

AN ANALYSIS OF STYLE IN SELECTED WORKS OF EDGAR A. POE

A THESIS

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MARY ADELE CRESSON, B. A.

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INTRODUCTION

Popular today mainly for his tales of horror and ratiocination, Edgar Allan Poe has never been successfully copied in his style. In an attempt to distinguish those inimitable elements of style characteristic of Poe's prose fiction, I examined eight of his better-known tales. The tales were chosen to represent both early and later works and were paired for this study on a basis of similar subject matter.

The first two stories I examined deal with the subject of reincarnation: "Morella," first published in 1835, deals with the reincarnation of a woman into the body of her child; "Ligeia" (1838) is concerned with the apparent reincarnation of the narrator's first wife into the body of his second wife. Both tales of ratiocination show how analysis of evidence leads to truth: "The Murders in the Rue Morgue" (1841), the first tale of ratiocination, introduces the character C. Auguste Dupin and the device of the brilliant amateur detective; "The Purloined Letter" (1845) is the third of the Dupin tales, precursors of the modern-day detective story.

Two of the tales are concerned with the effects of the conscience on an individual: "William Wilson" (1838) describes the effects of an alter-Wilson on the life of the narrator-Wilson which lead to the murder of the alter; in "The Tell-Tale Heart" (1843), the narrator explains to his audience how he came to kill the old man with whom he lived and how he was forced to confess his deed. The two final tales examined deal with revenge and the walling-up of a victim: "The Black Cat" (1843) details how the narrator's cruelty to, and fear of, his pet cats led to murder; "The Cask of Amontillado" (1846) relates how the narrator achieved revenge for his enemy's insults.

The method used in this study is based partly upon that used by Z. E. Chandler¹ and partly upon that used by D. B. Stauffer.² For each tale, I made a count of the number of words (rounded off to an approximation to the nearest one hundred), including repetitions, and the number

¹Zilpha E. Chandler, "An Analysis of the Stylistic Technique of Addison, Johnson, Hazlitt, and Pater," Humanistic Studies, vol. 4, no. 3 (Iowa City, Iowa: University of Iowa, 1928).

²Donald B. Stauffer, "Prose Style in the Fiction of Edgar A. Poe" (Ph. D. dissertation, Indiana University, 1963; Ann Arbor, Michigan: University Microfilms, #64-515, 1977).

of sentences used.³ The first 750 and the last 750 words were checked in the Oxford English Dictionary⁴ for part of speech and derivation. I labeled each noun as being either concrete or abstract, and each verb as active or passive voice, denoting action or thought. After listing the derivation of words as either classical or Saxon in origin, I included the use of foreign words and phrases and of keyword groupings for effect as indications of the extent or range of the working vocabulary. I did this to determine what if any elements of vocabulary or phrasing Poe used frequently and what effect these frequencies produced in his style.

I analyzed sentence structure on the basis of the types (simple, compound, complex, compound-complex, and active or passive verbs) and their distribution. The use of sensory imagery was considered for each tale. The sight and sound imagery is dominant, and so the chapter on imagery centers on the colors used, their frequency, the implication of color, and the use of sound staging to build suspense. I examined these elements of Poe's

³In the case of "Ligeia," the word count and study did not include the passage of poetry within the tale.

⁴The Compact Edition of the Oxford English Dictionary, 2 vols. (New York: Oxford University Press, 1971).

structural style to determine if subject matter dictated any change in sentence structure or vocabulary.

CHAPTER I

NARRATIVE STRUCTURE AS A STYLISTIC DEVICE I

Poe's style is deliberate in that he chose those elements of language best suited to evoke his desired effect. Depending upon the nature of the effect Poe sought to produce, the form of the narrative might range from that of the plain journalism of the ratiocinative tales to the eerie, entranced progression of some of the horror tales. In a number of stories, Poe used the double, or pairs of characters, to create or emphasize effects. Poe chose his structural devices to contribute not only to the plot but also to his style.

"Morella"

In "Morella," the study of mysticism, leading to the idea of identity, carries the theme of the story. The conflict within the narrator is shown in his attitudes towards his wife and all that is affected by her. Contrasting with the fires of life and love are the physical descriptions he gives of the first Morella: cold hands, unearthly tones of voice, wan fingers, low tone of voice,

melancholy eyes. Those things that might first attract begin to repel--the melodious voice becomes tainted, joy turns to horror, pity becomes a desire for Morella's death. Morella starts the narrator on his studies; she knows the reasons for his growing aversion but refuses to share that knowledge with him. Her own death is necessary so that her daughter may live; the daughter does not draw breath until Morella has breathed her last. The knowledge and unearthliness of Morella reappear in the person of her daughter; both mental and physical characteristics of the daughter--her apparent lessons of experience, her wisdom, her seemingly mature passions as well as her high forehead, silken hair, wan fingers, musical voice--recall those of her mother. At the ceremony of baptism, intended to give spiritual birth and protection to the daughter, the giving of Morella's name to the daughter brings her death instead, as Morella declares "'I am here!'"¹ and the body of the first Morella is found to be missing from the charnel house.

Poe sets up a paired situation by having both Morellas share characteristics which, to the narrator at

¹Edgar Allan Poe, The Complete Tales and Poems (New York: The Modern Library, 1938; reprint ed., New York: Random House, Inc., Vintage Books Edition, 1975), p. 670.

least, seem unearthly and even faintly repellent. The necessity for the first Morella's death before the second can live, the uncanny physical resemblance of the daughter to her mother, and the uncanny knowledge of the child underline the similarities between the two Morellas and prepare the reader for the ending of the tale.

The reader is not surprised to learn that the first Morella's body cannot be found after the second Morella receives her name. The narrator's vacillation throughout the story lends an air of the eerie to the tale. Nine times he makes some statement about his wife only to follow it immediately with but. He says that his soul is "burned with fires . . . but the fires were not of Eros."² He loved the daughter, but his affection was darkened by her resemblance to her mother in many ways. He could bear it that she had her mother's smile but not that it was identical to her mother's; he could bear that she had her mother's eyes but not that they seemed to read his soul as had her mother's.

"Ligeia"

The idea of identity is central to the story of "Ligeia" as well as to that of "Morella." Here, Poe used

²Ibid., p. 667.

two wives instead of a mother and a daughter, but the effect of the narrative is again to let the reader himself choose whether he will believe all that is told. The detailed description given of Ligeia is in the form of genitive phrases. Poe used of phrases frequently, both to indicate possession and, in the case of "Ligeia," to give an almost incantatory quality to the passage. He lists in quick succession the "music of her low sweet voice. . . . beauty of face . . . the radiance of an opium-dream";³ the "triumph of all things heavenly--the magnificent turn of the short upper lip--soft, voluptuous slumber of the under . . . most exultingly radiant of all smiles . . . the formation of the chin . . . the gentleness of breadth, the softness and the majesty . . . of the Greek."⁴ To add to the mysticism, Poe does not state what the narrator saw in the eyes of Ligeia, but only that what he saw in her expression became an obsession with him. The remoteness of Ligeia is emphasized by Poe's use of the word the in the descriptions in place of the more expected her; the narrator speaks of the forehead, the skin, the temples, the nose, and the mouth of Ligeia. The remoteness and not-quite-human quality underline the mysticism and mystery of Ligeia's past, which

³Ibid., pp. 654-55.

⁴Ibid., p. 655.

not even the narrator knew. His panegyric is interrupted by exclamations and rhetorical questions as well as by parenthetical expressions.

The description of the bridal chamber to which the narrator takes Rowena is also carefully recounted with the same attention to detail and genitive phrases ("ottomans . . . of Eastern figure . . . the bridal couch--of an Indian model . . . sarcophagus of black granite") as are used in the description of Ligeia. Even when talking about Rowena the narrator is unable to keep from speaking of and praising Ligeia. The continual references to his first wife, in addition to his mention of opium and his confession of giving way to the feelings and dreams fed by that opium, prepare the reader for the apparent return of Ligeia in the body of the hated wife Rowena, the physical and mental opposite of Ligeia.

Poe builds tension and adds to the unstable character of the narrator by contrasting the almost uncontrolled enthusiasm of the descriptions of Ligeia with the bare mention of Rowena and the careful attention to the physical details of the fatal chamber of the climax, and the alternation of the frenzy of trying to help the reviving wife with the dull apathy with which the narrator regards the corpse between the times of resuscitation. All of his

enthusiasm is for the dead Ligeia; Rowena receives a barely-warm hatred; the chamber in which the main action takes place is described as carefully as though the narrator is trying to establish his credentials as a reliable witness. The combination of these attitudes and the ways in which he gives the various descriptions set the stage and prepare the reader for the climax, regardless of how he may choose to view it.

Both tales deal with reincarnation, a complex idea in itself; the use of double characters adds further complexity, yet the basic structure of each tale remains simple. Poe experimented with the use of the double within these and other tales. In "Morella" the doubles are a mother and daughter identical in mental and physical characteristics. In "Ligeia" the doubles are two wives, exact opposites both physically and mentally. Despite the variations in the doubles, the effect of both stories is the same.

"The Murders in the Rue Morgue"

In his tales of ratiocination, Poe used a calm and lucid style, almost like that of a reporter dictating a story. The narrator gives such details as he knows as he learns them in a straightforward manner. "The Murders

in the Rue Morgue," the first tale of this type, opens with over a thousand words on the nature of analysis. This essay serves as both a background and an explanation of the attitude and talents of Dupin. After the discourse on analysis, the narrator informs his audience how he came to know and room with Dupin so as to be on hand for the chronicling of the mysteries the detective solves and then gives an example of Dupin's expertise in analysis. The use of the newspaper articles finishes setting the stage. The brief, sometimes incomplete sentences of the articles are in keeping with their source and form a contrast to the less formal confidences of the narrator.

The character of Dupin undergoes a change when he exercises his ability in analysis. The narrator describes him as having a frigid, abstract manner; vacant expression; and high-pitched voice with clear enunciation. Poe even has the narrator consider the idea of a "double Dupin--the creative and the resolvent."⁵ Although most clues are set forth in the newspaper articles, Dupin does not reveal one he had found until just before the sailor answers his advertisement in the paper; this concealment of clues is sometimes continued as a device in modern detective stories.

⁵Ibid., p. 144.

The number of the year, the names of some of the streets, and the names of the Prefect are all uncompleted to give the reader the impression of censored material still protecting those people involved.

"The Purloined Letter"

In "The Purloined Letter" Poe used a great deal of dialogue. Where newspaper articles in "The Murders in the Rue Morgue" supplied background information, the discussions between Dupin and the Prefect provide the information on which Dupin bases his deductions. Because of the dialogue form, Poe could use incomplete sentences and phrases or single words to carry meaning; the story contains a number of these ("oh, yes," "true," "entirely," "beyond a doubt"). Exclamations, questions, and interjections on the part of the Prefect and the narrator serve both to elicit information and to contrast their emotional attitudes to Dupin's intellectual approach to the problem. Again, Poe included a section on analysis, but this time it consists of an example of reasoning which Dupin suggests is analogous with that of the Prefect. The story has less action than "The Murders in the Rue Morgue"; that is, less action takes place in the story, as most of what happens is reported

after the fact. Dupin "replies" and "continues" when telling his friend what he did and how he solved the puzzle.

Both ratiocinative tales deal with finding solutions by logical deduction and their forms are similar--calm, logical, unfolding information as it is learned. Poe used newspaper articles in "The Murders in the Rue Morgue" to give background material and varied this device with the use of dialogue in "The Purloined Letter"; both methods permit the use of incomplete sentence elements, which lends both authenticity and informality to the tales.

In each of these four tales, Poe gives sufficient details and background information for the reader to follow the story but not enough for the reader to feel he really knows the characters. The people in the first two stories are flat characters, especially the women, who serve only to affect the narrators. The main action in each tale is reported only after the fact, and from the narrator's viewpoint only; the reader has no way of knowing, in the first two tales, if the reported action actually took place or was the result of the narrator's instability. The plot dictated the choice of devices which Poe used to achieve his effects, so that the plot and devices cannot be separated.

CHAPTER II

NARRATIVE STRUCTURE AS A STYLISTIC DEVICE II

As in the preceding chapter, Poe's use of the double characters and his story structure will be discussed for each tale.

"The Cask of Amontillado"

Approximately one-half of "The Cask of Amontillado" is presented in dialogue. Poe makes use of it to include sentence fragments that carry meaning because they answer to complete sentences spoken by the other character. The reader is informed in the first paragraph that Montresor is determined to obtain revenge for the injuries and insults done him by Fortunato, but it is not until almost the end of the story that the form which his revenge will take is shown. Poe makes use of certain of the interchanges to slip in a few puns and ironic statements. Fortunato's name is in itself ironic, as he is the victim of the story. When Montresor is letting Fortunato convince him they should go to the home of the former to taste the cask of Amontillado, Montresor seems concerned about his friend's cold, but the

friend assures him that "'the cough is a mere nothing; it will not kill me.'" ¹ When Fortunato demands a sign from his friend that he is indeed a member of the masons, Montresor pulls a trowel from beneath his cloak; it is this trowel with which the mortar will be laid for Fortunato's entombment.

Although the insult from Fortunato is never described, Montresor gives a great deal of background information on his intended victim and on some of the precautions and preparations made for revenge. He takes advantage both of the carnival season's confusion and of Fortunato's pride as a connoisseur of wine to lure his enemy into the wine cellar where Montresor will entomb him alive. The events and dialogue are reported calmly, as if they happened only a short time before and as if they had little or no importance to the narrator. Montresor's tension is shown only in his awareness of small sounds and of the irony of some of Fortunato's speech. It is not until the next to the last sentence that the reader discovers that the action reported took place fifty years in the past; this lapse of time may or may not

¹Edgar Allan Poe, The Complete Tales and Poems (New York: The Modern Library, 1938; reprint ed., New York: Random House, Inc., Vintage Books Edition, 1975), p. 276.

serve as reason for Montresor's detachment in relating the events.

"The Black Cat"

In contrast to Montresor, who never mentions any instability or mental uncertainty, the narrator of "The Black Cat" seems unsure whether anyone will believe him or could prove any logical or rational explanation for his experiences. He calls his tale "wild" and "homely," and says that he is not mad but that the tale he tells might seem to prove otherwise to some people. The entire first paragraph reveals not only that his death is certain, but also that he is in awe of the events which have filled him with terror and horror. His original disposition is referred to as kind and loving toward animals. It was during this earlier period of his life when he married and obtained his first black cat, Pluto. After he became an alcoholic, his character changed, and he began to abuse both his wife and their pets. For some time, his affection for Pluto keeps him from mistreating the cat. But when he comes completely under the influence of alcohol, his affection turns to cruelty, and he cuts out one of Pluto's eyes. With the same perverse cruelty that moved him to abuse those he once loved, the narrator hangs Pluto. That night, fire

breaks out in the house, and all but one wall is consumed. On this wall, that of the bedroom where the narrator slept, is the figure of a huge cat with a rope around its neck.

Some months later, lonely for the company of the cat, the narrator seeks another cat, and finds one that seems to be Pluto's double; it is black all over with the exception of an irregular white blotch upon its breast. In the light of the following day, the man discovers that the new cat has the same mutilation as he inflicted upon Pluto. While the new cat lavishes the same affection on the man as Pluto had lavished, the man's attitude toward the new cat changes from liking to loathing and terror; he confesses that the only thing that kept him from killing the cat was his "absolute dread of the beast."² The change in shape of the white splotch into the representation of a gallows precedes the murder of the wife and the near-madness of the narrator. Because his wife prevents him from killing the cat in a fit of fury, the man turns on her and kills her in a "rage more than demoniacal."³ After the murder, the narrator calmly considers the methods by which he might dispose of the corpse. He takes the necessary steps to hide the body

²Ibid., p. 226.

³Ibid., p. 228.

and to cover for his wife's disappearance. He displays no nervousness when the police enter and search his house several times. His tension shows only in his uncontrollable urge to talk and to thus prove to the police that all is well. This garrulity betrays him, as the tapping of his cane to illustrate his point arouses the cat which was accidentally entombed with the wife's corpse. The eeriness of the cat's outcry momentarily petrifies all persons who hear it, as the double of Pluto brings death to the killer of Pluto.

Both of these tales deal with entombment of an enemy. In "The Cask of Amontillado" it is the living man that is walled up in revenge for an unnamed insult; in "The Black Cat" the wife's corpse and the living cat are entombed to hide the murder. One entombment of the living is intentional, the other accidental. "The Cask of Amontillado" gives the most details: both characters are named, a time of year is indicated, and the interval of time between the action and the telling is made clear. The setting of "The Cask of Amontillado" is Italy, where the idea of a vendetta fits, where revenge for an insult would be acceptable behavior; the narrator of "The Black Cat," on the other hand, acting in response to an apparently supernatural threat, gives no details about the time or place in which his

story occurs, since they are not important to the tale.

"William Wilson"

In "William Wilson" the protagonist himself seems to be twins. The alter-Wilson copies Wilson's every mannerism, even to the tone of his voice, although he never speaks above a whisper. The two Wilsons meet early in life, at school, and because of their names are supposed by the senior students to be brothers and are treated as such. As Wilson begins to feel aversion to the other who bears his name, he realizes that their physical characteristics become more similar. Although no one but the two Wilsons seems to notice it, the very similarities increase the aversion Wilson feels toward the other.

The first quarter of the story deals with background of Wilson's family as it bears on his wild behavior and on his memories of the school at which he met the alter-Wilson. The second quarter concerns the alter-Wilson, their relationship, and Wilson's horror at finding their resemblance to be even more plain when he watches the alter-Wilson asleep one night. The interference of the alter-Wilson in Wilson's affairs might seem at first to be simply the continuation of what Wilson views as intentional and effective

harassment by one who sought to patronize him. It is not until the end of the story, when Wilson has slain his double, that he realizes that the alter-Wilson was in fact his moral, conscience-bearing self.

The actions of the alter-Wilson first annoy and then seriously disturb Wilson as they interfere with his unsavory activities, and are reported by him with more than a hint of petulancy. The examples given of past episodes in which the alter-Wilson prevented Wilson from obtaining his desires serve to demonstrate the uncanny knowledge of the alter-Wilson and to provide reason for Wilson's wrath when his latest scheme is interrupted by the arrival of his hated double in similar costume. The carefully-controlled recitation of the past events gives way to the description of the rage and relief Wilson feels when he forces upon his double that fatal duel. Distracted for a moment after fatally wounding his opponent, Wilson is horrified to see what he first believes is the reflected image of himself as the loser of that duel and then realizes is his double. When he thinks he has finally freed himself of the dread and annoyance of the alter-Wilson's interference, he learns from the other, in his own voice, that he has destroyed himself in destroying that which had acted

as his conscience for all the years they had been associated.

Poe's use of the passive voice (the "page . . . need not be sullied," "I was left," "I shall be pardoned," "the ardor . . . rendered me," and "my whole spirit became possessed with . . . horror") places Wilson in the position of victim even before he embarks upon his career of victimizing others. As a result of his heredity and upbringing, Wilson, an excellent example of the amoral man, is dominated by the weaknesses of his character; the alter-Wilson, who is seen only as he acts in relation to Wilson, is considered by Wilson almost as an unearthly creature with supernormal knowledge and capabilities. But the death of his "conscience" seems not to free Wilson to continue to victimize others but to bring him to consider what he had done as wrong and to yearn for the forgiveness and understanding of mortal men.

"The Tell-Tale Heart"

This story is of a young man who murders an old man whom he believes has an Evil Eye. The narrator never explains in what relation he stood to the old man, nor why they shared the same house. He seems to have loved the old man, but for some reason or other became obsessed with

the old man's bad eye, which he came to believe was an Evil Eye that he must destroy in order to preserve his own life.

The nervousness which the narrator admits to in the first paragraph is amply demonstrated in the exclamations and number of words which are italicized for emphasis in his narration of the death of the old man and the subsequent discovery of the deed. While denying that he is insane, the narrator speaks in jerks and short, simple sentences varied with longer complex sentences containing the exclamations and dashes. When he speaks of the old man's eye, the narrator becomes almost incoherent in his attempt to make the reader understand the fear and revulsion he felt; the narrator speaks of the old man himself as of a well-liked old friend or relative. He describes the routine of watching at night to see if he will surprise the eye open, as if it were perfectly natural and understandable to creep into another person's bedroom night after night to watch for an Evil Eye.

But the false calm is shattered on the night when the old man wakes and opens his eyes. When the ray of light from the lantern falls upon the old man's eye, the author begins using shorter, simpler sentences. This sentence structure, combined with the exclamations and dashes, gives

a highly emotional, unstable effect to the narration. The short, simple sentences continue through the point where the police officers arrive and search. When the noise begins to bother the narrator, he paces, and Poe begins to use more compound sentences, strung together by dashes, with italicized words to emphasize the excitement felt by the narrator. His final speech is not spoken but shrieked, after a period of raving and swearing. The nervousness which he claims is not madness becomes more like madness as the story moves toward the finding of the body, and the narrator's insistence that it is only nervousness adds to the reader's feeling that he is reading about a madman.

Both of these tales deal with the effects of conscience. One tale uses an external conscience, in the form of the double; Wilson breaks down and repents when his conscience is destroyed. The other tale uses an internal conscience; the narrator breaks down when he hears the old man's heart beating long after the old man's death; however, he does not give any indication of penitence.

Again, Poe uses two treatments of very similar subjects. "The Cask of Amontillado" has the narrator taking his revenge by walling up his enemy alive while "The Black Cat" has the narrator a victim of a supernatural revenge for his cruelty and crime after he walled

up a corpse. The two tales dealing with the effects of conscience differ in the shape the conscience takes and the narrator's reaction to that shape. Wilson's conscience is outside himself and apparently seen by others; the conscience of the narrator in "The Tell-Tale Heart" is heard only by the narrator, and insufficient evidence is given for the reader to decide whether the narrator heard an actual heartbeat (his own, perhaps?) or heard only an imaginary one, the result of his guilt. All four tales are successful in achieving an effect of horror; the differences in the devices used are again dictated by the plot differences which require slightly different treatments.

CHAPTER III

SENTENCE STRUCTURE AND VOCABULARY

In all eight of the tales, I made an examination of the sentence types and their distribution and the use of vocabulary to determine if any changes were made in their use from one story to the next.

Sentence Structure

Almost half of the sentences in "Morella" are complex; they account for twice the number of simple sentences (see Tables 1 and 2 in appendix 1). All but one of the main verbs are in the active voice; the exception is in reference to the narrator's belief that his "convictions . . . were in no manner acted upon"¹ by the studies put before him by his wife. This passive voice verb, coming in the third paragraph, is so placed as to allow the reader to choose for himself whether the story that follows is to be taken as the literal truth or as the

¹Edgar Allan Poe, The Complete Tales and Poems (New York: The Modern Library, 1938; reprint ed., New York: Random House, Inc., Vintage Books Edition, 1975), p. 667.

result of the intensive study of certain texts dealing with the problem of identity. In five instances, Poe used parenthetical elements, not necessarily set off by parentheses, to insert interjections and separate sentences into main sentences to create a broken, emotional appearance in the narration. In these and other instances, Poe inserted dashes to set off additional information that explains or intensifies earlier statements or events. Repetition of key words often occurs after the use of dashes, whether merely to return the narrator and reader to the original phrase or thought or to play upon the sound or effect of a word or words. In describing his daughter, the narrator speaks of the thoughts which haunted him as he watched her:

. . . when I daily discovered in the
 conceptions of the child the adult powers
 . . . when the lessons of experience fell
 from the lips of infancy? and when the wisdom
 or the passions of maturity I found hourly
 gleaming from its full and speculative eye?
 When, I say, all this became evident to my
 appalled senses--when I could no longer hide
 it from my soul, nor throw it off from those
 perceptions which trembled to receive it--is
 it to be wondered at that suspicions . . .
 crept in . . . ?²

Poe used the word when to tie together the five separate observations into one; by stringing them together, he

²Ibid., p. 669.

gives the effect of the narrator's words tumbling out one after the other, in a rush of emotion caused by stress.

In "Ligeia," Poe used complex sentences for a little less than half of the story, and simple sentences for less than one-quarter of it. By breaking up the sentences with dashes, Poe created the impression of the narrator as a man pushed almost beyond endurance by the combined effects of opium and what he perceives to be the reincarnation of his beloved first wife. As in "Morella," Poe makes use of interjections to create a broken appearance, and also uses a number of rhetorical questions posed by the author to contribute to the overall air of mystery. Because of the complexity of the subject matter, Poe used sentence structures that would support and emphasize the theme.

A little less than half of the sentences in "The Murders in the Rue Morgue" are complex, with simple sentences forming over one-third of the story. The style of this story is similiar to that which Poe used when writing his critical works. The subject itself gives the tale its objectivity and sense of detachment. The opening essay on analysis sets the pace for the rest of the tale. In addition to a relatively high proportion of abstract nouns, the sentences are linked by logical connectors: therefore, thus, on the contrary, not

only . . . but also, etc. By a succession of sentences of similar construction, Poe demonstrates the use of evidence to support a principle. After stating that a player of whist makes deductions from things outside the game itself, Poe gives sentences which demonstrate his point; the sentences begin "He examines," "he considers," "he notes," and "he recognizes." The discussion on analysis emphasizes the theme of the tale and the style (objectivity) with which it is written.

Over half of the sentences in "The Purloined Letter" are complex, with only a quarter of the others being simple. More verbless clauses are used in this story than in the others, mainly in the form of answers to questions asked or suggestions made in the dialogue. In both of the ratiocinative stories selected, Poe used a number of French and Latin phrases, both for atmosphere (the stories are set in Paris) and to give Dupin and his friend a separate and more affected speech than that of the "professional" detective, the Prefect.

Poe used two sets of doubles in the ratiocinative tales, that of the normal and analytical Dupin and that of Dupin and the narrator. Dupin's mannerisms and voice change when he considers a problem, and the narrator serves as an uncreative foil to Dupin's creativity.

The second longest of the selected tales, "William Wilson," contains the greatest proportion of passive to active voice verbs. This ratio accentuates the theme of the narrator as a victim of his heredity and training rather than as a victimizer by choice. Forty-six per cent of the sentences are complex and only a quarter of them are simple (see Tables 3 and 4 in appendix 1).

Unlike the other stories selected for this study, "The Tell-Tale Heart" consists mostly of simple sentences (slightly less than half) with almost a third of the sentences being complex. While Poe included but one verbless sentence element in this story, forty of the 146 sentences contain elements set off with dashes, and twenty-six of them contain exclamations. This is the only tale with more simple than complex sentences, a construction which gives the impression of events rushing to a conclusion, uncontrolled by the narrator.

Just less than half of the sentences of "The Black Cat" are complex, and a little more than one-third are simple. A number of the sentences contain information set off by dashes, mainly to provide further background or commentary by the narrator.

In "The Cask of Amontillado," one-third of the sentences are complex, and another third are simple.

There are twenty-nine verbless sentence elements, of which twelve are exclamations and seven are questions in the dialogue.

Vocabulary

I examined some standard measurements of devices to see what they would reveal about the characteristics of Poe's style. When I made the vocabulary tables (see Tables 5-12 in appendix 2), I counted as proper nouns and adjectives those words which Poe had capitalized in the stories. I counted the negative words (no, not, nothing) twice, first as negatives and then as parts of speech according to their use. The to of the infinitive I did not include in the tables since they act only as signals to the infinitives but not as a separate part of speech. I listed the derivation of each word in the counts as being Saxon, classical, or both. Those words of strictly Teutonic origin are listed as Saxon, those of Latin or Greek origin are listed as classical, and those containing elements of both (especially adverbs from classical adjectives which add -ly, a Saxon ending) are listed under the heading of both; some words (those of onomatopoeic, echoic, obscure or unknown origin) are listed as being of other derivation. I divided all the nouns except the proper ones

into abstract and concrete categories, and all the main verbs (thus excluding verbals, participles, and infinitives as well as the be verb) into action and thought categories.³

In all of the stories, Poe used more Saxon-derived words than classical-derived ones. There are more concrete than abstract nouns, and more active- than thought-denoting verbs. Only three of the tales ("The Purloined Letter," "The Tell-Tale Heart," and "The Cask of Amontillado") contain more verbs than nouns. The abstract nouns in "Morella," "The Murders in the Rue Morgue," and "William Wilson" form roughly one-third of the total number of nouns; those in "Ligeia" and "The Black Cat," roughly one-fourth; and those in "The Purloined Letter," "The Tell-Tale Heart," and "The Cask of Amontillado" less than one-fourth.

A number of the repetitions of words in the tales are so-called "filler" words and phrases, such as however, indeed, and moreover. These filler words not only contribute a somewhat stilted air to the sentences in which they appear but also, in the case of fillers like there is and it is, emphasize what follows and place a distance between the narrator and the events narrated. As mentioned above,

³This method is derived from that of Zilpha E. Chandler, "An Analysis of the Stylistic Technique of Addison, Johnson, Hazlitt, and Pater," Humanistic Studies, vol. 4, no. 3 (Iowa City, Iowa: University of Iowa, 1928).

key words are often found repeated after the insertion of additional information set off by dashes, to return the reader to the original thought. Both of the ratiocinative tales repeat analysis and method, emphasizing both the subject and the form of the tales. In several of the other tales, words or synonyms are repeated to emphasize the characteristics of the narrator or his subject. The knowledge and influence of the first Morella and of Ligeia are emphasized by the references in both stories to their leading the narrator through strange and ancient texts. Also in "Ligeia," the narrator speaks of the madness and horror he experienced at Rowena's death-bed; horror and terror occur time and again in the stories, often as the reaction of the narrator. In "The Black Cat," the narrator insists that he is not mad, speaks of the "disease" alcohol, and is driven by his terror into a "rage more than demoniacal." The narrator of "The Tell-Tale Heart" harps upon his nervousness and keen hearing, and his repetitious references to these characteristics emphasize his instability.

Poe used a number of French, Latin, and Greek words and phrases in his tales. In the case of the ratiocinative tales, the use of foreign words was to add atmosphere and emphasis to the differences in the positions of the narrator, Dupin, and the Prefect. The Latin in one of the final

paragraphs in "The Purloined Letter" is both humorous in its irony (both the Minister and Dupin are of a kind, and one could as easily have been the other) and lofty in tone as are the earlier uses of foreign phrases by Dupin. Several words appear more than once, in more than one tale: recherché[s], par excellence, and facsimile appear in both of the ratiocinative tales. In "The Cask of Amontillado," Poe displays a rather limited knowledge of French: he used the term roquelaire, a misspelling of the roquelaure, a rarely used word in French even at that time.⁴

Poe did have a stock of "effect" words, those he relied upon to produce a particular reaction in the reader. Among these, words implying motion (voluntary or involuntary) include shudder, totter, writhe, recoil, and to and fro. His stock of "horror" and "darkness" words include the two words themselves, horrible, terror, terrible, shadow, night, blackness, ebony, jetty, sable, and raven-black. The motion-implying words do not appear in the two tales of ratiocination, although the narrator reacts to the horror of the murders in the Rue Morgue and the sailor's account includes some stock motion words.

⁴Donald B. Stauffer, "Prose Style in the Fiction of Edgar A. Poe" (Ph. D. dissertation, Indiana University, 1963; Ann Arbor, Michigan: University Microfilms, #64-515, 1977), p. 119.

Poe coupled words in pairs and triplets, both for sound effect and often for similar meanings. In "Morella," the narrator refers to Morella's "favorite and constant" studies; how he would "linger and dwell" with her at the studies; the "perplexing and exciting" nature of identity; the "marked and agitated" reaction of Morella to their discussions of identity; his "earnest and consuming" desire for Morella's death; the "wild tales and thrilling theories" Morella had shared with him; and how "coldly, calmly distinct" the words of the first Morella came from the lips of the second. In the last two instances, Poe achieved both aims, with the initial th sounds and the initial c and final -ly of the two adverbs. When searching for a name for his daughter, the narrator considers names "of the wise and beautiful, of old and modern times, of my own and foreign lands . . . of the gentle, and the happy, and the good." The paired words are opposites, and the last three adjectives are opposites to the narrator's current and future state of being.

Ligeia has a "thrilling and enthralling eloquence" and a "serene and placid" smile. Describing the place he repairs to after Ligeia's death, the narrator speaks of a "gloomy and dreary grandeur," "melancholy and time-honored memories," and a "remote and unsocial region," all in one

sentence. He describes his vigil of watching the changes in the corpse as "resolutely and perseveringly" keeping his eyes on the body; changes after the apparent renewal of life include the lips becoming "shrivelled and pinched up" and a "clamminess and coldness" spreading through the body. The double and triple adjectives and adverbs add heaviness to the tone of the story, using both synonymous and opposite meanings.

In the introductory paragraphs of "The Murders in the Rue Morgue," the narrator describes the analyst as one who is fond "of enigmas, of conundrums, hieroglyphics," using "the very soul and essence of method" to solve the puzzles. He compares the "different and bizarre motions" of chess to the unique motions found in draughts, and speaks of the "wild fervor, and the vivid freshness" of Dupin's imagination.

"The Purloined Letter" opens with Dupin and the narrator enjoying "the twofold luxury of meditation and a meerschäum." The pairing of words in this tale mainly concerns the Prefect and his activities, as he reports that he has searched "every nook and corner" and "every package and parcel"; when Dupin hands him the missing letter, the Prefect is struck "speechless and motionless," and runs "scrambling and struggling to the door" to return the letter

to its owner. Poe used the alliteration and irony for comic effect in this story, the only one of these stories in which he did so.

"The Cask of Amontillado" has relatively few paired words. Montresor's house has a "long and winding staircase"; Fortunato is described as being "'rich, respected, admired, beloved'"; and the "succession of loud and shrill screams" in the catacombs gives Montresor momentary pause. The action of this story is fairly quickly paced, and the effect of paired and tripled words would slow the action.

The narrator of "The Black Cat" describes his story as the "most wild yet most homely" narrative written, and he claims to "neither expect nor solicit belief" from his audience. He contrasts the "unselfish and self-sacrificing love" of a pet with the "paltry friendship and gossamer fidelity" of mankind. He wants to set forth the story "plainly, succinctly, and without comment," in the hopes that someone with a "more calm, more logical, and far less excitable" temperament than his will be able to make some sense of the matter. He becomes "more moody, more irritable, more regardless of the feelings of others," and his spirit of perverseness leads to what he calls his "final and irrevocable overthrow." Poe barely misses a

comic effect with his choice of word pairs, but the use of Latinate words prevents the phrases from being taken as comedy.

William Wilson's memories of the school he attended include "a dream-like and spirit-soothing" place that contrasts with his later haunted life. He remembers the "sudden and sullen roar" of the nearby church bell and the "black, ancient, and time-worn" desks in the school-room, memories "as vivid, as deep, and as durable" as the lines engraved on a medal. The "passionate and spirit-stirring" excitement of schooldays when viewed from adulthood contrasts with the remembered "unassuming and quiet austerity" of the alter-Wilson at school. The two Wilsons are alike in their "twofold repetition" of names and "alike in general contour of person and outline of feature."

Most of the paired words in "The Tell-Tale Heart" center on the actions of the narrator in entering the old man's room. He opens the door "slowly--very, very slowly" and opens the dark lantern "cautiously--oh, so cautiously--cautiously"; on the night of the murder he undoes the fastening of the lantern "stealthily, stealthily." As he becomes more and more nervous in the presence of the police, the narrator hears the beating of the old man's heart become "quicker and quicker, and louder and louder," until at last

it drives him to confess. The immediate repetition of words associated with the beating of a heart, along with the simple sentence structure, gives the effect of a heartbeat which the narrator believes he hears.

Poe used his stock of "effect" words in each story and paired his adjectives and adverbs for both sound and meaning. The only story with a marked difference in the sentence structure is "The Tell-Tale Heart," which derives a great deal of its effect from the hurried tempo of the short, simple sentences used in the description of the narrator's increasing nervousness. None of the other eight tales showed much difference in a comparison of sentence structure percentages. The year in which each tale was first published made no difference in the sentence structure or vocabulary used to achieve Poe's desired effects.

CHAPTER IV

IMAGES OF SIGHT AND SOUND

Most of the imagery Poe utilized is oriented to sight and sound. There are no references to odors, nothing to affect the sense of smell. There is some touch imagery, mainly concerning fire (heat), cold, and damp. In his concentration on one effect for each tale, Poe used only as much sound and color imagery as would serve to heighten the desired effect. Although a first reading of many of the tales leaves the reader with the impression of a riot of color, a second, more careful, reading corrects this misconception. As Clough¹ and Heatley² found in their studies of color words in various tales, the colors most frequently found are black, white, shades of red, and greys. And even these are as often implied as actually used: much of the action in the tales takes place at night, or in darkened rooms, and lighting is provided by candles, torches, or flambeaux. Instead of the word black, darkness

¹Wilson O. Clough, "The Use of Color Words by Edgar Allen [sic] Poe," PMLA 45 (June 1930): 598-613.

²Rita Young Heatley, "The Demonic in Edgar Allan Poe's Tales" (Master's thesis, Texas Woman's University, 1971), pp. 36-42.

or night is used, while the lights (often described with the word parti-colored) cast shadows (grey tones). Tables 13 and 14 show the type and frequency of color words which occur in these tales.

"Morella"

In "Morella," few colors are mentioned by name, but color and sound contribute to the terror of the storyline (see Table 13 in appendix 3). The narrator speaks of emotions that "burned with fires," "enkindling," words that "burned" into his memory the "ashes of a dead philosophy,"³ suggesting both light and heat. As his aversion to Morella grew, he found that "the music of her voice . . . was tainted" and that "those too unearthly tones"⁴ threw a shadow over his soul. As his joy turned to horror, the "low tone of her musical language"⁵ became as unbearable as the touch of her "wan fingers." The horror causes him to grow pale; later, his daughter too closely resembles her mother with her "wan fingers" and the "sad, musical

³Edgar Allan Poe, The Complete Tales and Poems (New York: The Modern Library, 1938; reprint ed., New York: Random House, Inc., Vintage Books Edition, 1975), p. 667.

⁴Ibid.

⁵Ibid., p. 668.

tones of her speech."⁶ Death for Morella the wife, heralded by the "crimson spot . . . upon the cheek, and the blue veins upon the pale forehead,"⁷ casts further shadows as it comes slowly, arriving at last in the brilliant scenery of an "autumnal evening," with a "warm glow" and the "rich October leaves" to give both darkness and a spray of color to the stage. Death for Morella the daughter brings the "hues of death," the "black slabs" of the vault, words that sound to the narrator like "molten lead," and "flitting shadows" to cover him in his solitude.

"Ligeia"

In "Ligeia," also, pale fingers, blue veins on pale forehead, and deadly pallor signal approaching death for the women of the story. Ligeia is carefully described in detail, her ivory skin, raven-black hair, brilliant black eyes, and pale forehead overwhelming the brief description given of the Lady Rowena, "the fair-haired and blue-eyed."⁸ In Ligeia's presence, the mysteries read are of "letters, lambent and golden," which with her illness lose their light and are as "Saturnian lead." Ligeia's

⁶Ibid., p. 670.

⁷Ibid., p. 668.

⁸Ibid., p. 660.

death comes shortly after midnight ("high noon of the night"). The only color named in this scene is the white of her arms. The scene of Rowena's death and Ligeia's apparent resurrection, on the other hand, is carefully described. The "parti-colored fires" that light the room highlight the few colors used. Little light comes from the single window "tinted of a leaden hue," so that the light from the lamp casts shadows over much of the room. The censer itself and its chain are of gold, as are the candelabra and the color of the carpet. The furniture is of ebony, the sarcophagi of black granite, and the figures on the cloth-of-gold curtains of "the most jetty black." Rowena's final decline comes on the ebony bed, during the night through the dawn, at the end of September.

By the uncertain light of the censer, a shadow is cast on the golden carpet. Into Rowena's wine fall "large drops of a brilliant and ruby colored fluid."⁹ Upon the night of the transformation, a sob around midnight is the first sign of what follows. The slight sound, after the melancholy silence, sets the narrator's nerves on edge and prepares the reader for the terror to come. Three times the narrator describes the sighs and sobs that issue

⁹Ibid., p. 663.

from the body on the ebony couch. Each time the sound is accompanied by a return of warmth and color to the corpse, only to be followed by silence and an increasing pallor. With the grey dawn, the "hues of life" again flush the body, and it moves from the couch; when the cerements fall away, the hair is seen to be "blackier than the raven wings of midnight"¹⁰ and the eyes the black of Ligeia's.

"The Murders in the Rue Morgue"

The tales of ratiocination contain few color words. "The Murders in the Rue Morgue" contains "sable divinity," "grey human hair," "ear-ring of topaz," and "tawny hair"; but most of the action takes place at night, in darkness, with Dupin's chambers lit by tapers casting "the ghastliest and feeblest of rays" and the friends walking among "the wild lights and shadows" of the streets. Color is implied in the gold of the francs, the iron safe, and the blood spilled at the murder. The shrieking heard by the neighbors, the oaths imperfectly heard through the door ("sacré," "diable," "mon Dieu"), and the shrill, harsh voice uttering the unintelligible sounds add a feeling of the inhuman and the terrible to the mystery.

¹⁰Ibid., p. 665.

"The Purloined Letter"

"The Purloined Letter" is narrated from the dark of Dupin's chambers at dusk, without lamps lit, as Dupin declares a mystery may be examined "'to better purpose in the dark.'" The only colors specified are in the description of the letter concerned, both the original and the substituted addresses ("Here the seal was large and black . . . there it was small and red"), and the gold of the snuffbox left as an excuse for Dupin's return. In both of these tales the emphasis is not on the physical actions involved but on the mental abilities applied to the problems. By presenting the "known" facts and the inability of the professional police to arrive at the proper solution through the agency of the puzzled narrator, Poe sheds light on the problem through Dupin, and the light shines the brighter against the dark of their failure; thus Poe's use of light and dark to highlight his effects is kept even with a minimum of color words.

"The Cask of Amontillado"

Neither "The Cask of Amontillado" nor "The Black Cat" employs many color words (see Table 14 in appendix 3). The emphasis is laid upon the actions of the narrator, with

few descriptions of the setting being given. "The Cask of Amontillado" contains references to a black silk mask, white nitre, and, in the Montresor arms, a foot d'or (gold) and a field azure (blue). The events begin at dusk and continue until past midnight, with suggestions of color in the motley and parti-striped garb of Fortunato and in the reference to the carnival season. Light is again cast by flambeaux which flame and glow with accompanying shadows. Sound plays a somewhat larger role in this tale than in the preceding ones. The bells on Fortunato's cap jingle at the first meeting, while the catacombs are negotiated, and just before the last brick is set into place. The coughing and laughter of Fortunato are both spoken of and incorporated into the dialogue. The alternation of periods of silence in which Montresor works at entombing his enemy and the noises made by Fortunato provides both a vivid picture and suspense. From his drunken inability to understand what is about to happen. Fortunato's enlightenment is traced by a first "low moaning cry . . . not the cry of a drunken man" to silence; a fierce rattling of the chain in an attempt to break loose to silence; a series of "loud and shrill screams" incited by the torchlight, which are answered by Montresor's yells which "re-echoed . . . aided . . . surpassed [Fortunato's] . . . in volume and in

strength"¹¹ and lead to silence; to "a low laugh that erected the hairs upon [Montresor's] head"¹² followed by Fortunato's declaration of the good joke being played and his plea to be set loose followed by Montresor's refusal; to the final silence on the part of Fortunato, broken only by the jingling of his bells as the entombing is completed.

"The Black Cat"

The only colors named in "The Black Cat" are black, white, and red. The original cat, Pluto, is described as being black with "not a white hair upon any portion of his body";¹³ the new cat is described as being black and having "a large, although indefinite splotch of white, covering nearly the whole region of the breast."¹⁴ It is the slow change of the shape of the white mark that so unnerves the narrator and strikes terror into him. Little by little, almost too slowly for it to be noticed, the white mark takes on "a rigorous distinctness of outline . . . the representation . . . of the GALLOWS!"¹⁵ The mutilation of Pluto and the finding of the new cat take place at night; the hanging of Pluto, the discovery of the new cat's

¹¹Ibid., p. 278.

¹²Ibid.

¹³Ibid., p. 226.

¹⁴Ibid.

¹⁵Ibid., p. 227.

mutilation, and the murder of the wife take place during the daylight hours, as does the finding of the wife's body. It is the narrator's bravura that is his undoing. Tapping upon the wall that conceals the corpse brings about a terrifying noise: "a voice from within the tomb! . . . one long, loud, and continuous scream, utterly anomalous and inhuman--a howl--a wailing shriek, half of horror and half of triumph, such as might have arisen only out of hell."¹⁶ The final image of the tale is that expressing the narrator's horror: "Upon [the corpse's] head, with red extended mouth and solitary eye of fire, sat the hideous beast."¹⁷ The impression left with the reader is that the gallows-shape on the cat's breast has indeed progressed from a symbol of terror into the symbol of reality.

"William Wilson"

In "William Wilson" and "The Tell-Tale Heart" sound plays a larger role than color. It is his namesake's inability to speak above a whisper that most irritates Wilson during their school years. Throughout Wilson's career it is the whispering mockery of his own voice that interferes with his plans, preventing him from carrying out

¹⁶Ibid., p. 230.

¹⁷Ibid.

some of his more infamous attempts to victimize others. The only time that the alter-Wilson speaks above a whisper ("that ever-remembered, low, damnably whisper") is at his death by Wilson's hand. Confronted then by his own face and his own voice, Wilson realizes that he has been haunted by his own conscience, in the form of another being, and that the horrible whisper he has always heard has been replaced by the strong voice of his own doom.

"The Tell-Tale Heart"

Perhaps the most effective use of sound can be found in "The Tell-Tale Heart." Here Poe has contrasted the sounds heard by the narrator with suspenseful silences. The question of whether or not the sounds are real does not arise, at least not until the failure of the police to respond to the sound of the beating heart. It is not the opening of the bedroom door for seven nights, or the undoing of a creaky dark lantern that awakens the old man and frightens him; it is the sound of the narrator's chuckle, prematurely celebrating the victory he is certain will be his. The silence that meets the old man's question does not release the tension but increases it, both for the old man and for the reader, who senses that this eighth night will not be as the seven preceding ones. The groan of

the old man reflects the feelings the narrator felt that led him to the murder. The possible explanations given for the sound that awakens the old man (wind in the chimney, a mouse, a cricket) fail to reassure the victim. Under as much stress as his victim, the narrator hears the beating of the old man's heart from across the room, growing quicker with the rising fear of the old man. Fearful that the beating will be heard by neighbors, the murderer calls out aloud and falls upon the old man, who answers with a shriek. After the body has been disposed of, the sound of the bell striking the hour is accompanied by a knocking at the door; a neighbor who heard the shriek called the police. The narrator becomes increasingly nervous about the sound of the beating heart as it grows louder to his ears. He believes that the ringing he hears is in his ears; when he realizes it is not within his ears but from without it becomes a low, dull thumping sound, "much such a sound as a watch makes when enveloped in cotton."¹⁸

The main images that Poe used are those of sight and sound. The contrasts of light with dark, colors with blackness, and sound with silence are carefully woven into the action of the plots for maximum effect. This use of imagery

¹⁸Ibid., p. 306.

is the single most effective device which Poe used to achieve his distinctive style.

CHAPTER V

SUMMARY AND CONCLUSIONS

Structure

Poe chose the form for his tales to suit the subject matter. The mystery of identity, central to the plots of "Morella" and "Ligeia," is treated with both mystery and unevenness of form. Both narrators dwell at length on the physical characteristics of the beloved wives, paying lavish attention to details of the uncanny or unusual about them. The unpleasant events and people are described but briefly, with only enough detail to give the reader sufficient background to follow the storyline.

Both of the ratiocinative tales are written in the journalistic manner, as if the narrator wrote down the action as it occurred. No information is given that the narrator himself does not know, and when Dupin retains information, the narrator and the reader alike are surprised. The use of analysis as a subject is emphasized by the discussions as background and as part of the tales of the analytical method. The use of dialogue for these tales presents a natural, relaxed atmosphere, with the

incomplete sentences fitting in; this method permits Dupin to reveal only as much or as little of his methods as he wishes.

"The Cask of Amontillado" also employs dialogue, permitting Poe as the author and Montresor as the narrator to indulge in some rather grim puns (about Montresor being a mason because of his trowel, and his offering Fortunato a flagon of De Grève wine). The apparently exact recollection of the conversation and events concerning the two characters adds spice to Montresor's memory as he ponders the events at a time the reader may be surprised to learn at the end is fifty years later. This space of years adds to the impression of Montresor's sense of detachment from the deeds he performed.

The uncertainty of the narrator of "The Black Cat" as to whether he will be believed adds to the eeriness of the events which come to pass as his cruelty paves the way to the form of his betrayal. His fear of being thought mad at the first of the story is replaced by calm, a straight recitation of the events leading up to his alcoholism. Only in the final paragraphs, when his nervousness is shown in his bravado, does he return to the earlier air of uncertainty when he claims he is not mad.

William Wilson carefully describes the circumstances under which he had first met his alter, and tells how closely they resembled one another. This is contrasted to what he reveals about his heredity and upbringing. Throughout the story, the similarity in appearance and the wide divergence in attitude is contrasted in the two Wilsons.

The nervousness to which the narrator alludes in the opening lines of "The Tell-Tale Heart" carries the storyline. Whether suffering from the effects of madness or of simple guilt, the narrator suffers from the sensation of hearing the old man's heart, at first from across the room and then even after the old man is dead. As the time during which he is under the scrutiny of the police officers passes, in the same room in which he had murdered and dismembered the old man, the narrator becomes more and more nervous, positive that the sound of the heartbeat is getting louder and louder, quicker and quicker as his emotion reaches its peak.

Sentence Structure

The majority of sentences in all eight of the tales are simple and complex. "Morella," "Ligeia," "The Murders in the Rue Morgue," "The Purloined Letter," "The Black

Cat," and "William Wilson" all contain approximately fifty per cent complex sentences and twenty to thirty-three per cent simple sentences. "The Cask of Amontillado" contains one-third complex and one-third simple sentences. "The Tell-Tale Heart" is the only one of the stories containing more simple than complex sentences; almost fifty per cent are simple and only thirty-three per cent are complex. Thus, the sentence structures in these tales have no relation to the tales themselves except in the one instance of "The Tell-Tale Heart," where the sentences add to the impression of hurried, almost frenzied action on the part of the narrator. The use of the simple sentences in the last tale emphasizes the broken, emotional tone of the narrator's story. The use of dashes to set off additional information in the tales adds to the broken appearance on the page as well as to the sometimes incoherent emotions of the narrator.

Vocabulary

All of the tales contain more Saxon-derived words than classical-derived ones, more concrete than abstract nouns, and more action-denoting verbs than thought-denoting ones. This holds true even in the ratiocinative tales, which give the impression of a greater proportion of

abstract and thought words than of concrete and action words. Repetition of words generally involved "filler" words and the of signaling genitive phrases. Other words repeated in the stories are in connection with the theme of the tale in which they appear. Both ratiocinative tales use the words analysis and method, and the tales dealing with horror brought upon the narrator contain horror, terror, and madness or the adjective mad. The recurrence of stock words for effect makes the working vocabulary smaller than it would seem at first. The foreign phrases are added mainly for atmosphere, and not always correctly. Single foreign words appearing in the tales are usually French.

Poe paired words and phrases for sound effect and for similar or opposite meanings, as he paired the characters for comparison and contrast. As Chapters I and II show, the characters had similar characteristics and/or names (the two Morellas, the two Wilsons) or were of diametrically opposed natures (Ligeia and Rowena); the characters in some tales could be compared to those in others (Montresor sought and obtained revenge on Fortunato, Dupin achieved a revenge upon the Minister; the narrators in "The Black Cat" and in "The Tell-Tale Heart" insist that

they are not mad, but they both tell tales that seem to indicate madness in some degree).

Imagery

Poe gained most of his effects by the careful juxtaposing of darkness and pools of color, of silences and sounds indicative of terror or horror. The overall effect of the imagery in each tale is threatening. The darkness in which most of the tales take place is an excellent backdrop for the scattered bits of color with which the stage is set. In none of these stories does the color green, usually a symbol of life, growth, and hope, appear. Instead, most of the colors are those symbolic of death, darkness, and decay. The few references to daylight are usually vague, as morning or day, as opposed to the many words used to denote darkness. One apparent inconsistency in the sound imagery is that in "The Tell-Tale Heart"; the murderer mentions that both he and the old man yelled, but only one yell is mentioned as having been heard by the neighbors.

Where color adds to the eeriness of the scene, as in Rowena's death-chamber, the use of color is vivid against the night. Where it will detract from the action, as in the tales of ratiocination, or the concentration upon the

characteristics of the narrator ("William Wilson," "The Black Cat") the spots of color are reduced or omitted altogether, although the dark backdrop remains to give an atmosphere of mystery or horror to come. Where color does appear in the ratiocinative tales, it is necessary to the story, as in "The Murders of the Rue Morgue," when a distinction must be made between the grey human hair and the tawny hair of the ourang-outang so that Dupin can solve the case. In the case of "The Tell-Tale Heart," where the narrator confesses at the beginning to a sense of hearing so keen that he has "heard all things in the heaven and in the earth," color is used only to describe the eye of the old man which so filled the narrator with terror and in the passing references to the blood caught by the tub. Sound becomes all-important here, carrying the emphasis of the guilt and horror which build up into the confession. In "William Wilson" and "The Black Cat" sound also carries most of the emphasis, as it is the sound of the alter-Wilson's voice that so drives Wilson to destroy him, and it is the sound of the second black cat which betrays the narrator's crime and fulfills the grisly promise of the white spot upon the cat's breast.

Poe used much the same type of sentence structure in each of the selected tales, varying it only a little

where the changes would contribute more to the storyline, as mentioned above. He depended more heavily upon his stock of effect words and vocabulary for achieving his desired effect, although he was not always careful to select the correct foreign word or to use it consistently throughout his tales or even within the same tale. Poe's best method of achieving his desired effect was his use of sight and sound imagery to set the stage for his action. But the importance of the imagery is not enough to account for the way Poe used the same sentence type proportions and basic vocabulary to achieve the desired effects both of horror and rationality. This type of analysis does not reveal the essence of Poe's prose style, which lies more in his combination of artistic vision with often-used subject matter than in any choices of diction or sentence structure.

APPENDIX 1
TABLES 1-4
Sentence Type Distribution
and Percentages

TABLE 1

SENTENCE TYPE DISTRIBUTION

	MORELLA	LIGEIA	MURDERS	LETTER
Total number of sentences	75	222	719	330
Simple	16	72	286	84
Active	16	65	244	75
Passive	0	7	45	9
Compound	11	22	39	17
Active	11	22	35	16
Passive	1	0	8	2
Complex	35	100	317	169
Active	35	96	306	161
Passive	0	12	85	36
Compound-Complex	12	25	71	50
Active	12	25	67	50
Passive	0	0	24	15
Exclamations without verb	1	3	0	4
Questions without verb	0	0	1	2
Verbless clause	0	0	5	3
Latin sentence	0	0	0	0
French sentence	0	0	0	1

TABLE 2

SENTENCE TYPE PERCENTAGES

	MORELLA	LIGEIA	MURDERS	LETTER
Total number of sentences	76	222	719	330
Simple	0.210	0.234	0.398	0.255
Compound	0.145	0.099	0.054	0.052
Complex	0.460	0.450	0.441	0.512
Compound-Complex	0.158	0.113	0.099	0.152
Exclamations without verb	0.013	0.014	0.000	0.012
Questions without verb	0.000	0.000	0.001	0.006
Verbless clauses	0.000	0.000	0.007	0.009
Latin sentences	0.000	0.000	0.000	0.000
French sentences	0.000	0.000	0.000	0.003

TABLE 3

SENTENCE TYPE DISTRIBUTION

	CASK	CAT	WILSON	HEART
Total number of sentences	213	177	286	146
Simple	77	69	75	70
Active	75	63	72	70
Passive	3	8	74	0
Compound	12	11	27	10
Active	12	11	25	10
Passive	1	1	6	0
Complex	77	87	133	49
Active	75	84	124	49
Passive	2	14	15	0
Compound-Complex	16	10	44	16
Active	16	10	42	16
Passive	0	0	9	1
Exclamations without verb	12	0	7	1
Questions without verb	7	0	0	0
Verbless clause	10	0	0	0
Latin sentence	2	0	0	0
French sentence	0	0	0	0

TABLE 4

SENTENCE TYPE PERCENTAGES

	CASK	CAT	WILSON	HEART
Total number of sentences	213	177	286	146
Simple	0.362	0.390	0.262	0.479
Compound	0.056	0.062	0.094	0.068
Complex	0.362	0.492	0.465	0.336
Compound-Complex	0.075	0.056	0.154	0.110
Exclamations without verb	0.056	0.000	0.024	0.007
Questions without verb	0.033	0.000	0.000	0.000
Verbless clauses	0.047	0.000	0.000	0.000
Latin sentences	0.009	0.000	0.000	0.000
French sentences	0.000	0.000	0.000	0.000

APPENDIX 2

TABLES 5-12

Word Counts on First and Last 750 Words

TABLE 5

"MORELLA" -- 2,000 Words*

	First 750 Words				Last 750 Words			
	S**	C	B	O	S	C	B	O
Noun, abstract	16	50	3	0	13	22	1	0
Noun, concrete	26	33	0	0	72	49	2	0
Noun, proper	0	0	0	16	0	0	0	8
Verb, action	23	16	0	0	31	21	2	0
Verb, thought	14	4	1	0	2	1	0	0
Infinitive	3	0	2	0	4	5	3	0
Participle	8	8	1	0	5	6	0	0
Verbal	14	5	2	0	9	6	0	0
BE-helping	0	0	4	0	0	0	3	0
BE-linking	0	0	22	0	0	0	6	0
Helping	13	0	0	0	10	0	0	0
Linking	7	0	0	0	3	0	0	0
Pronoun	9	0	0	0	8	0	0	0
Pronoun, demonstrative	19	0	0	0	0	0	0	0
Pronoun, indefinite	0	0	0	0	0	0	0	0
Pronoun, personal	56	0	0	0	27	0	0	0
Pronoun, possessive	21	0	0	0	21	0	0	0
Pronoun, relative	4	0	0	0	6	0	0	0
Adjective	33	29	6	0	46	23	6	0
Adjective, demonstrative	7	0	0	0	6	0	0	0
Adjective, indefinite	1	0	0	0	0	0	0	0
Adjective, possessive	16	0	0	0	18	0	0	0
Adjective, proper	0	0	0	3	0	0	0	3
Adjective phrase	0	0	0	0	1	0	0	0
Adverb	38	2	4	0	32	0	0	0
Adverb phrase	2	0	0	0	2	0	0	0
Article, definite	39	0	0	0	63	0	0	0
Article, indefinite	14	0	0	0	9	0	0	0
Conjunction	60	0	0	0	69	0	0	0
Interjection	0	0	0	0	0	1	0	0
Negative	17	0	0	0	17	0	0	0
Possessive ('s)	0	0	0	2	0	0	0	5
Preposition	95	0	4	0	106	1	0	0
Contraction	0	0	0	0	0	0	0	0
French	0	0	0	0	0	0	0	0
Greek	0	1	0	0	0	0	0	0
Latin	0	2	0	0	0	0	0	0
Number	0	0	0	0	0	0	0	0

*In each table, this number is the approximate word count to the nearest one hundred.

**In each table, S=Saxon derivation, C=Classical, B=both Saxon and Classical, O=unknown or imitative origin.

TABLE 6

"LIGEIA" -- 5,500 Words

	First 750 Words				Last 750 Words			
	S	C	B	O	S	C	B	O
Noun, abstract	11	30	4	0	14	17	0	0
Noun, concrete	38	50	2	1	59	53	1	1
Noun, proper	0	0	0	14	0	0	0	11
Verb, action	17	17	0	1	23	23	0	2
Verb, thought	4	3	0	0	2	2	0	0
Infinitive	1	3	1	0	1	1	1	0
Participle	5	5	3	0	11	6	0	0
Verbal	6	4	4	1	8	4	1	0
BE-helping	0	0	2	0	0	0	4	0
BE-linking	0	0	23	0	0	0	20	0
Helping	13	0	0	0	22	0	0	0
Linking	2	0	0	0	1	0	0	0
Pronoun	9	0	0	0	9	0	0	0
Pronoun, demonstrative	0	0	0	0	2	0	0	0
Pronoun, indefinite	0	0	0	0	1	0	0	0
Pronoun, personal	45	0	0	0	40	0	0	0
Pronoun, possessive	17	0	0	0	8	0	0	0
Pronoun, relative	13	0	0	0	7	0	0	0
Adjective	47	0	0	0	43	20	4	0
Adjective, demonstrative	0	0	0	0	1	0	0	0
Adjective, indefinite	5	0	0	0	0	0	0	0
Adjective, possessive	15	0	0	0	7	0	0	0
Adjective, proper	0	0	0	2	0	0	0	0
Adjective phrase	0	0	0	0	5	0	0	0
Adverb	48	0	0	0	61	1	6	0
Adverb phrase	8	0	0	0	4	0	0	0
Article, definite	58	0	0	0	73	0	0	0
Article, indefinite	14	0	0	0	19	0	0	0
Conjunction	55	0	0	0	47	0	0	0
Interjection	0	0	0	0	0	0	0	0
Negative	13	0	0	0	13	0	0	0
Possessive ('s)	0	0	0	0	0	0	0	0
Preposition	82	0	0	0	36	0	0	0
Contraction	0	0	0	0	0	0	0	0
French	0	0	0	0	0	0	0	0
Greek	0	0	0	0	0	0	0	0
Latin	0	1	0	0	0	0	0	0
Number	0	0	0	0	0	0	0	0

TABLE 7

"THE MURDERS IN THE RUE MORGUE" -- 13,500 Words

	First 750 Words				Last 750 Words			
	S	C	B	O	S	C	B	O
Noun, abstract	12	57	1	1	8	21	0	0
Noun, concrete	21	65	3	1	67	45	4	4
Noun, proper	0	0	0	2	0	0	0	15
Verb, action	18	4	0	1	19	16	0	0
Verb, thought	2	9	1	0	3	1	0	0
Infinitive	2	6	2	0	1	4	1	0
Participle	7	20	0	0	9	17	1	0
Verbal	5	7	2	0	17	7	0	1
BE-helping	0	0	1	0	0	0	16	0
BE-linking	0	0	35	0	0	0	10	0
Helping	9	0	0	0	20	0	0	0
Linking	0	0	0	0	2	0	0	0
Pronoun	10	0	0	0	12	0	0	0
Pronoun, demonstrative	1	0	0	0	2	0	0	0
Pronoun, indefinite	0	0	0	0	0	0	0	0
Pronoun, personal	27	0	0	0	43	0	0	0
Pronoun, possessive	12	0	0	0	29	0	0	0
Pronoun, relative	12	0	0	0	10	0	0	0
Adjective	38	46	5	0	32	13	1	0
Adjective, demonstrative	2	0	0	0	0	0	0	0
Adjective, indefinite	0	0	0	0	0	0	0	0
Adjective, possessive	0	0	0	0	1	0	0	0
Adjective, proper	0	0	0	0	0	0	0	4
Adjective phrase	0	0	0	0	0	0	0	0
Adverb	45	1	22	0	31	2	11	0
Adverb phrase	3	0	0	0	2	0	0	0
Article, definite	59	0	0	0	81	0	0	0
Article, indefinite	15	0	0	0	7	0	0	0
Conjunction	40	0	0	0	28	0	0	0
Interjection	0	0	0	0	0	0	0	0
Negative	9	0	0	0	8	0	0	0
Possessive ('s)	0	0	0	0	0	0	0	1
Preposition	117	0	4	0	89	0	6	0
Contraction	0	0	0	0	0	0	0	0
French	0	4	0	0	0	15	0	0
Greek	0	0	0	0	0	0	0	0
Latin	0	0	0	0	0	1	0	0
Number	0	0	0	0	0	0	0	0

TABLE 3

"THE PURLOINED LETTER" -- 7,000 Words

	First 750 Words				Last 750 Words			
	S	C	B	O	S	C	B	O
Noun, abstract	5	21	1	0	2	17	0	0
Noun, concrete	29	51	2	2	37	58	6	1
Noun, proper	0	0	0	32	0	0	0	13
Verb, action	35	18	0	1	28	16	0	0
Verb, thought	5	1	0	0	6	1	0	0
Infinitive	4	2	1	0	9	3	2	0
Participle	7	6	0	1	7	26	1	0
Verbal	7	7	1	0	6	7	2	0
BE-helping	0	0	9	0	0	0	10	0
BE-linking	0	0	20	0	0	0	13	0
Helping	25	0	0	0	31	0	0	0
Linking	0	0	0	0	1	0	0	0
Pronoun	10	0	0	0	10	0	0	0
Pronoun, demonstrative	10	0	0	0	0	0	0	0
Pronoun, indefinite	0	0	0	0	0	0	0	0
Pronoun, personal	66	0	0	0	71	0	0	0
Pronoun, possessive	13	0	0	0	11	0	0	0
Pronoun, relative	16	0	0	0	12	0	0	0
Adjective	42	21	4	1	23	18	1	0
Adjective, demonstrative	1	0	0	0	0	0	0	0
Adjective, indefinite	1	0	0	0	0	0	0	0
Adjective, possessive	3	0	0	0	7	0	0	0
Adjective, proper	0	0	0	2	0	0	0	1
Adjective phrase	0	0	0	0	0	0	0	0
Adverb	39	2	13	0	45	6	7	0
Adverb phrase	3	0	0	0	6	0	0	0
Article, definite	52	0	0	0	48	0	0	0
Article, indefinite	23	0	0	0	30	0	0	0
Conjunction	33	0	2	0	31	0	0	0
Interjection	5	12	0	0	2	0	0	0
Negative	10	0	0	0	11	0	0	0
Possessive ('s)	0	0	0	2	0	0	0	1
Preposition	67	0	5	0	77	0	5	0
Contraction	0	0	0	0	0	0	0	0
French	0	2	0	0	0	14	0	0
Greek	0	0	0	0	0	0	0	0
Latin	0	0	0	0	0	5	0	0
Number	0	0	0	2	0	0	0	0

TABLE 9

"THE CASK OF AMONTILLADO" -- 2,300 Words

	First 750 Words				Last 750 Words			
	S	C	B	O	S	C	B	O
Noun, abstract	6	13	1	0	6	4	0	0
Noun, concrete	37	55	4	3	37	78	1	1
Noun, proper	0	0	0	24	0	0	0	12
Verb, action	40	20	0	1	40	32	1	1
Verb, thought	6	4	0	0	2	0	0	0
Infinitive	5	5	1	1	3	4	1	0
Participle	5	13	1	0	1	7	0	2
Verbal	9	3	0	0	11	3	1	1
BE-helping	0	0	0	0	0	0	0	0
BE-linking	0	0	38	0	0	0	13	0
Helping	26	0	0	0	13	0	0	0
Linking	0	0	0	0	3	0	0	0
Pronoun	5	0	3	0	6	0	1	0
Pronoun, demonstrative	3	0	0	0	5	0	0	0
Pronoun, indefinite	0	0	0	0	0	0	0	0
Pronoun, personal	91	0	0	0	79	0	0	0
Pronoun, possessive	17	0	0	0	8	0	0	0
Pronoun, relative	16	0	0	0	4	0	0	0
Adjective	24	14	3	1	38	10	1	0
Adjective, demonstrative	0	0	0	0	0	0	0	0
Adjective, indefinite	1	0	0	0	3	0	0	0
Adjective, possessive	18	0	0	0	11	0	0	0
Adjective, proper	0	0	0	3	0	0	0	1
Adjective phrase	0	0	0	0	0	0	0	0
Adverb	39	0	3	0	47	1	10	0
Adverb phrase	2	0	0	0	4	0	0	0
Article, definite	39	0	0	0	73	0	0	0
Article, indefinite	16	0	0	0	27	0	0	0
Conjunction	36	0	0	0	31	0	0	0
Interjection	0	0	0	0	0	17	0	0
Negative	20	0	0	0	10	0	0	0
Possessive ('s)	0	0	0	0	0	0	0	0
Preposition	70	1	4	0	30	1	3	0
Contraction	0	0	0	0	0	0	0	0
French	0	2	0	0	0	0	0	0
Greek	0	0	0	0	0	0	0	0
Latin	0	0	0	0	0	3	0	0
Number	0	0	0	0	0	0	0	0

TABLE 10

"THE BLACK CAT" -- 3,500 Words

	First 750 Words				Last 750 Words			
	S	C	B	O	S	C	B	O
Noun, abstract	13	31	1	0	14	18	0	0
Noun, concrete	35	50	4	6	52	60	5	3
Noun, proper	0	0	0	8	0	0	0	2
Verb, action	23	20	1	0	33	16	0	3
Verb, thought	2	7	0	0	5	3	0	0
Infinitive	4	8	1	0	8	5	2	0
Participle	1	7	0	0	4	12	3	2
Verbal	5	8	1	0	5	2	0	1
BE-helping	0	0	4	0	0	0	5	0
BE-linking	0	0	18	0	0	0	18	0
Helping	16	0	0	0	22	0	0	0
Linking	3	0	0	0	0	0	0	0
Pronoun	14	0	2	0	6	0	1	0
Pronoun, demonstrative	3	0	0	0	6	0	0	0
Pronoun, indefinite	0	0	0	0	0	0	0	0
Pronoun, personal	59	0	0	0	44	0	0	0
Pronoun, possessive	7	0	0	0	10	0	0	0
Pronoun, relative	8	0	0	0	7	0	0	0
Adjective	34	33	7	3	26	21	6	0
Adjective, demonstrative	3	0	0	0	0	0	0	0
Adjective, indefinite	0	0	0	0	1	0	0	0
Adjective, possessive	33	0	0	0	20	0	0	0
Adjective, proper	0	0	0	0	0	0	0	0
Adjective phrase	0	0	0	0	0	0	0	0
Adverb	46	1	11	0	50	1	12	0
Adverb phrase	9	0	0	0	2	0	0	0
Article, definite	30	0	0	0	63	0	0	0
Article, indefinite	18	0	0	0	14	0	0	0
Conjunction	45	0	0	0	37	0	0	0
Interjection	0	0	0	0	0	1	0	0
Negative	15	0	0	0	11	0	0	0
Possessive ('s)	0	0	0	1	0	0	0	0
Preposition	84	1	7	0	92	1	11	0
Contraction	0	0	0	0	0	0	0	0
French	0	1	0	0	0	0	0	0
Greek	0	0	0	0	0	0	0	0
Latin	0	0	0	0	0	0	0	0
Number	0	0	0	0	0	0	0	0

TABLE 11

"WILLIAM WILSON" -- 8,000 Words

	First 750 Words				Last 750 Words			
	S	C	B	O	S	C	B	O
Noun, abstract	13	45	0	0	3	20	1	0
Noun, concrete	33	58	2	0	31	66	2	2
Noun, proper	0	0	0	7	0	0	0	9
Verb, action	24	16	1	0	30	28	0	0
Verb, thought	2	1	0	0	0	2	0	0
Infinitive	3	3	0	0	5	5	0	0
Participle	7	3	3	2	7	5	2	0
Verbal	9	3	1	0	12	4	0	0
BE-helping	0	0	0	0	0	0	3	0
BE-linking	0	0	21	0	0	0	16	0
Helping	2	0	0	0	18	0	0	0
Linking	3	0	0	0	2	0	0	0
Pronoun	5	0	0	0	8	0	0	0
Pronoun, demonstrative	2	0	0	0	2	0	0	0
Pronoun, indefinite	0	0	0	0	0	0	0	0
Pronoun, personal	51	0	0	0	77	0	0	0
Pronoun, possessive	13	0	0	0	13	0	0	0
Pronoun, relative	3	0	0	0	4	0	0	0
Adjective	54	35	5	1	39	26	2	1
Adjective, demonstrative	0	0	0	0	0	0	0	0
Adjective, indefinite	3	0	0	0	1	0	0	0
Adjective, possessive	15	0	0	0	20	0	0	0
Adjective, proper	0	0	0	3	0	0	0	2
Adjective phrase	0	0	0	0	3	0	0	0
Adverb	53	0	0	0	42	1	9	0
Adverb phrase	3	0	0	0	1	0	0	0
Article, definite	41	0	0	0	37	0	0	0
Article, indefinite	25	0	0	0	28	0	0	0
Conjunction	39	0	0	0	46	0	0	0
Interjection	0	2	0	0	0	0	0	0
Negative	11	0	0	0	11	0	0	0
Possessive ('s)	0	0	0	0	0	0	0	0
Preposition	107	0	2	0	39	0	5	0
Contraction	0	0	0	0	0	0	0	0
French	0	0	0	0	0	0	0	0
Greek	0	0	0	0	0	0	0	0
Latin	0	0	0	0	0	0	0	0
Number	0	0	0	0	0	0	0	1

TABLE 12

"THE TELL-TALE HEART" -- 2,000 Words

	First 750 Words				Last 750 Words			
	S	C	B	O	S	C	B	O
Noun, abstract	8	8	0	0	5	14	1	0
Noun, concrete	73	21	1	0	57	46	1	0
Noun, proper	0	0	0	1	0	0	0	2
Verb, action	49	13	0	2	39	35	1	3
Verb, thought	5	1	0	0	8	1	0	0
Infinitive	8	2	0	0	6	1	0	0
Participle	5	6	1	0	5	10	2	0
Verbal	12	3	0	0	9	1	0	0
BE-helping	0	0	0	0	0	0	0	0
BE-linking	0	0	23	0	0	0	25	0
Helping	27	0	0	0	21	0	0	0
Linking	0	0	0	0	4	0	0	0
Pronoun	4	0	0	0	8	0	0	0
Pronoun, demonstrative	5	0	0	0	3	0	0	0
Pronoun, indefinite	0	0	0	0	0	0	0	0
Pronoun, personal	93	0	0	0	39	0	0	0
Pronoun, possessive	8	0	0	0	6	0	0	0
Pronoun, relative	1	0	0	0	2	0	0	0
Adjective	53	14	5	0	55	13	2	0
Adjective, demonstrative	0	0	0	0	1	0	0	0
Adjective, indefinite	0	0	0	0	1	0	0	0
Adjective, possessive	14	0	0	0	11	0	0	0
Adjective, proper	0	0	0	1	0	0	0	1
Adjective phrase	0	0	0	0	0	0	0	0
Adverb	59	5	13	0	61	1	8	0
Adverb phrase	2	0	0	0	0	0	0	0
Article, definite	44	0	0	0	55	0	0	0
Article, indefinite	14	0	0	0	14	0	0	0
Conjunction	66	0	0	0	53	0	0	0
Interjection	0	4	0	0	0	1	2	0
Negative	19	0	0	0	18	0	0	0
Possessive ('s)	0	0	0	2	0	0	0	0
Preposition	62	1	1	0	54	0	0	0
Contraction	0	0	0	1	0	0	0	0
French	0	0	0	0	0	0	0	0
Greek	0	0	0	0	0	0	0	0
Latin	0	0	0	0	0	0	0	0
Number	0	0	0	0	0	0	0	0

APPENDIX 3

TABLES 13 and 14

Color Use and Frequency

TABLE 13

COLOR USE AND FREQUENCY

	MORELLA	LIGEIA	MURDERS	LETTER
BLACK (sable, ebony, jetty, night, evening, dark, dusky)	4	21	8	10
WHITE (pearly, pale, ivory, wan, marble, fair)	4	12	0	0
FIRE (lambent, glow, flame, torch, flambeaux, ray, enkindle, burn, light)	5	19	5	2
RED (blood, ruby, crimson, rose)	2	4	4	1
SHADOW (gloom, gray, cloud)	5	6	3	0
LIGHT (day, noon, morning, dawn)	11	3	6	0
COLOR (hue, tint, tinge, rainbow, parti- color, parti-striped, motley)	2	9	0	0
COLOR (blue, gold, silver, iron, lead, tawny, purple)	1	9	13	1

TABLE 14

COLOR USE AND FREQUENCY

	CASK	CAT	WILSON	HEART
BLACK (sable, ebony, jetty, night, evening, dark, dusky)	4	12	10	19
WHITE (pearly, pale, ivory, wan, marble, fair)	0	4	2	1
FIRE (lambent, glow, flame, torch, flambeaux, ray, enkindle, burn, light)	9	9	13	4
RED (blood, ruby, crimson, rose)	0	3	3	2
SHADOW (gloom, gray, cloud)	0	0	3	2
LIGHT (day, noon, morning, dawn)	1	9	7	2
COLOR (hue, tint, tinge, rainbow, parti- color, parti-striped, motley)	2	0	2	0
COLOR (blue, gold, silver, iron, lead, tawny, purple)	3	0	3	4

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