



Literary Devices in Edgar Allan Poe's Crime Stories: An Analysis

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Abstract— This study focused on the literary devices used in Edgar Allan Poe's crime stories. Edgar Allan Poe used certain literary techniques to convey information exactly and accurately. This study would like to examine "Literary Devices in Edgar Allan Poe's Crime Stories: An Analysis". The devices used by the writer were to convey their ability to use it and identify the interpretations it stands for. This study also aimed to analyze the prevalent literary devices in the Crime Stories of Edgar Allan Poe. The findings of this study served as a basis for proposing technologically aided materials for teaching literature. To meet the objective of this study, the researcher used content analysis to acquire accurate, factual, and systematic data that could provide an actual picture of the data set reviewed. It made use of qualitative study, used of content analysis as it looked into the literary devices utilized in the development of Edgar Allan Poe's selected short stories. The process of analyzing the author's work was anchored with literary devices. This study aimed to analyze the crime stories of Edgar Allan Poe, such as the following: *The Murders in the Rue Morgue*, *The Cask of Amontillado*, *The Black Cat*, *The Masque of the Red Death*, and *The Tell-Tale Heart*. Specifically, this study sought to analyze the prevalent literary devices in the crime stories of Edgar Allan Poe. This includes the analysis of the selected short stories based on the different categories to get the literary devices employed and how extensive Edgar Allan Poe's crime stories are when analyzed.



Keywords— literature, literary devices, technologically aided materials

I. INTRODUCTION

Literature is life. It is a vital component that each one should read and be informed. It is a work of creative imagination of emotions in people's culture and tradition. It also introduces people to a new world of experience in life. It can wonder people's feelings and serves as a way of expressing their suppressed emotions.

Nowadays, it is undeniable that in the present, teenagers are no longer very much interested in literature. Most of them prefer to be with their friends hanging out and having fun rather than get a good book and spend their time enriching themselves in the journey that they explore through artistic patterns used by the author. While it is true that reading takes time, especially if the reader is not interested, it is true, as well as that reading takes one to places. Through reading, one can explore the complexity

of one's emotions, uniquely if he can identify himself with any of the characters in the story. One of the reasons that students do not develop a love for analyzing the truth is that they do not recognize the way to read – the way to learn with the intention to look past in the written word. Students have an advanced mindset that analyzing books are time-ingesting as compared to the benefit of searching for the precise and, or synopsis of the internet.

In this generation, however, the researcher has noticed that students lost interest and the patience to read since some long stories are difficult to understand. They rather watch movies than read lengthy stories. Students usually read - only when they are required by their teachers to read and for academic purposes. Their love for reading has declined. Thus, the chance to know and open their minds to the world around them has gone. They are

more hooked up to playing online games and some other social media that entertained them. Reading stories with social relevance has become boring for the younger generation, for they find it irrelevant on their part. Aside from those mentioned factors that resulted in the declining interest in reading stories, some stories are challenging to understand, and they find it uninteresting stuff.

Literature resembles the truth of existence. It brings distinctive connections where the readers can relate their daily life experiences to the literature that they are reading. Literature, as defined by using Britannica (2016), has usually been utilized to those innovative works of poetry and prose extraordinary by using the intentions of their authors and the perceived aesthetic of their execution.

Further, literature transforms and takes to new places and different periods. It shapes, molds, and, in the process, entertains. Readers are captured by writers, no matter how different and diverse the culture they inhabit. Besides, stylistics is a study of devices in language. This device can produce a literary style. Through stylistics, a particular author can establish principles that are capable of explaining the specific choices made by an individual that will make a significant change in the course of the story (Sebastian, 2006). The stylistic analysis may contribute to anyone in the literature, may they be the authors, critics, literature teachers, and students who uniquely put the works of specific authors.

Moreover, reading stories indeed leaves their readers something after studying- its morals. Readers are not able to deny the truth that these are complicated and difficult to grab regularly, especially if they don't seem to be reasonable in giving reports. (Kaput 2009) Edgar Allan Poe believes that quick reviews will have to be read in one sitting. This tradition contributes to the story's outcomes by allowing the readers to complete the result of the story without delay instead of leaving the story and regaining the sensation of being in the story after rereading it. (Broda, 2008) Poe's studies try for a unifying feeling that attracts the story together. Even though Poe's result is early usually horror, different effects are possible. Poe regularly composes more inconceivable-seeming events with little to do with the fact, and anyhow, he accepts those human responses to these events ought to mirror how contributors might respond.

Furthermore, Edgar Allan Poe is famous for his gothic and psychological horror tales. A lot of his reports express an abnormal state of mind and are constructed in phases of a single and mad obsession. Poe is unqualified in evoking an all-encompassing mood of horror by way of the rendering of surroundings and atmosphere, which often misled the readers in understanding the underlying

message he wishes to recommend. Being a literature instructor, the researcher wants to liberate the mysteries of Edgar Allan Poe's stories. This learns to aim to prickle the minds of Poe's readers, most primarily the scholars who are finding at literature. This new goal is to enlighten one's mind to exceed the reader's figuring out what Poe wishes to carry out in his experiences.

A brief story of prose fiction can be read in a single sitting. The exception of the story generally depends on the writing styles and strategies employed by the writer to make his masterpiece appealing to the readers. In reality, it develops into a specified individual vision for the reader (Eugenio and Romero, 2008). Brief stories are written records of man's spirit, as published in his writings. Thus, every quick tale is made of the writer's array of experiences that have developed the character that he is, and he wants to share these with humans so that his journey is something that the readers might also embark on. According to Lapid and Serrano (2008), a good story must appeal to the imagination. This will hold the stories presented excitingly. It may vary on the styles and techniques and some other literary devices that the author may employ.

On the other hand, every spoken message has a style. Selecting and arranging words as well as deciding how to reveal one's image to the listeners are matters of style (Gutierrez 2002), as cited in Revilla (2010). One of the elements of a short story is the style. Style refers to diction, sentence patterns, details used to expand and develop the story, the technique by which the story moves from one incident to another incident, and the way the writer dedicates characterization, dialogue, description, point of view, imagery, and tone. (Eugenio and Romero 2008).

According to Katie Wales (2001), the goal of most stylistics is not merely to describe the formal feature of the text for their functional significance to the interpretation of the book, but to relate literary effects to linguistic 'causes' where these are felt to be relevant.

Crystal (1998) observes that in practice, most stylistic evaluation has tried to deal with the complicated and valued language in literature, literary stylistic. He goes on to claim that in such examination, the scope is frequently narrowed to pay attention and more putting elements of literary language, its deviant and irregular points, instead of the broader structures that are found within the whole text or discourses. Another proponent Chapman, as cited in Adane (2012), the style is the universal adoption of a register of several people in a specific recurring situation.

In addition, a short story requires the reader's full awareness, a center of attention of the mind on each detail like an excellent lyric poem. It appears boneless, not like the bone-structured novel. In the article "A Concept of the Quick Story" by Charles E. May, it states that a story of average plot method which derives its constitution from a plot situated on a clash and issuing in motion, and whose action sooner or later resolves the conflicts, therefore giving the story a 'factor'. The structure of a typical plot is almost dramatic. There is also a geometrical first-class to its plot structure. It follows Aristotle's declaration that a proposition is mentioned, developed using arguments, and sooner or later proved. Accordingly, a conflict, either interior or external character struggles towards frustration, is acknowledged at the establishment of a story developed with the aid of a series of scenes, and resolved at the end. Each stage incident, and its resolution, however, most additionally carry a little bit of significance within the progression that it occupies. (Asian Social Science, August 2009).

Language has multiple of other roles, beyond only achieving a single room or a crowded city, it will be chosen carefully for its connections with the idea as well as the action- the language will have a theme implicit in it. The language also creates style, will imply the author's tone, will be used in atmosphere or mood, maybe a foreshadowing device of the plot will certainly depend on the point of view from which the story is told and may contribute to the characterization of the point- of - view figure. Nancie Atwell (2002), in her lessons that change writers, short tale shape deals with growing a story lead: display the principal character in action, talk, or reaction. It introduces the principal characters' introduction of the placing: the time vicinity, and courting of the principal individual's life. Introducing and expanding the hassle the primary individual is going through, increasing the plot and problem towards a climax, decision, action, communication, or disagreement that suggests the trouble at its top.

According to Guinn (2017) states that their compassion for his characters, and his intense feeling that they are simply human beings trapped in their circumstances, driven by their desires, endears him to readers. He does not judge his characters. He leaves judgment to the reader. But his sympathetic, humane treatment challenges readers to look in the mirror before they decide.

The literary complaint goes all the way returned to the times of Plato. Over time, it has evolved and grown and, in the long run, provides us with parameters on how to look at the literature. Because there are 1,000,000 unique ways to dissect written works, consisting of novels,

quick stories, or poems, literary complaint presents some widespread suggestions to help us analyze, deconstruct, interpret, and compare. (Examine com.) Dickinson Waidner Spahr Library, (2017) states that literary grievance is the evaluation, interpretation, and, or evaluation of works of literature. Literary criticism is an opinion, supported by using evidence, referring to the topic, fashion, setting, or ancient or political context. It usually consists of the paintings' content and integrates ideas with other insights won from studies.

Moreover, emotion is the key element in the evaluation of a work of art. A person who tries to evaluate a work of art should be emotionally educated. He should be able to distinguish the evocation of his emotion in terms of aesthetic sensibilities. He should be emotionally charged. He should know what he really feels. If he is not sure of his feelings, the evocation of his emotion is not a sincere reaction to the aesthetic value of a work of art under consideration.

Further, Edgar Allan Poe has a very precise and dark way of writing. His mysterious fashion of writing appeals, to feelings, and drama. Poe's maximum impressionable works of fiction are gothic. His memories will be inclined to have the same ordinary theme of either loss of life, misplaced love, or each. As Vincent Buranelli states, neither of the Yankee writers is tough to classify as Edgar Allan Poe. (Sova 2007) The critic defines Poe as "the maximum complex character within the whole gallery of Yankee Authors and points out that no character fuses, as Poe does, such discordant mental attributes or offers the area an appearance.

Thus, Edgar Allan Poe's stories used literary techniques that add so many things to the story, such as texture, energy, and excitement for the readers. This made it more interesting to read his stories. It added to grip the reader's imagination and this helps convey information more easily. It also helps to grab the attention of the reader. The techniques used to engross the stories.

II. OBJECTIVES OF THE STUDY

This study aimed to analyze the prevalent literary devices in the Crime Stories of Edgar Allan Poe. The findings of this study served as a basis for proposing technologically aided materials for teaching literature.

Specifically, this study sought to answer the following questions:

1. What are the literary devices employed in the selected short stories of Edgar Allan Poe and how extensive are these when analyzed?

- 1.1. The Murders in the Rue Morgue

- 1.2. The Cask of Amontillado
- 1.3. The Black Cat
- 1.4. The Masque of the Red Death
- 1.5. The Tell - tale Heart.

2. What value can be drawn from each story when analyzed?

3. What commonalities and differences are used in each of the short stories? What implications of the findings are relevant to the experience of the reader?

4. What technologically aided materials could be designed for literature teaching?

III. METHODOLOGY

To meet the objective of this study, the researcher used content analysis to acquire accurate, factual, and systematic data that can provide an actual picture of the data set reviewed. It made use of different materials such as books, short stories, Encarta, Encyclopedia, Dictionary, Google, Google books, and published articles from Google Scholar. This study is also qualitative, as it looked into the literary devices utilized in the development of Edgar Allan Poe's selected short stories. The process of analyzing the author's work was anchored with literary devices. A team composed of Literature teachers was created to critique the researcher's selected short stories. The selection of the short stories to be analyzed is based on the following criteria:

- a. short story must be authored by Edgar Allan Poe.
- b. short story shows insanity, obsession, guilt, anxiety, and a great impression of death
- c. the events in the story must be true to Filipinos so readers can relate to the story and enable them to establish a sense of connection between them and the author.
- d. the stories must have pedagogical values since the research aimed to help Literature teachers draw students' interest and enhance their attention and comprehension.

This study is a qualitative content analysis using literary devices to analyze and to interpret the selected crime stories of Edgar Allan Poe. It also considers writing style in the analysis of the stories. In the conduct of the

study, the researcher purposely selected the author of the short stories. The researcher also provided copies of the crime stories of Edgar Allan Poe with accompanying guide questions and rubrics for analysis to the analytical team. Then, the researcher presented her interpretation and analysis of the literary devices employed in the stories. The analytical team come together for a considerable time to discuss and consult each other about the short stories to be analyzed. The discussion and finalization were agreed upon by the team. Letters were made and sent to the Vice President for Academics and to the Dean of Graduate School to secure a permit to conduct the study. The researcher acquired the endorsement letter from the Vice President for Academics and the Dean of the Graduate School and Professional Studies. She also secured informed consent from the analytical team. When permission was granted, the researcher provided copies of the crime stories of Edgar Allan Poe with accompanying guide questions and rubrics for analysis to the analytical team. Then, she presented her interpretation and analysis of the literary devices employed in the stories and agreed to come together to discuss and consult each other about the short stories to be analyzed.

Furthermore, to ensure the proper conduct of the study, the following ethical guidelines were put into consideration for the research period. The dignity and well-being of teachers were protected at all times by seeing to it that the research data remained confidential throughout the study. Communication with the authorized persons involved was appropriately addressed before the conduct of the study. The team was given the freedom to discontinue their participation in the study if they thought their rights were being violated.

IV. RESULTS AND DISCUSSION

This chapter deals with the presentation, analysis, and interpretation of data based on the collated results. This includes the analysis of the selected short stories based on the different categories to get the devices being used in the selected crime stories of Edgar Allan Poe

Table 1. A Shows the matrix on literary devices employed and how extensive Edgar Allan Poe's crime stories when analyzed.

Title of Story:	Literary Devices: Figurative Language	Lifted lines from the story	Interpretation:	Analysis:
The Murders in the Rue Morgue	Simile:	"It is all head and nobody, like the pictures of the goddess	- the corpse compared to the goddess of thieves, Laverna who	What matters to Poe in both of these cases is that they represent, for him, the

	<p>Metaphor</p>	<p>Laverna, - or on the other hand, best-case scenario, all head and shoulders, like a codfish."</p> <p>"... one of those man-like creatures that stay in the wild forest.</p>	<p>presented herself in a trial to the gods without her head, only her body.</p> <p>-it compares the orangutan and a man</p>	<p>presence of only half of a necessary system: a pistil with no stamen, and ahead with nobody. According to Dupin, the Prefect is plenty smart, but he lacks that extra factor, the mental equivalent of the fertility of the flower or the body of the goddess, that would make him great like Dupin.</p> <p>The orangutan is a difficult persona in this story because it cannot be recognized as the murderer by way of the detectives, its owner, and even the readers. No human can commence to understand or analyze the explanations in the back of why the orangutan killed the two ladies because it is a wild animal. The orangutan represents something that human beings suppose they have control over, yet is subsequently unpredictable, each in society and within themselves. There is additionally a twin nature between Dupin and the orangutan. The orangutan depicts the side of Dupin that could destroy free at any moment and commit an unthinkable act.</p> <p>- Sometimes we admire opinionated and smart people on the way they assume and how they supply us with ideas that can be options to our problems.</p> <p>-There are many angles in a crime story and one</p>
	<p>Personification</p>	<p>"The power of his bustling mind used to resemble a dynamic light in my spirit."</p>	<p>-it compares the intelligence that enlightens another person.</p>	
	<p>Hyperbole</p>	<p>"We must not judge by the means," Dupin said, "by this shell of an examination."</p> <p>"It was once a freak of fancy in my friend to</p>	<p>-it compares the lack of evidence with what he thinks happened.</p> <p>-it compares the night</p>	

	Oxymoron	be enamored of the Night for her personal sake”	to a lady	conclusion is not enough. The more evidence, the better.
	Symbolism	<p>“...that most men have windows over their hearts; through these, he could see into their souls.”</p> <p>“...this usually interesting man...”</p> <p>I soon noticed as special reasoning power he had, an unusual reasoning power. Using it gave him great pleasure. His eyes looked empty far away, and his voice became high and nervous</p>	<p>-Most men are so transparent that Dupin could read their minds.</p> <p>-this contradicting concept together of being rare but interesting</p> <p>-the story begins with a long description of an analytical mind. The analytical mind delights in untangling a problem as the athlete enjoys physical exertion. The way he uncovers the truth is so perfectly methodical that it often seems like a natural instinct. He goes on to explain that mathematics is similar to the art of analysis.</p>	<p>-Night represents darkness which also represents grotesque crimes of which Dupin is fascinated with.</p> <p>- People show their contemplations through their eyes, activities, and words, which fill in as the windows of their souls and their characters.</p> <p>- potential extremely fascinating to which 'abnormal' would touch off one's interest to be more noteworthy intrigued.</p> <p>-The storyteller's depiction of the expository brain is a secretive takeoff from the appearance that the story's title promotes and puts the readers on pause, sitting tight for the proprietor of this explanatory psyche to be presented.</p>

Table 1. The Murders in the Rue Morgue

STORIES OF EDGAR ALLAN POE	LITERARY DEVICES
1. The Murders in the Rue Morgue	Simile, Metaphor, Personification, Hyperbole, and Oxymoron
2. The Cask of Amontillado	Hyperbole, Sarcasm, Symbolism, Simile, and Double Entendre
3. The Black Cat	Metaphor, Simile, Situational Irony, Dramatic Irony, and Symbol
4. The Masque of the Red Death	Imagery, Hyperbole, Symbolism, and Color symbolism
5. The Tell-Tale Heart	Personification, Hyperbole, and Simile

Table 1 The Murders in the Rue Morgue, literary devices have been evident in the story. Poe used the following devices to supply fashion in his writing. He used a simile to compare the head with nobody, like a picture of the goddess Laverna. It means that a pistil with no stamen and a head with nobody. The mental equal of the fertility of the body of the goddess would make Dupin great. One

of these man-like animals that stay in the wild forest; is referred to as an Orangutan. Poe used metaphor because sometimes we appreciated different opinions and clever people now and can be a solution to the problem. We need not to decide what we see. Next, personification that compares darkness represents grotesque crimes. Poe used also hyperbole in which humans show thoughts through

their eyes, actions, and the word which serve as home window of the hearts. Lastly, symbolism describe.

Analysis

Poe refers to Dupin's approach as ratiocination, in which Dupin makes use of solely logic, however, additionally creativity in solving his case. As with Sherlock Holmes and Hercules Poirot, two fictional detectives that later follow Dupin's lead, Dupin allows the police to do most of the grunt work before stepping in for his own investigations and formulating his theories from his domestic rather than from a police station. He disparages the police for missing innovative insight. The key to Dupin's analytical aptitude lies in his potential to imagine the thinking of his opponents and to use his perception of how others assume to reconstruct their thoughts - and therefore their movements - in his thinking.

Dupin's use of creativity in fixing the case shows Poe's historical past and strengths. Although Poe is very fond of growing and solving puzzles, he is, in reality, a writer, editor, and critic with an aesthetic sensibility and an interest in exploring the minds of murderers and madmen. Thus, Dupin acts to some extent as Poe's doppelganger, the persona who strives to apprehend the mindsets of others to assemble a story that logically follows from their character and from the given circumstances.

When the narrator discusses Dupin's intellectual talents, he temporarily mentions the notion of "the historical philosophy of the Bi-Part Soul," and speculates that Dupin has two sides to his soul, "the innovative and the resolute." As is frequent in Poe's stories, we have the thought of a doubled self, and the narrator offers a visible description of Dupin in his resolute stage, in which he appears "frigid and abstract" and offers a feeling of being emotionally eliminated from his audience. When he explains his answer to the narrator, he offers the impression of being an entirely distinctive person.

Dupin appears down on the policemen for their lack of analytical competencies and because they permit

themselves to be too distracted employing the horrific nature of the crime to reflect on consideration of choice possibilities for the source of the crime. By contrast, Dupin knows how to separate his feelings from his logic. Interestingly, this difference is problematic by the fact that the culprit turns out to be an orangutan, a higher-level primate that represents a branch of evolution from before the path. Because the orangutan is a wild beast with little to no manage over its emotions, we can interpret its existence in two ways.

In general, Dupin is the contrary aspect of the coin from the insane criminals of Poe's different stories. Whereas Poe's psychotic protagonists can't even comprehend the logic of their personal thoughts and actions, Dupin specializes in appreciating precisely these areas in the minds of others. In addition, even though the narrator of "The Black Cat" is comparable to Dupin in that they each are looking for conceivable solutions to what appears to be inexplicable or otherwise supernatural situations, Dupin is working to discover the reality even though his murderous counterpart needs to conceal it. Poe chooses to provide the guilty madmen the advantage of the first-person point of view and withholds this benefit from Dupin, but in the end, we trust Dupin far greater quite simply than we trust the others.

The value that one can learn from the story is being clever. The superiority of a sort of emotion, sensitive, observational kind of intelligence is described in the story. Even claiming in the two games that are constrained to squares and pieces, the only attentive participant will solely be successful to a positive extent. Sensitive observation of human behavior will turn out to be essential as the story progresses.

Table 2 The Cask of Amontillado

Title of Story	Literary Devices: Figurative Language	Lifted lines from the story	Interpretation:	Analysis:
The Cask of Amontillado	Hyperbole Sarcasm	<i>Fortunato had hurt me "A thousand times I had suffered quietly." "I drink," he said, "to</i>	-this is an exaggeration of enduring pain a thousand times.	-Montresor stated this to emphasize the range of time he was harmed by means of Fortunato.

	<p>Symbolism</p> <p>Simile</p> <p>Double Entendre</p> <p>Metaphor</p> <p>Irony</p>	<p><i>the buried that repose around us.” “And I to your long life.”</i></p> <p><i>"A large human foot D'or, in a subject azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel."</i></p> <p><i>"The niter! . . see, it increases. It hangs like moss upon the vaults"</i></p> <p><i>-When Montresor and Fortunato were walking through the catacombs, Montresor stimulated him to flip around because of his health, and said, "You are a man to be missed."</i></p> <p><i>- it is the “two filmy orbs”</i></p> <p><i>Your health is precious</i></p> <p><i>I drink he said to the buried that repose around us. Fortunato unknowingly toasts to himself, for he will soon join the dead that repose; Montresor jokingly toast to Fortunato’s life, which will be a long one.</i></p>	<p>-There is a bit of irony used here, considering what the narrator has in store for Fortunato.</p> <p>- This would be his household "sign."</p> <p>While Montresor and Fortunato are walking through the catacombs, Montresor uses a simile to describe the appearance of the niter on the walls of the vaults.</p> <p>-Montresor makes a toast to inform Fortunato that he will be missed.</p> <p>- Poe uses this image to describe Fortunato’s eyes to inform the readers how inebriated Fortunato is.</p> <p>-The murderer pretends to show concern for the victims’ health.</p> <p>Montresor has ultimately the exact most horrible revenge on Fortunato by way of walling him alive inside the catacombs. He is about to be consigned to his last resting place</p>	<p>-We usually toast for good things to come but Montresor is really making a toast for Fortunato’s death.</p> <p>- It is a fantastic symbol. Just appear at what he is doing, he feels that Fortunato has wronged him (the snake) and it is his future to crush him (the foot.)</p> <p>-It is obvious in this statement that Montresor has the very intention of putting Fortunato in a niter in their catacombs by burying him alive.</p> <p>- This phrase has two meanings. The first meaning is that humans will miss Fortunato's business enterprise while he walks through the vaults, and the second meaning is that human beings will miss him because he will never return from the catacombs</p> <p>- eyes should be read by way of absolutely everyone else, like Fortunato who is drunk ought to effortlessly identify through his eye.</p> <p>-Montresor shows fake concern to Fortunato as he wants to get revenge for his dead family.</p> <p>it is overlaying his true intention concerning the hopeless Fortunato. This used to be used to express his substantial pleasure, in the end, gaining revenge on the man who's alleged to have executed him for a thousand wrongs.</p>
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Table 2 presents the story, *The Cask of Amontillado* which indicates the use of literary devices in his writing style. He used hyperbole to show Fortunato had hurt a thousand times to Montresor. This shows that Fortunato has wronged him. Like in simile, it is very obvious in his statement that Montresor has the intention of putting Fortunato in the catacombs by way of burying him alive. Poe additionally used the Double Entendre, when Montresor and Fortunato were walking through the catacombs. According to him, you are a man to be missed, which means human beings will pass over Fortunato company. Second, people will miss him because he never returns return from the catacombs. According to Poe, metaphor health is precious. Montresor indicates a challenge to Fortunato at first. He can easily discover by figuring it out through his eyes. The irony was used as one of the literary techniques to express ultimately gaining revenge on the man who's alleged to have finished a thousand wrongs.

Analysis

Upon a first analysis of "*The Cask of Amontillado*," one may be tempted to view Montresor sincerely as an unreasonable, cold-blooded murderer. He gives solely an indistinct perception of his motivations, and his presence of proper will and careful manipulation of Fortunato shows the care with which he has planned Fortunato's death. We once more have a traditional case of Poe's unreliable narrator, whose guilt and occasional irrationality prevent him from offering himself truly to the reader. However, nearer inspection suggests that Montresor shows an in particular black sense of humor, with which he amuses himself and the horrified reader as he leads Fortunato into his trap. He informs the target market of his intentions before he starts the story of his final come across with Fortunato, and Poe employs each verbal and dramatic irony to carry the darkness of the story.

Because both the audience and Montresor are conscious of the unfortunate Fortunato's impending death, dramatic irony plays a role in the comedy of horrors of "*The Cask of Amontillado*." Dramatic irony is the result of the disconnect that takes place when a character, namely Fortunato, is now not aware of his personal actions. The very setting of the story is ironic, in that Montresor has chosen the jovial carnival season to enact his homicide because no one will be at his property to witness the crime

The key to the humor in "*The Cask of Amontillado*" is that despite Montresor's sardonic jabs, Fortunato does not realize the extent of his danger until he has been chained to the granite and even then, he remains too drunk to completely comprehend what has taken place for some time. Nevertheless, at the end of the story, Montresor shows himself to be extra villainous and the smarter being. As he tells Fortunato, he comes from a household with a motto and a coat of palms that indicates a long culture of revenge, and he ignores any pangs of heart ailment by way of blaming the damp and shutting Fortunato into the burial ground of his avenging family.

However, whereas we can think that the narrator of "*The Tell-Tale Heart*" is talking to some authority determined to show his sanity, in "*The Cask of Amontillado*" we comprehend very little about Montresor's target audience or motivations. The only trace we have come in the first paragraph, where he implies that his audience is aware of something of Montresor's thoughts and personality. The story happens some fifty years after the event, suggesting that an exceedingly older Montresor used to be and has not considerably modified his opinion that the crime used to be justified. Montresor has confirmed himself to be risk-averse, so his target should be any person that he trusts, perhaps a confessor or a relative. Possibly he is at the give up of his life, and now that he can no longer face any extreme consequences, he has decided to tell his story. The ambiguity of the events and Montresor's escaping of justice lend a sinister tone to his story, which in addition is backed employing the use of Poe's large use of irony.

The value that one can learn from the story is the betrayal of friendship is easy for a man who seeks revenge. The narrator claims that he is being insulted by his close and innocent friend. The message of this story is not new to us, we have lots of friends yet only a few are genuine. Many of our friends have this crab mentality, who enjoys pulling us down, just like what the narrator, experiences in the story.

Analysis

The rhetorical approach that he uses in his account is to manipulate the connotations of words, however, he is in no way delicate ample to conceal his strive to spin the argument. Where an outdoor observer would possibly describe him as having plotted to look at the ancient man as he sleeps, the narrator tells the reader that "you should have viewed how wisely I proceeded--with what caution--with what foresight--with what dissimulation I went to work!" By exploiting his preference for phrases such as "wisely" and "caution," he seeks to deceive the reader and explain his moves as these of a prudent, sensible individual. However, the blatancy of his attempt at deception enlightens instead of hoodwinks his audience.

Much as the moment, delineation of the detainee's encounters and faculties makes an air of expectant fear in "The Pit and the Pendulum," Poe's way of portraying sound turns into an especially significant vehicle for passing on the state of mind of "The Tell-Tale Heart." His depiction of the sound in the last barely passages of the story is set apart by reiterations that are proposed to infer the crescendo of commotion. At the point when he says,

"The ringing developed to get more noteworthy particular: - It continued and developed to get more noteworthy unmistakable," we experience the structure strain. The expanding profundity of the thumping is again accentuated by the method for the three redundancies of the expression "however the clamor dynamically expanded." Finally, as the storyteller's sentences transform out of the blue into shouts, his reiteration of "stronger" echoes the sound of the pulsating heart, and his last screeches break the uneasiness with his admission.

The lesson learned from the story is hypersensitivity can cause insanity and murder. It is a reflection of Poe's physical appearance. He is described as a baggy-eyed lunatic man. He has lots of criticism and deprivations which others do not experience but amidst those, he does not allow the negative happenings in his life to pull him down, his life goes on, He is adopted and grew as an athletic and handsome lad. In the story, he sees himself as the old man who is being stalked by the man, because his life is more likely the same. The story wants us to realize that envy is a big NO. Instead, let us focus on what we have and enjoy those around us. Let us be contented with the blessings we receive every day.

Table 4 The Black Cat

Title of Story:	Literary Device: Figurative Language	Lifted lines from the story	Interpretation:	Analysis:
The Black Cat	Metaphor	<p><i>"I had walled the monster up within the tomb!"</i></p> <p>- "Fiend Intemperance,"</p>	<p>- The concluding image of the story can be seen to confirm that the black cat is a metaphorical feline even to the narrator.</p> <p>- In many instances, the narrator engages metaphor to distance himself from his culpability in consuming an excess of alcohol and the violence he is aware will ensue</p>	<p>- The black cat's feeling of remorse is uncovered here with two metaphors: not only has the cat become fully endowed with symbolic value as a hideous abomination</p> <p>But also the wall of the narrator's home—a place for safety and living - has become a tomb, a "home" for the dead.</p> <p>- Alcoholism is portrayed in allegorical terms as "Fiend Intemperance," which is a "disease which developed upon me," at last changing into a "wrath of an evil spirit" effective of having him. The consequences of his liquor abuse make commitments to the darkness of his dependable still,</p>

	<p>Simile</p>	<p><i>-I drowned in wine all memory of the deed</i></p> <p><i>“a cry, at first muffled and broken, like the sobbing of a child, and then shortly swelling into one long, loud, and continuous scream, completely anomalous and inhuman</i></p> <p><i>-“came to look upon it with unutterable loathing, and to flee silently from its odious, as from the breath of a pestilence ”</i></p>	<p>-it will suddenly change when he is drunk and blames on the supernatural power that grabbed him whenever he drunk</p> <p>- The full extent of how deeply the responsible sense of right and wrong of the narrator has been invested in the cat is exhibited in one of the most tremendous similes in the story when the animal is heard making this cry.</p> <p>- This simile makes the reader aware of just how much the narrator hates the cat and how much it plagues him.</p>	<p>small voice, and his refusal to take responsibility explains his desire to change that responsibility to a cat</p> <p>- narrators are favoritism of liquor</p> <p>-The movement of the cat in the narrator’s mind from something to be felt sorry for with its muted cry to the horrendous yelling of something unnatural is quick. -</p> <p>- If the cat is a sub for his conscience, small voice, this analogy is maybe considerably progressively powerful: He thought he was alright to get another cat—metaphorically, his conscience was salved after some time—however plainly, he isn't alright, and this cat is much more horrible to him than the first—allegorically, his conscience has returned to torment him.</p> <p>- is employed for the reason of characterizing the motive for the narrator's cruel deeds also it underlines that the alcohol enslaves the human mind and absorbs his soul.</p> <p>- Even so, his parents encouraged him to have such a disposition and keep animals of his liking. Ironically, such a person would start committing crimes—not even out of problems or need, but merely for the thrill of it.</p> <p>- In his boldness, and to make the police positive about his non-involvement with the aid of appearing natural, he mentions that the cellar is too strong and raps on the spot at the back of</p>
	<p>Situational Irony</p>	<p><i>-Disease is like alcohol</i></p>	<p>- in the story, the narrator changes because of alcohol</p>	
	<p>Dramatic Irony</p>			

		-Pluto	Modern readers, mostly associated, Pluto with a previous planet or a Disney dog, yet Pluto referenced only one thing during Poe's time: The King of the Underworld (readers may be increasingly acquainted with Pluto's Greek-legendary partner, Hades).
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Table 4 shows that Edgar Allan Poe's writing style in his story reveals the use of literary techniques. He made use of metaphor for describing the Black Cat, not only has the cat become fully endowed with symbolic value as a hideous abomination but also the wall of the narrator's home- a home for the dead. Poe used the Field of Intemperance, simile, and situational irony. The story is described as alcoholism which is metaphorical, a disease that grows upon me and transforms into a fury of the demon. This contributes to the blackness conscience and his refusal to take responsibility. The full extent of how deeply the guilty conscience of the narrator has been exhibited is in one of the most effective similes in the story. He thought he was okay to get another cat-metaphorically, his conscience was salved over time. The narrator changes because of alcohol. Ironically, a person would start committing crimes – not even out of problems or need but for the thrill of it. The story has its dramatic irony; the narrator ironically gets himself arrested in a bid to appear innocent. As a symbol, eyes, especially when contemplated from the perspective of a paranoid narrator-represent the kind of existential persecution that comes from knowing that one is, yet being unable to locate the observer to escape their gaze. The fact that the narrator chooses this name cat well before things take a turn that he had a subliminal predisposition toward seeing the cat as evil or seeing the world in terms of death.

Analysis

The Black Cat" bears shut likenesses to the tale of "The Tell-Tale Heart" It starts with an anonymous storyteller who has been captured for crime and who demands that he can't be crazy sooner than he begins advancing a record of a murder that he perpetrated. Dissimilar to "The Tell-Tale Heart," be that as it may, we have a man who knows about the change in himself that has driven him to end up being a killer, even though he can't clarify it, and we even have a feasible intention in his frenzy as liquor. While the hero of "The Tell-Tale Heart" clarifies his case for manslaughter as though his

decision-making ability has been evident and unavoidable, the storyteller of "The Black Cat" is in some way or another mindful of his absurdity, however, he decides to sidestep it and surrender to the baser human sentiments of perversity and scorn.

One component of the narrator's persona that he shares with various of Poe's characters is his common lack of normal ethics and good judgment, he uses some purpose and logic to avoid admissions of his mental abnormality. In particular, when he sees the photo of his cat on the one remaining wall of his residence after it burns down, he tries to pass superstition and offer a reasonable, scientific rationalization for its existence. Ironically, the solely superstitious member of his household is his wife, who constantly suggests a strong ethical personality notwithstanding the abuses and deterioration of her husband.

The heavenly factors of "The Black Cat" leave open the topic of how a ton is genuine, how tons can be soundly clarified, and how bounty is a result of the storyteller's creative mind. Pluto's suitable mystical centrality is first expressed by the spouse, who expresses that dark felines are expressed to be witches in the mask, even though her kind of treatment of Pluto demonstrates that she does now not put extraordinary arrangement confidence right now. The storyteller rejects this perspective, however, the superstition enhances his whole story. At the point when he watches the image of the readers, he depicts it as immense; he prior portrayed Pluto as genuinely enormous, in any case, regardless of whether the element of the picture is a statement of the paranormal or a result of his on edge creative mind is difficult to state. Likewise, the storyteller guarantees that the fix of hiding on the feline changes from an "inconclusive splotch" to the particular image of the hangman's tree, in any case, we have no proof that the storyteller is watching a bonus than the winding of his own psyche.

The narrators talk specifically about the soul of backward nature that consolidates with his liquor reliance

to give the force to change into a killer. He is by and large wary to explain how perversity drives him to dangle his cat Pluto, and at that point, he knows about the shrewdness of his wrongdoing and even feels some proportion of blame over it. The sign of his diminishing mental stability comes as a lousy part from his absence of blame over executing his significant other as it does from the best possible demonstration of covering his

hatchet in her head. His justification that backward nature is "one of the crude motivations of the human heart" is raised doubt because of the reality of his franticness, and yet, the story makes us wonder about the truth of his declaration. From one perspective, backward nature would perhaps appear to be homegrown to the storyteller precisely because he was at that point vulnerable to it, disregarding what he guarantees had been his previous innocuous character. Then again, maybe he is directly in that perversity exists in all folks anyway is only disturbed in him.

The Black Cat" has many approaches in ethical story that offers the tension between love and hate and that warns of the dangers of alcohol, a substance to which Poe himself was once addicted for a good deal of his life. The narrator appears at first to love of his wife and his pets, but by the quilt of the story, his fondness has grown to emerge as to neglect, spite, and even hatred, especially for Pluto and his successor. Although Poe does now not

provide a stable explanation for the narrator's encroaching loss of sanity, perchance suggesting that madness would maybe manifest at any time to any person, the narrator admits the function of alcohol in his behavior.

In addition, the arrival of the second cat is carefully associated with his alcoholism, considering that he first finds the cat in a seedy drinking establishment. The second cat, in the end, serves as the facilitator of justice when it reveals the corpse's hiding location at the cease of the story, and its initial appearance on top of a hogshead of gin or rum emphasizes its ethical purpose.

The value that one can learn from the story is committing a mistake for another mistake is already an act of wickedness. The narrator of the story has a great love for pets, he is blissful enough when he marries a woman who matches his love for animals. They are happy at first when the narrator begins to suffer from violent mood swings, predominantly due to the influence of alcohol, he does something unusual to his pet. He is already dreadful except for a black cat – which is his favorite. The Black Cat is a story of madness and cruelty at the same time. Like the narrator himself, we also have favorites but not all of those will last. There are things which we take for granted just because we are used to it. Sometimes we are blinded by our anger and rage that even our favorites become the worst bitterness we could ever have.

Table 5 The Masque of the Red Death

Title of Story:	Literary Devices: Figurative Language	Lifted lines from the story	Interpretation:	Analysis:
The Masque of the Red Death	<p>Imagery</p> <p>Hyperbole</p> <p>Symbolism</p>	<p>- Blood used to be its Avatar and its seal -- the redness and the horror of blood.</p> <p>- In a meeting of phantasms such as I have painted, it may additionally nicely be supposed that no normal appearance could have excited such sensation.</p> <p>- The Red Death</p> <p>- The Castle</p>	<p>- the imagery associated with blood overlaying the country appeals to sight</p> <p>- the narrator admits that his descriptions of the scene are certain (or exaggerated)</p> <p>- this symbolizes the inevitability of death. It brings back reminiscences of the Black Death which depopulated a good deal of Europe at some stage in the Middle Ages.</p> <p>- this represents man's</p>	<p>- An active reader can visualize blood and the covering of blood as being viewed everywhere</p> <p>- to the point of interesting the senses, usually fear.</p> <p>- Although there is no precise sickness with the exact signs and symptoms described in the story, critics agree with the disease's description has elements of tuberculosis, an ailment that killed many of these shut to Poe.</p> <p>- Regardless of wealth, social position, or popularity, demise arrives as an uninvited guest.</p> <p>- Prospero's inviting solely</p>

	<p>Color Symbolism</p>	<p><i>Prince Prospero</i></p> <p>- <i>The Ebony Clock</i> - <i>The Seven Rooms</i> -The Masqueraders</p> <p><i>Red.</i> The most evident shading imagery in "The Masque of the Red Death" is in its title.</p> <p>- Black/Ebony The seventh room was "firmly covered in dark velvet embroidered works of art that balanced everywhere throughout the roof and down the dividers, falling in substantial folds upon a rug of similar material and tint.</p>	<p>efforts to stop death</p> <ul style="list-style-type: none"> - symbolizes the end of feudalism - is a constant reminder of death and symbolizes the inevitability of it. <p>represent the stages of life</p> <p>Symbolize all humans and gives credence to the interpretation that the seven rooms symbolize the seven ages of man</p> <p>Red symbolizes death and blood.</p> <ul style="list-style-type: none"> - This seventh room incorporates "no light of any kind" and represents the darkness of death 	<p>rich knights and women to his fort at the cost of peasants and commoners represents the socioeconomic divide between landowners and peasants that existed throughout the feudalistic period. It is now not coincidental that the Black Death, which decreased the number of workers, led to a demand for labor and played an essential function in ending feudalism in Europe.</p> <p>The revelers may want to neither give up its pendulum from swinging nor could they prevent its ominous tones from dampening their enthusiasm.</p> <p>-the seven rooms represent Shakespeare's "Seven Ages of Man".</p> <ol style="list-style-type: none"> 1) At first the infant 2) And then the whining school-boy, with his satchel 3)And then the lover 4)Then a soldier 5) And then the justice 6)And then the justice in he sixth age shifts 7)second childishness <p>- indicating the willful lack of information of people, who have shut themselves away and refuse to face the truth. However, the cheer of the masqueraders is normally and forcefully interrupted by way of the clock from the room of death, which tolls each hour and reminds the courtiers no longer only of dying but additionally of the passage of time.</p> <p>- The gruesome description of the Red Death offers the shade a ghastly connotation of bloody crimes against humanity</p> <p>- In this room stands the ebony</p>
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				clock. Upon hearing its chimes the friends were reminded of death
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Table 5 suggests that the story of Edgar Allan Poe, *The Masque of the Red Death* used literary techniques in narrating the story. It is very evident in the use of Imagery, hyperbole, symbolism – color symbolism. The imagery related to blood covering the appeals to sight. It can visualize that overlaying of blood is seen everywhere. Fear is the major experience that the narrator admits in the description of the scene. It symbolizes the inevitability of death. It brings returned reminiscences of the black death. Critics believe that the disease's description has elements of tuberculosis. Regardless of wealth, social position, or popularity, death arrives unexpectedly. Prince Prospero symbolizes the end of Feudalism. The Ebony clock reminds us that death symbolizes the inevitability of it. It symbolizes all humans and gives credence to the interpretation that the seven rooms represent stages of life. Indicating the willful ignorance of people who have shut themselves away and refuse to face the truth. Red symbolizes death and blood. The gruesome description gives the color of bloody crimes against humanity. In the end, upon hearing its chimes the guest was reminded of death.

Analysis

"The Masque of the Red Death" is, basically, a tale about the human want to stay away from death and the rest of the vanity of such shirking. His satisfaction does no longer outcomes from guiltlessness as a decided worry of dissatisfaction and demise, and the obvious wickedness of his strikes is satirically underlined as he closes himself into a non-mainstream monastery, which Prospero has covered with iron with expectations of preserving ceaselessly the results of his bad behaviors.

We can without trouble see the prince's disguise ball as a moral story for the inescapable parade of presence into death. Prospero's seven rooms appear to mean the seven numerous long periods of his life, as the primary room is situated on the eastern part of the hallway, a bearing that has ordinarily been related with the sun-oriented rising and subsequently with the opening of life, and the seventh room is put on some separation west part of the passage, throughout death toll and of the putting sun based. Moreover, the seventh room is certainly connected with death, both through its dark shading and through the pink shading of the windows, which allude to blood and the ever-present emanation of the Red Death. At the point when confronted with the figure of the Red Death, Prospero freezes from the outset in the main room and

afterward plunges nearer to the seventh room, the spot he passes on got at staying by the Red Death.

The shape and substance of the rooms at the veiled ball indicate the disappointment of the revelers to completely overlook the nearness of the Red Death, even though they endeavor to overcome their feelings of trepidation through celebrating and participating in an assortment of kinds of intemperance. As Poe noticed, the recolored glass windows of the seven rooms do now not play out the regular task of showing the outside environment. Rather, they essentially show up in the encompassing shut hallways, demonstrating the resolute absence of expertise of the partygoers, who have closed themselves away and decline to confront reality. In any case, the cheer of the impostors is in many cases and powerfully hindered by methods for the clock from the room of death, which tolls every single hour and reminds the squires now of the death toll as well as also of the progression of time. Just as the clock strikes midnight, indicating the end of the day and perhaps hence the give up of a life, the discerning of the Red Death appears as the final omen of death. Like the clock, he can disturb the courtiers with the reminder that their gaiety is in simple terms a skinny guard for their fear, and he thus induces fear. Prospero's orders to seize, unmask, and hang the discern basically emphasize three elements of loss of life that can't be altered. To seize loss of life would be to prevent it from harming, to unmask it would be to exhibit its secrets, and to hold it would be to kill it. It is clearly not possible to do any of these three, and accordingly, when the crowd does overcome its worry and tried to seize hold of the mummer's figure, they discover nothing to grasp.

The value that one can learn from the story is that death is like a thief that nobody can control. Poe is very obsessed with death; he is known for his fondness for the Goths. Poe wants to share his views on death and makes a fictional character implying his own life. Poe sees himself as the Red Death which everybody tries to avoid and his life can be compared to that situation. Poe being neglected and feared and criticized, yet in the end, he fulfills his goal. There's a paradox that states, many want to go to heaven but no one wants to die. In life, we are afraid to die because we are afraid of life after death. Death is already part of life; everyone will undergo it at the right time. This story wants to tell us to be prepared every day of our lives because death does not choose a time, may it be your darkness.

Commonalities and Differences in the Stories

Table 3. A Commonalities and Differences of Edgar Allan Poe's Stories

Title of the story	Commonalities	Differences
<p>-The Murders in the Rue Morgue</p> <p>-The Cask of Amontillado</p> <p>-The Black Cat</p> <p>-The Masque of the Red Death</p> <p>-The Tell-Tale Heart</p>	<p>Mental illness</p> <p>Most of Poe's stories observe psychological problems in one of the main characters. Many times, it is the narrator or main character that is battling mental illness. Montresor is obsessed with in the search for revenge. The anonymous murderer in "The Tell-Tale Heart" kills an innocent man because of his vulture eye. The nameless murderer in "The Black Cat" kills a cat and his harmless wife. Most of his narrators spend the story trying to convince the reader that they are no longer insane. The Masque of the Red Death does not present mental illness because the story is about Red Death talks about a disease.</p> <p>Limited Number of Characters</p> <p>In the story of The Murders in the Rue Morgue, there are 3 characters: the old man, the daughter, and Dupin.</p> <p>The Cask of Amontillado has 2 characters: Montresor and Fortunato. The Black Cat has three characters: The narrator, the wife, and the cat. The Masque of the Red Death has 2 characters: Prospero and the guest. The Tell-Tale Heart has 2 characters: the narrator and the historic man</p> <p>There is usually a limited number of characters in the stories. The primary exception to this is "The Masque of Red Death." However, there are solely two characters that really count in the story: Prince Prospero and the Red Death</p> <p>Death Is the Theme</p> <p>The Murders in the Rue Morgue talks about the loss of life of an old man and the daughter in the Rue Morgue. Second, The Cask of Amontillado offers the death of Fortunato by burying him alive in the catacomb. Third, The Black Cat talks about the death of The Cat and the Wife. The cat was striking on the tree and the wife died and was kept in the cellar. Fourth, the Masque of the Red Death talks about Prospero which the Red Death visits him in his personal place and the reason why Prospero and 1000 visitors died. Lastly, The Tell-Tale Heart talks about the loss of life of the old man because of the obsession of vulture eye</p> <p>His story commonly has the element of death as a theme of the story. Just be conscious that anybody is now not going to make it through the story</p> <p>Brutal killing</p> <p>The narrator smothers the old man to die in "The Tell-Tale Heart." Because of the obsession of vulture eye. In the Black Cat, the narrator buries an axe in the head of his</p>	<p>Narrator's intention</p> <p>In the story "The Tell-Tale Heart" he planned his murder for a long time, the narrator monitored 8 days, the old man and in the eight days are perfect for him to kill the old man after stealthily waiting for the right moment.</p> <p>Whereas the narrator in "The Black Cat" killed his moment with no forethought. The narrators were found out in different ways too; in "The Tell-Tale Heart" the narrator confessed openly, when he was afraid of being found out, but in "The Black Cat," the police found out not through a confession, but through discovering the body themselves.</p> <p>The Murders in the Rue Morgue used to be killed by means of the orangutan with no intention.</p> <p>The Cask of Amontillado additionally is planning a suitable time to kill Fortunato.</p> <p>The Masque of the Red Death also stopping to visit the disease however because of the masquerades the ailment visited and causes the guest to die.</p> <p>The narrator in "The Black Cat" was once an alcoholic, which led to his temper and problems, however, the narrator in the other was not--he simply claimed to have a "heightened experience of hearing" from a "disease." Granted, that sickness ought to have been alcoholism, but it isn't specified. The supernatural element that drives these men loopy in the stories is different--in one it's a cat, in the different it is a heartbeat. and, the cause in telling their testimonies also differs. In</p>

	<p>wife and hangs his loved cat, Pluto from a tree in the yard. The Murders in the Rue Morgue killed additionally with a man like an animal known as Orangutan. Almost the neck is cut. Everyone dies in "The Masque of Red Death."</p> <p>The settings</p> <p>Most of the settings are in the person's home. Montresor takes Fortunato to his home and the catacombs underneath. In Murders of the Rue Morgue, the narrator kills the historical man in the residence that belongs to the historical man. The narrator in "The Black Cat" kills his wife in the cellar of their home. The Telltale Heart, the narrators kill the old man in her room. Lastly, The Masque of the Red Death the incident happened at home.</p> <p>Alcohol and Drugs</p> <p>Most of the predominant characters have an abuse problem. Fortunato is drunk when he is lured to his death. Roderick takes pills for his disease. The author spoke of acute bodily illness--of an intellectual disorder which oppressed him... The killer in "The Black Cat" admits to abusing alcohol. "When reason returned with the morning – when I had slept off the fumes of the night's debauch – I skilled a sentiment half of horror, half of remorse, for the crime of which I had been guilty..."</p> <p>Humor</p> <p>There is humor in "The Cask of Amontillado" and Poe's use of irony. The foolish Fortunato says so many stupid matters that his personality is humorous as well. Although there are many commonalities in Poe's stories, everyone has its personal flavor, fascinating characters, and strategy to the grotesque. If everybody is in the mood for a delicious, macabre story, Poe is the author to read.</p>	<p>"The Black Cat" the narrator says it is simply his way of unburdening his soul earlier than he dies; for "The Tell-Tale Heart" the narrator tells his story in a desperate try to prove that he is not</p> <p>Narrators Plot</p> <p>The narrator, who doesn't have a name, is a neurotic and suffers from a hypersensitive condition. In the Tell-tale Heart, this quick story, to kill an old man, with a vulture eye. The differences between these two murders: the victim, in this case, used to be an old man and was like a mentor to him. The narrator had a close relationship with him; they weren't enemies or opponents as in "The Cask".</p> <p>The murder from the 'The Cask, was a jealous murder. This murder was once carried out to show a point. "The Tell-Tale" the victim (the historical man), as the narrator describes, had a faded blue eye with a movie over it "a dull blue, with a hideous veil over it that chilled the very marrow in my bones"</p>
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V. CONCLUSION

Based on the findings, these simplifications were hereby concluded: Literary devices were very evident in the crime story of Edgar Allan Poe. The commonly used literary techniques are simile, metaphor, personification, hyperbole, irony, imagery, and symbol. Through literary techniques, it can add beauty, and can capture the reader's mind. Through these techniques, it can catch the reader's psyche. This would allow the reader to picture the story unfurling before them, and possibly the readers feel like they are there in the story, seeing the events firsthand. Poe utilizes succinct words to incite the feeling of fear, and he wastes no time by beginning the story. Edgar Allan Poe works admirably of utilizing literary devices to ingest the readers into his stories. Moreover, Edgar Allan Poe's short stories suggest the dark side of life, his stories expose illness, betrayal, sadness, fear, and death as the major

subjects of his important literary theories. His career suffered from his compulsive behavior and alcoholism. Thus, Poe's short stories leave us a chill or a tear in our eye that we can understand how good is his choice of literary devices. He used themes, symbols, and motifs, which could greatly affect people's emotions. Edgar Allan Poe tried his best to create an atmosphere that is mysterious and suspending enough to get the stories started. Unraveling puzzles and solving crimes, which prompted the development of plots and has become the biggest expectation of readers. The writer always begins his stories with crime cases and then unravels the secrets of crimes gradually.

RECOMMENDATIONS

Based on the findings and conclusions, these recommendations were hereby offered:

1. The use of varied literary devices in teaching literature subjects should be done to help the students discover the author's techniques and for them to appreciate the beauty of literature.
2. More exposure to study the different literary devices in literature will encourage students to read more, and familiarize on the different techniques and style of writings of Edgar Allan Poe.
3. Teachers should emphasize the love, appreciation, and understanding of a literary piece, particularly short stories that require constant reading. Teachers must always include the lesson of the story in analyzing stories to untangle the underlying messages.
4. Whenever students have a downfall and experience negativity, always encourage and motivate them to keep on moving by relating the stories to real - life situations. This would help them prepare for the worst in life.
5. Literature teachers should use technologically aided materials in teaching literature through Power Point presentations; the use of social media, be acquainted with MOODLE, an open - source learning platform that serves as an online classroom

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