narrator's profound interest, the reader's engagement is sustained. Since the narrator finds the details presented by Dupin intriguing, it implies that the readers should find them equally captivating. This curious atmosphere preserves the allure of the central mystery as it unfolds over numerous pages. Given that the story lacks strong emotional elements, Poe employs an academic writing style to draw the reader in. He emphasizes an intellectual interest and a sense of suspense, compelling the reader to delve deeper into the intricacies of the plot.

Stylistic Analysis at Graphological Level: Graphological level of stylistic analysis searches for punctuation marks. The short story, *Murders in the Rue Morgue*, is compiled in six parts. The short story is in prose passages written in a straightforward, narrative style, with simple

sentence structures and a clear, chronological progression of events. The language is concise and precise. The passage is mainly composed of declarative sentences.

Punctuation in the narration of the story: Poe's use of punctuation in "The Murders in the Rue Morgue" contributes to the story's overall effect and makes it a classic of the detective fiction genre. For instance, he makes use of long, complex sentences along with a multitude of clauses differentiated by semicolons and colons. "He had enough to buy the most necessary things of life — and a few books; he did not trouble himself about the rest" (Poe, 1841). In these lines, Poe has made use of (—) to provide additional information about August Dupin.

The use of complex and long sentences has a purpose to create sense of confusion and chaos. Since the themes conform to a shabby environment, Poe introduces and reinforces the shabby ambience through punctuation. The complex sentences create confusion and ambiguity with goes along with themes and detective fiction. Thus, with the use of punctuation, Poe achieves two things: creates sense of ambiguity and reinforces the theme of detective fiction. Overall, Poe's use of punctuation in "The Murders in the Rue Morgue" contributes to the story's overall effect and makes it a classic of the detective fiction genre.

Comma: The author overreates commas in the transcript to isolate short clauses in compound sentences or complex sentences.

Without moving the bed, I tried to open this window also, and again I could not do so. (p. 52)

Pauline Dubourg, a washwoman, says she has known both of the dead women for more than three years, and has washed their clothes during that period. (p. 44)

En-Dash: The author has done so to introduce important information that is critical and significant for the finding of murderer. Some examples are given below:

strange — the voice of someone (p. 44)

problem — a mystery (p. 46)

Semi colon: Upon the scrutiny of the short story, it reveals that Poe has made significant and abundant use of semi colon. Following are the various examples of semi colons: I was surprised, too, at how much and how widely he had read; more important, the force of his busy mind was like a bright light in my soul. (p. 41)

The paper is spread out on the table; the human neck is round. (p. 57)

By using semicolons instead of conjunctions, Poe can maintain a sense of continuity and flow within the sentence while still separating distinct ideas. This contributes to the rhythmic quality of the prose and adds to the overall pacing and cadence of the story.

Inverted Commas: Inverted commas have also been used for starting and ending a discourse. The following examples provide a better understanding of the above statements:

Then I saw you stand straighter, as tall as you could make yourself. I was sure you were thinking of Chantilly's size, and especially his height. "He is small; he is short". And so I spoke, saying that he is indeed a very little fellow, this Chantilly, and he would be more successful if he acted in lighter, less serious plays. (p. 41)

"Yes; yes, that's true, I remember now". A fruit-seller, carrying a large basket of apples on his head, almost threw me down. But I don't understand why the fruit-seller should make me think of Chantilly — or, if he did, how you can know that. (p. 40)

Stylistic Analysis at Grammatical Level: The grammatical analysis in stylistics can be divided into two distinct components: syntax and morphology. Similarly, in Poe's "Murders in

the Rue Morgue: Syntax focuses on how words are combined to form complete and meaningful sentences. Similarly, the unconventional word order is observed in sentences such as "The door and the windows were all firmly closed, locked on the inside; there was no way for anyone to go in or out" (p. 51).

In the story, Poe lends a hand from different syntactical structures to establish an environment of mystery and secrecy. In this regard, Poe uses long, complex sentences to heighten the tension. He implements short, simple sentences to generate shock and surprise. Furthermore, one of the most brilliant tactics of Poe in this short story is the use of subordinate clauses. As it is obvious that subordinate clauses do not stand on their own therefore they are attached to main clauses. Poe uses subordinate clauses to create suspense, secrecy, thrill, and morbidity in the narration as it delays the resolution or meaning of a sentence. For example, in the following sentence, the subordinate clause "which was found head down above the fireplace (Poe, 1841)" is delayed until the end of the sentence, creating a sense of suspense. The same can be seen in this sentence too: "The door and the windows were all firmly closed, locked on the inside; there was no way for anyone to go in or out." (Poe, 1841)

Apart from the above examples, Poe uses subordinate clauses to put forth a sense of shock or surprise. For instance: "Above the fireplace, they found the dead body of the daughter; it had been put up into the opening where the smoke escapes to the sky."

At the level of grammatical analysis, stylistics also deals with the order of words in a sentence. Usually, words in a sentence are arranged as subject-verb-object. In simple terms, it is SVO arrangement that makes a meaningful sentence. The author, in this short story, defies this rule and deviates from normal structure. Some of the examples are:

A mystery it is, yes. (Poe, 1841)

In Paris it was, in the summer of 1840. (Poe, 1841)

One night we were walking down one of Paris's long and dirty streets. (Poe, 1841)

Toolan (2013) describes certain rules for the structure of a perfect sentence. According to him, following rules must be kept in mind to establish a healthy sentence.

1. A sentence must not be started from "and"
2. "But" should always be avoided in the start of any sentence.
3. Splitting infinitive is prohibited.

Keeping these rules in mind, Poe violates the first two rules while respecting the last one. Following are some examples, extracted from the short story, that show where he has deviated from the above-mentioned rules:

And so I spoke, saying that he is indeed a very little fellow, this Chantilly, and he would be more successful if he acted in lighter, less serious plays. (Poe, 1841)

But there must be an answer. Let us go to the house and see what we can see. (Poe, 1841)

And I would have the pleasure of having someone with me, for I was not happy alone. (Poe, 1841)

At grammatical level, stylistics also deals with the formation of words and their features. In "Murder in the Morgue", Poe implements different morphological features to build up a sense of suspense and mystery. For instance, he uses adjectives as "wild" and adverbs such as "coldly" to create meaning of how brutal and mutilating the murders were. This adds to the theme of mystery, thrill, suspense, and the creation of morbid environment. Poe's use of

syntax and morphology in "Murders in the Rue Morgue" is masterful. He uses these linguistic tools to create a sense of suspense and mystery that keeps the reader engaged throughout the story.

Stylistic Analysis at the Level of Phonetics: The deep phonetic level scrutiny of the following two paragraphs taken from Poe's "Murders in the Rue Morgue" shows the following phonetic features:

Emphasized syllables: For instance, "horrible force," "unusual strength," and "head cut off" all have strong stressed syllables, intensifying the gravity of the described events.

Plosive consonants: The paragraph includes plosive consonant sounds, such as the "p" in "escape," the "b" in "body," and the "t" in "terrible" and "cut."

Sibilance: Sibilance refers to the repetition of "s" and "sh" sounds. In this passage, examples include "strength," "necessary," and "it down."

Intensity of sounds: Words such as "killed," "powerful," "strength," and "pull" contain harsh and explosive sounds, emphasizing the brutality and physicality of the actions described.

Conclusion

In conclusion, this research has delved into the stylistic elements employed by Edgar Allan Poe and their profound impact on the creation of themes and the establishment of a morbid environment in his works.

One of Poe's remarkable skills lies in his masterful use of vivid and evocative imagery, which engages the reader's senses and immerses them in the haunting worlds he constructs. Whether it's the description of decaying mansions, dark forests, or the human psyche.

In addition to imagery and symbolism, Poe's careful choice of diction and syntax enhances the tone and atmosphere, heightening the sense of horror, mystery, and psychological depth.

The use of alliteration, assonance, consonance, and onomatopoeia adds an additional layer of sensory engagement, intensifying the impact of his themes and contributing to the creation of a morbid atmosphere. Themes such as death, madness, and the human psyche are amplified through the skillful deployment of these elements, resulting in a unique reading experience that continues to captivate audiences across generations.

In conclusion, this research has shed light on the integral role that stylistic elements play in shaping themes and creating a morbid environment in Edgar Allan Poe's works. The careful selection and manipulation of imagery, symbolism, diction, syntax, and phonetics contribute to the enduring power and fascination of his stories, making him a master of the macabre and a pioneer in the realm of Gothic literature. Poe's profound understanding of the interplay between language and the human psyche allows readers to delve into the depths of their own fears and confront the inherent darkness within, leaving an indelible mark on the literary landscape.

Future Recommendations:

Building upon the insights gained from this research, there are several avenues for future exploration in the field of Poe's stylistic analysis.

Comparative Analysis: A future study could compare his stylistic techniques with those of other Gothic writers or explore the influence of Poe's style on subsequent authors in the genre.

Cultural Context: Investigating the social, political, and intellectual climate of Poe's time and how it influenced his writing style would enrich our understanding of his works.

Digital Stylistics: This approach would provide quantitative data on recurring stylistic patterns, enabling a deeper exploration of his unique writing style.

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