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edit descriptions of this character I read this book so quickly and then got busy living life that I had to go back and look at my book club discussion notes to remember my thoughts on it. In any case, I enjoyed it. Some of my thoughts are below.The first part of the story was hard to follow and read through. Once we started to meet the characters and discovered their interest in solving a crime, it got good pretty fast. This story is told by a narrator, an unnamed character in the story and through newspaper articles. In rare form, I think this really worked for this story. I wouldn't have minded if there had been more firsthand accounts from the witnesses, though. The character of Dupin is a precursor to the likes of Sherlock Holmes, but I think he has less personality. Still, it was fun to watch him explain his level of logic.The description of the crime scene was quite vivid in my mind. I could see the large strangle marks around the neck and still squinch my face each time I see the body hanging out of the chimney. It was a bit much at times, but then I remember that I'm reading Poe and keep going. Poe has a way of bringing out the darkness in a place, time, character, or subject matter while making that darkness feel natural. I think he was the first author to really capitalize on the fact that sometimes people do or think dark things, not because they are evil (without denying evil may exist), but because it's part of being human.Good read for fans of dark fiction, mystery and crime stories, and of course, Edgar Allan Poe. "The Murders in the Rue Morgue" is a short story by Edgar Allan Poe, first published in 1841. It is considered the first detective fiction story ever written and introduces the character C. Auguste Dupin, who would later appear in two other stories. The plot is intricate and involves the application of logical thinking to solve a seemingly impossible crime. The story, focusing on a brutal double murder in the Rue Morgue, a fictional street in the narrator, whose house is never given, presents C. Auguste Dupin, a Parisian gentleman of noble descent and observant individual, with a unique ability to understand the human mind and to deduce truths from seemingly unrelated facts. The story's central event is the violent killing of Madame L'Espanaye and her daughter in their apartment on the fourth floor of a building in the Rue Morgue. The authorities are baffled by the evidence, which includes the women's bodies being found in gruesome conditions—one strangled to death and stuffed up the chimney, the other decapitated and thrown into the courtyard. The apartment is locked from the inside, and there are several witnesses who heard voices speaking in a foreign language, though they disagree on which language it was. Intrigued by the mystery and the apparent impossibility of the crime, Dupin decides to investigate. The Paris police have arrested a bank clerk named Adolphe Le Bon, who had been the one to take the bank's money to Madame L'Espanaye and was the last known person to see them alive, but Dupin believes him to be innocent. Dupin examines the crime scene, notices clues overlooked by the police, and uses his analytical skills to deduce what happened. He observes details such as the seemingly inexplicable presence of hair that doesn't appear human, a ribbon used to strangle one of the victims that could not have been applied with human strength, and the peculiar condition of the room and the bodies. Dupin concludes that the murderer could not have been human. He places an advertisement in the newspaper seeking if anyone has lost an Ourang-Outang.” A sailor responds, revealing that the animal had escaped from his possession. The sailor recounts how the Ourang-Outang, wielding a razor, had killed the women in a frenzy after trying to mimic the act of shaving, as it had seen the sailor do. The voices heard by the neighbors were the animal's grunts and the sailor's shouts in various languages trying to stop the creature. The sailor and the animal had fled the scene, leaving behind the locked room mystery. Finally, Dupin explains his deductions to the police, leading to the release of Le Bon. The story concludes with Dupin's demonstration of the power of analytical reasoning and the resolution of a case that had seemed utterly beyond human comprehension. Dupin is the protagonist and the quintessential detective, a precursor to later figures like Sherlock Holmes. Highly intelligent and with a keen eye for detail, he uses his deductive reasoning skills to solve a crime that baffles the police. Dupin is portrayed as calm, analytical, and somewhat aloof, embodying the ideal of the armchair detective who can unravel mysteries through thought and observation rather than action. His ability to step into the minds of others, including the criminal, and to understand the deeper truths of a situation, is central to his character. The narrator, whose name is never revealed, serves as Dupin's friend and admirer, and through his eyes, we experience the story. He is fascinated by Dupin's intellect and methods and acts as a conduit between Dupin and the reader, explaining Dupin's thoughts and deductions to the police. The narrator's admiration for Dupin's mastery of logic and observation highlights Dupin's exceptional abilities. He plays a passive role in the investigation, primarily observing and reporting on events. Madame L'Espanaye and her daughter are the victims of the brutal murders that set the story's plot in motion. They are largely characterized by their roles in the mystery—as the victims whose deaths need to be avenged. The murders themselves, except for the circumstances of their deaths and their financial dealings before the murder, which make them valuable prey for the police to suspect money as a motive. This sequel is a crucial secondary character who provides the final piece of the puzzle. His account of how the Ourang-Outang came into his possession and subsequently committed the murders unwittingly solves the mystery. He is depicted as remorseful and concerned about the unforeseen consequences, showing how actions taken without malice can still result in horror. Though not a human character, the Ourang-Outang plays a pivotal role in the story. It is the actual perpetrator of the murders, acting not out of malice but rather mimicking behaviors it observed, specifically shaving, which leads to the tragic events. The Ourang-Outang embodies the themes of misinterpretation and the unpredictable nature of violence. Its actions, driven by curiosity and imitation, contrast with human actions driven by reason, underscoring the story's exploration of reason versus instinct. The Paris police represent the conventional approach to crime solving, which is depicted as ineffectual compared to Dupin's analytical method. They are quick to arrest Adolphe Le Bon, the bank clerk, based on circumstantial evidence, showcasing their reliance on assumptions and the pressure to find a culprit. Their failure to solve the case highlights the story's critique of traditional investigative methods and serves to elevate Dupin's superior deductive reasoning. One of the most prominent themes in the story is the celebration of analytical reasoning and intellectual prowess. C. Auguste Dupin serves as Poe's embodiment of the ultimate analytical mind, using his exceptional observational skills and deductive reasoning to unravel a mystery that baffles the police and the public alike. Through Dupin, Poe illustrates the power of the human intellect to penetrate the surface of appearances and reach the underlying truth. The story emphasizes the importance of observation, deduction, and logical reasoning in solving complex problems. The narrator's admiration for Dupin's intellect further reinforces this theme. The story also delves into the limitations of conventional methods of investigation, suggesting that the police, relying on standard procedures and assumptions, are unable to solve the crime because they lack the imagination and analytical skills to understand the motives and methodologies employed by the perpetrator. The story also explores the theme of the elusive nature of truth and justice, reflecting on how appearances can be deceiving and the truth can be far more complex than it seems. The initial investigation into the murders is marred by confusion, contradictions, and the incompetence of the police, leading to the wrongful arrest of an innocent man. This situation underscores the difficulty of achieving justice in a world where evidence can be misleading and witnesses unreliable. Dupin's intervention becomes a quest not just for the truth behind the murders but also for justice in a broader sense—correcting the mistakes of the legal system and ensuring that innocence is recognized and protected. This theme resonates with the reader's sense of fairness and the understanding that truth is often buried under layers of misconception, requiring discernment and wisdom to uncover. Finally, the story explores the duality of the human condition through its depiction of reason versus instinct, civilization versus savagery, and the human versus the animalistic. The juxtaposition of the rational, analytical Dupin against the primal violence of the Ourang-Outang serves as a metaphor for the dual nature of humanity. This duality suggests that beneath the veneer of civilization and rationality, there exists a primal, instinctual nature that can surface under certain circumstances. Furthermore, the misunderstanding of the animal's actions as those of a human murderer reflects the fear and suspicion with which society regards its own darker aspects. Through this theme, Poe invites readers to reflect on the complexity of human nature and the thin line that separates the civilized from the savage, the rational from the irrational. "The Murders in the Rue Morgue" (1841), is the first detective story written by Edgar Allan Poe and is considered to be the first-ever story of the detective genre. Edgar Allan Poe masterfully combines elements of mystery, horror, and logical deduction to craft a story that both captivates and challenges the reader. The character of C. Auguste Dupin, a detective who uses his analytical skills to solve a crime that baffles the police, has influenced countless detective stories that follow. "The Murders in the Rue Morgue" (1841), is the first detective story written by Edgar Allan Poe and is considered to be the first-ever story of the detective genre. In this fictional short-story, the Paris Police Chief (the Prefect) asks Poe's Detective C. Auguste Dupin to solve the violent murder of a mother and daughter. Dupin first explains ratiocination and how he might apply it to solving crimes. The tale opens with Dupin proclaiming, “The mental features discoursed as the analytical are, in themselves, but little susceptible of analysis.” He regards the unraveling of mysteries as one of the most rewarding challenges of life, stating: As the strong man exults in his physical ability, delighting in such exercises as calling his muscles into action, so glories the analyst in that moral activity that disentangles. He derives pleasures from even the most trivial occupations bringing his talent into play. He is fond of enigmas, of conundrums, of hieroglyphics; exhibiting in his solutions of each a degree of acumen which appears to the ordinary apprehension praeternatural. His results have...the whole air of intuition. In the passage above and throughout his narrative, Poe speaks through an authoritative narrator's voice. He employs his investigative skills to perform a civic or moral duty. He shows readers that a non-professional observer can be successful in untangling even the most puzzling mystery. Dupin does not believe in the traditional analytical methods of professional scientist's or the police. He compares solving a crime to solving a cipher or gambling with cards or chess. He introduces a playful analysis to solving a crime—no matter how gruesome the act may have been. To solve difficult puzzles, he suggests that an analyst must use tools including physical action, intellectual analysis, and imagination. The analyst should not be confused with simple elaborations. “Analytical power should not be confused with simple ingenuity, for while the analyst may be ingenious, it may be remarked that the ingenious man is often remarkably incapable of analysis.” His approach incorporates the principles of logic, the scientific method, and the truly imaginative. However, it is also profoundly unrealistic. Dupin believes that a “disentangled” mind can be achieved through pure intellectual effort, requires neither emotion nor prejudice, and is free from the influence of the outside world. This portrayal underscores the limitations of rationality, suggesting that true understanding requires sensitivity, imagination, and a willingness to consider the emotional and subjective aspects of a situation