



## ABOUT THE IMPLICATIONS IN EDGAR ALLAN POE'S 'THE MURDERS IN THE RUE MOURGE'

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### **Abstract:**

In this study, overseeing the validity of the reasoning in the story The Murders in the Rue Mourgue of E. A. Poe, one of the most important representatives of the crime stories; in order to realize this, it is aimed to use the truth table method which is used in two valued modern Logic.

**Keywords:** Poe, validity, inference, truth table

Undoubtedly, when a detective novel or a crime story is mentioned, there is plenty of investigation, followed by evidence. That means a lot of reasoning. Are these reasoning valid? In this study we will investigate the answer to this question from the story of E. A. Poe's The Murders in the Rue Morgue. In this direction, we will use the truth table method which is used in two valued modern logic. As it is known, the inferences in the truth table are analyzed from the simplest to the main proposition by converting it into a single unified proposition and at the end of the analysis; the last column is taken to get the correct value in all lines (Copi 1959: 220-229). Now, let's consider some reasoning in the story of The Murders in the Rue Morgue.

*"That the voices heard in contention," he said, "by the party upon the stairs, were not the voices of the women themselves, was fully proved by the evidence. This relieves us of all doubt upon the question whether the old lady could have first destroyed the daughter and afterward have committed suicide" (Poe 2013).*

### **1.**

In this narrative, we can express the implications that are expressed more clearly. (We can't imagine that if the belligerent voices heard by the neighbors' ladder were women's voices, the old woman had killed her daughter first, then herself).

Their quarreling voices are not the voices of women. So we can't imagine the old woman killed her daughter, then herself. We can symbolize and control this extraction as follows:

$$\begin{aligned} & \text{"}\sim p \rightarrow (q \wedge r), \sim p \therefore q \wedge r\text{"} \\ & \{[\sim p \rightarrow (q \wedge r)] \wedge \sim p\} \rightarrow (q \wedge r) \end{aligned}$$

p	q	r	$\sim p$	$q \wedge r$	$\sim p \rightarrow (q \wedge r)$
T	T	T	F	T	T
T	T	F	F	F	T
T	F	T	F	F	T
T	F	F	F	F	T
F	T	T	T	T	T
F	T	F	T	F	F
F	F	T	T	F	F
F	F	F	T	F	F

$[\sim p \rightarrow (q \wedge r)] \wedge \sim p$	$\{[\sim p \rightarrow (q \wedge r)] \wedge \sim p\} \rightarrow (q \wedge r)$
F	T
F	T
F	T
F	T
T	T
F	T
F	T
F	T

## 2.

*"It is clear that the assassins were in the room where Madame and Mademoiselle L'Espanaye was found, or at least in the room adjoining, when the party ascended the stairs. It is then only from these two apartments that we have to seek issues"* (Poe 2013).

In this narrative, we can express the implications that are stated more clearly. (If it is a clear fact that the ones who had committed the murder while the neighbors were on the stairs, were in the room where Madame and Mademoiselle L'Espanaye were found dead or in the room next to it, the way out we are looking for is in these two rooms.)

It is a clear fact that the neighbors who were involved in the murder were in the room where Madame and Mademoiselle L'Espanaye were found dead or in the room next to it. If so, then the way out we are looking for is in these two rooms.

We can symbolize and control this extraction as follows:

$$\begin{aligned} & \text{"}[(p \wedge q) \vee r] \rightarrow s, (p \wedge q) \vee r \therefore s\text{"} \\ & \text{"}\{[(p \wedge q) \vee r] \rightarrow s\} \wedge [(p \wedge q) \vee r] \rightarrow s\text{"} \end{aligned}$$

p	q	r	s	$p \wedge q$	$(p \wedge q) \vee r$	$[(p \wedge q) \vee r] \rightarrow s$	$[(p \wedge q) \vee r] \rightarrow s \wedge [(p \wedge q) \vee r]$
T	T	T	T	T	T	T	T
T	T	T	F	T	T	F	F
T	T	F	T	T	T	T	T
T	T	F	F	T	T	F	F
T	F	T	T	F	T	T	T
T	F	T	F	F	T	F	F
T	F	F	T	F	F	T	F
T	F	F	F	F	F	T	F
F	T	T	T	F	T	T	T
F	T	T	F	F	T	F	F
F	T	F	T	F	F	T	F
F	T	F	F	F	F	T	F
F	F	T	T	F	T	T	T
F	F	T	F	F	T	F	F
F	F	F	T	F	F	T	F
F	F	F	F	F	F	T	F

$\{[(p \wedge q) \vee r] \rightarrow s \wedge [(p \wedge q) \vee r]\} \rightarrow s$
T
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3.

*“The murderers did escape from one of these windows. This being so, they could not have refastened the sashes from the inside, as they were found fastened; —the consideration which put a stop, through its obviousness, to the scrutiny of the police in this quarter”*  
 (Poe 2013).

In this narrative, we can express the implications that are expressed more clearly. (The perpetrators could not have locked them from inside if they had escaped one of these windows.)

Those who committed the murder escaped one of these windows. Then they can't get them locked up from the inside.

We can symbolize and control this extraction as follows:

" $p \rightarrow \sim q, p \therefore \sim q$ "  
" $[(p \rightarrow \sim q) \wedge p] \rightarrow \sim q$ "

p	q	$\sim q$	$p \rightarrow \sim q$	$[(p \rightarrow \sim q) \wedge p]$	$[(p \rightarrow \sim q) \wedge p] \rightarrow \sim q$
T	T	F	F	F	T
T	F	T	T	T	T
F	T	F	T	F	T
F	F	T	T	F	T

4.

*"The impossibility of egress, by means already stated, being thus absolute, we are reduced to the windows. Through those of the front room no one could have escaped without notice from the crowd in the street. The murderers must have passed, then, through those of the back room"* (Poe 2013).

In this narrative, we can express the implications that are expressed more clearly. (From the windows of the front room to the crowd on the street, the murderer will be passed through the windows of the back room.)

From the windows of the front room, the crowd on the street cannot be seen without being seen. Then, the murderers will have passed through the windows of the back room.

We can symbolize and control this extraction as follows:

" $\sim p \rightarrow q, \sim p \therefore q$ "  
" $[(\sim p \rightarrow q) \wedge \sim p] \rightarrow q$ "

p	q	$\sim p$	$\sim p \rightarrow q$	$[(\sim p \rightarrow q) \wedge \sim p]$	$[(\sim p \rightarrow q) \wedge \sim p] \rightarrow q$
T	T	F	T	F	T
T	F	F	T	F	T
F	T	T	T	T	T
F	F	T	F	F	T

5.

*"If the Frenchman in question is indeed, as I suppose, innocent of this atrocity, this advertisement which I left last night, upon our return home, at the office of 'Le Monde' (a paper devoted to the shipping interest, and much sought by sailors) will bring him to our residence"* (Poe, 2013).

*"A man entered. He was a sailor, evidently, —a tall, stout, and muscular-looking person, with a certain dare-devil expression of countenance, not altogether unprepossessing. His face, greatly sunburnt, was more than half hidden by whisker and mustachio. He had with him a huge oaken cudgel, but appeared to be otherwise unarmed. He bowed awkwardly,*

*and bade us "good evening," in French accents, which, although somewhat Neufchatelish, were still sufficiently indicative of a Parisian origin.*

*"Sit down, my friend," said Dupin. "I suppose you have called about the Ourang-Outang. Upon my word, I almost envy you the possession of him; a remarkably fine, and no doubt a very valuable animal. How old do you suppose him to be?"*

The sailor drew a long breath, with the air of a man relieved of some intolerable burden, and then replied, in an assured tone:

*"I have no way of telling—but he can't be more than four or five years old. Have you got him here?"*

*"Oh no, we had no conveniences for keeping him here. He is at a livery stable in the Rue Dubourg, just by. You can get him in the morning. Of course you are prepared to identify the property?" (Poe, 2013).*

In this narrative, we can express the implications that are stated more clearly.

If the French didn't really intervene in this brutal murder, the announcement I gave to Le Monde on the way home last night will bring him here. Last night on the way home, the announcement I gave to Le Monde brought him here. So the French have not really been involved in this brutal murder.

We can symbolize and control this extraction as follows:

$\sim p \rightarrow q, q \therefore \sim p$

$[(\sim p \rightarrow q) \wedge q] \rightarrow \sim p$

p	q	$\sim p$	$\sim p \rightarrow q$	$(\sim p \rightarrow q) \wedge q$	$[(\sim p \rightarrow q) \wedge q] \rightarrow \sim p$
T	T	F	T	T	T
T	F	F	T	T	<u>F</u>
F	T	T	T	T	T
F	F	T	F	F	T

As a result, we can say: E. A. Poe's story about this crime is valid, although some of his reasoning is void. Most of these inferences are of enthymeme. In particular, this is the first order of enthymeme.

## References

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