

## Poe's Influence on Crime TV Shows: Auguste Dupin and the Modern Detective Story<sup>1</sup>

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### Abstract:

Many argue that Edgar Allan Poe invented the modern detective story or detective fiction as we know it today with his character C. Auguste Dupin. His contribution to this type of story has modelled many works after him, including those of Arthur Conan Doyle and Agatha Christie. The primary interest of the detective story lies in uncovering a mystery, arriving at its resolution through a thorough and rational process of investigation. Poe created a plot in which a character external to the police solved a crime that the police could not solve. By using the process of ratiocination, following clues, and pulling loose threads, this external agent or consultant is capable of solving any crime, although it tends to be a murder. The aim of this paper is to analyse to what extent this schema formed in "The Murders in the Rue Morgue" parallels that of many popular TV crime shows, mainly focusing on *Castle*, specifically on one case. The analysis will focus on the development of the story, the process of ratiocination that allows them to reach a conclusion and point to the murderer, and similarities and differences between the main characters. Additionally, this essay will look for references to Poe's work in this type of shows, either direct allusions or similar plotlines. Finally, it will draw a conclusion which tackles to which extent modern detective stories are based on Poe's models and structure.

**Keywords:** detective story, crime, ratiocination, *Castle*, Edgar Allan Poe, Auguste Dupin

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## 1. Introduction

The detective story is a sub-genre of crime fiction, and some scholars like Jenner divide it into the police procedure and the 'genius' detective genre, even though they still can mix or overlap.<sup>3</sup> Poe's invention of the detective story established a pattern and a set of features that remain relevant today. The C. Auguste Dupin's short stories are not the only detective tales Poe wrote, but they are the only ones that have the detective figure as the centre of the tale.<sup>4</sup>

Referred to as tales of ratiocination, Dupin's stories concentrate on the detective's mental process of uncovering the truth about a committed crime, known as the "ratiocination process." Therefore, one could conclude that both Poe's trilogy and *Castle* (2009-2016), the TV show this essay will analyse to discern Poe's influence on it, belong to the so-called 'genius' detective genre. Both belong to that genre because they "feature one, often unofficial, agent who solves crimes and is accompanied by one or more sidekicks" and have 'genius' detectives "who work independently from institutions, do not follow police procedure, and often break the law in the course of the investigation."<sup>5</sup> In the case of recent TV shows like *Castle* or *The Mentalist* (2008-2025),<sup>6</sup> these agents are called consultants.

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<sup>3</sup> The police procedure genre involves a method of detection that "does not rely on 'instinct' or 'coincidence'" and in which "science can be an important aspect" (Jenner 18). On the other hand, the 'genius' detective genre pushes "the detective's extraordinary deductive skills to the foreground" (18). Moreover, while the police procedure genre is usually starred by "teams of investigators who work within the legal system to provide enough evidence to prosecute suspects in a court of law" (47), the 'genius' detective genre's protagonists tend to be consultants or unofficial agents.

<sup>4</sup> Edgar Allan Poe, "The Murders in the Rue Morgue," (*The Edgar Allan Poe Society of Baltimore*, 1841), "The Mystery of Marie Rogêt" (*The Edgar Allan Poe Society of Baltimore*, 1842), and "The Purloined Letter" (*The Edgar Allan Poe Society of Baltimore*, 1844).

<sup>5</sup> Mareike Jenner, *American TV detective dramas* (Palgrave Macmillan, 2011), 47.

<sup>6</sup> The plot of this show revolved around a famous "psychic" that outs himself as a fake and starts working as a consultant for the California Bureau of Investigation so he can find "Red John," the madman who killed his wife and daughter.

In the subsequent sections, this essay will discuss the process of ratiocination and the development of the investigation in the sixth episode of the second season of *Castle*,<sup>7</sup> by comparing Poe's short story with said episode in parallel, so that all the similarities and differences can be easily observed and understood: both with those with Dupin and the direct or indirect allusions to Poe's work in general; that is, intertextuality.

## 2. The Process of Ratiocination

Edgar Allan Poe's "The Murders in the Rue Morgue," to which I will refer as "TMRM" from now on, begins with an essay-like explanation of the ratiocination process and the psychological features of those people who have the power of analysis.<sup>8</sup> The narration claims that this "primitive faculty" has not been studied in detail yet, but it has been appreciated for its effects, and the fact that it brings much pleasure to those who have the privilege of possessing it.<sup>9</sup> Paying attention to things is the first step in the process of analysis and ratiocination, but having excellent memory is not the only necessary skill. People who have this power need to make inferences and observations: "The necessary knowledge is that of what to observe."<sup>10</sup> This is followed by the introduction of the main character, C. Auguste Dupin, and how he fits into this description.

Dupin reads about the murders and the incrimination of Le Bon, a bank clerk who did him a favour once, and after reading the witnesses' accounts, he decides to use this ability he has and investigate the case himself. On the other hand, in *Castle*'s episode "Vampire Weekend," a young man with a stake through his heart lies dead in a cemetery.<sup>11</sup> In both cases there seem to be no visual witnesses, but in "TMRM" there are some people

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<sup>7</sup> *Castle*, season 2, episode 6, "Vampire Weekend," directed by Karen Gaviola, created by Andrew W. Marlowe, aired October 27, 2010, [www.disneyplus.com/es-es/video/beab1c97-0001-4cc8-86cb-ad75d4058fc4](http://www.disneyplus.com/es-es/video/beab1c97-0001-4cc8-86cb-ad75d4058fc4).

<sup>8</sup> Edgar Allan Poe, "The Murders in the Rue Morgue," (*The Edgar Allan Poe Society of Baltimore*, 1841).

<sup>9</sup> Poe, 1.

<sup>10</sup> Poe, 3.

<sup>11</sup> "Vampire Weekend," 00:02:23.

who heard at least part of the disturbance provoked during the murder: all witnesses agree on having heard two voices, one of them indistinguishable. Dupin's contacts allow him to access the crime scene, while, thanks to Castle's ones, he and Beckett find out the victim's real name – Matthew – and where he lived. There, they get the first account of a fight that had happened not long before the murder, and their first suspect is Vixen. She used to be Matthew's lover, the one who introduced him to her 'coven', as both liked to dress and act like vampires, and the last person who was seen with him. Vixen's black hair was on the victim when they found him, but her own account and the fact that she had an alibi led them to the second and more obvious suspect.

The aforementioned Le Bon, from Poe's short story, and Morgan Lockerby, a mentally unstable man from the show, are, respectively, the most obvious suspicious characters in the beginning of both stories. However, the clues are not conclusive. In "TMRM," the money Le Bon delivered to Madame L'Espanaye and her daughter was still in their house after the murder, so that could not have been his motivation, and there is no further evidence to incriminate him. On the other hand, after arresting Lockerby because his fingerprints marks were found on the stake that killed Matthew, they quickly discovered that he suffers from a mental illness known as porphyria, which causes mental instability.

Both stories examine the crime scene and the lives of the victims, present various accounts from individuals who heard or knew something about the victims, and, crucially, attempt to solve the case retrospectively.<sup>12</sup> Dupin wonders how any human could have had "the almost præternatural character of that agility which could have accomplished" the murder.<sup>13</sup> Moreover, while the investigation is taking place, the prime suspects in both cases remain under arrest.

A thorough examination of the crime scene highlights Dupin's method, including his keen observation of the right clues in the crime scene and the way he connects them and

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<sup>12</sup> Michael Cook, "Edgar Allan Poe and the detective story narrative," in *Narratives of enclosure in detective fiction*, edited by Clive Bloom (Palgrave Macmillan, 2011), 4.

<sup>13</sup> Poe, 25.

examines them without holding them too close, claiming the police “have fallen into the gross but common error of confounding the unusual with the abstruse. But it is by these deviations from the plane of the ordinary, that reason feels its way, if at all, in its search after the true.”<sup>14</sup> His reasoning makes him and the narrator conclude that the clues point at a non-human perpetrator, and they finally solve the crime. Castle follows Poe’s schema of examining the crime scene, looking for clues, and hearing/reading witness accounts. The ink on the stake leads Beckett and Castle to whom they believe to be a second suspect, encountering a second murder instead. After ruling out Daemon – Matthew’s friend and the second victim – they remember that Lockerby’s illness makes him extremely sensitive to sunlight. Thanks to forensic evidence, that fact absolves him of at least Daemon’s murder and makes the team question his former charges.

While the rational-scientific method is important in *Castle*, it is not the driving force of a show that leans more into the so-called “whodunit” tradition set by Dupin:<sup>15</sup> science is helpful, but Castle and Beckett’s mental analysis is what solves most of the cases. This differentiates it from other shows such as *CSI* and its many variations.<sup>16</sup> A folder found in Daemon’s apartment adds more insight to the case. It turns out that Matthew and his friend were investigating an old case of an unknown murdered woman, whom Matthew constantly drew and who – he claimed – haunted him, “his own personal ghost.”<sup>17</sup> Castle noticed an inscription on a gravestone at the beginning of the episode that did not specify the woman’s death date. He remembers this and the woman’s name, which brings him and Beckett again to the cemetery: the woman was Matthew’s mother. Matthew’s mother went missing when he was a child; his father remarried and changed his surname to that of his new wife, Janice.

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<sup>14</sup> Poe, 18.

<sup>15</sup> This type of narrative focuses more on the detectives’ analysis, their ability to connect clues, and the reasoning that leads them to solve a crime through their power of deduction, without really including major, or any, scientific explanations: a narrative based on an unknown criminal in which “the role of the police detective, using his or her superior sleuthing abilities, is to solve the mystery” (Jenner 55).

<sup>16</sup> *CSI* (2000-2015) and its derived shows focus on the use of physical evidence to solve murders and, thus, heavily rely on the rational-scientific method.

<sup>17</sup> “Vampire Weekend,” 00:28:33.

Matthew's father did not mention any of this, which is incriminating. However, Castle is not convinced and notices Janice's animal print coat, remembering Lockerby's nonsensical chatter: "spots all over, blood all over."<sup>18</sup> Lockerby did witness the murder after all, but his condition did not allow him to testify in a comprehensive way. Castle brings Janice to Lockerby and his reaction is decisive. Janice finally confesses to the three murders: Matthew's mother, Matthew, and Daemon.

Both Dupin and Castle have an eye for detail that makes both characters stand out against the police force. Dupin dismisses the police, claiming that "the Parisian police, so much extolled for acumen, are cunning, but no more. There is no method in their proceedings, beyond the method of the moment."<sup>19</sup> Dupin and Castle do not have to follow police procedures. The model has changed because characters like Castle are not part of the police but work alongside it. This is a pattern that repeats itself in other shows such as *The Mentalist* or *The Blacklist* (2013- ).<sup>20</sup>

Nonetheless, what is distinct about Castle and Dupin is their ability to think outside the box. As Rutigliano says, "several clues linger about, each more baffling than the next," but these detectives, these aficionados, are able to connect all the pieces and find a solution.<sup>21</sup> Dupin is the only one to consider the murderer's non-humanity, and Castle is the only one who links Lockerby's testimony to Janice's involvement in the case.<sup>22</sup> In both *Castle* and Poe's tale, delay is what heightens the tension, achieved through equivocal clues or misleading witnesses' reports:<sup>23</sup> the story arc ought to entice the audience and make them

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<sup>18</sup> "Vampire Weekend," 00:35:33.

<sup>19</sup> Poe, 16.

<sup>20</sup> *The Blacklist* premise centres around Raymond Reddington, the fourth on the FBI's Ten Most Wanted Fugitives, who suddenly surrenders himself and claims he would only talk to one person: Elizabeth Keen, a new FBI profiler.

<sup>21</sup> Olivia Rutigliano, "When Poe invented the detective story, he changed the literary world forever," *Crime Reads*, January 19, 2021, <https://crimereads.com/when-poe-invented-the-detective-story-he-changed-the-literary-world-forever/>.

<sup>22</sup> Sarah A. Winans, "Edgar Allan Poe and true crime: Origins of two character types in crime fiction," *Culture in Focus* 2, no. 1 (2019): 37.

<sup>23</sup> Cook, 128.

a bit anxious about the final conclusions. Crime and murder take on the form of an intellectual puzzle that requires solving.

### 3. The Detective as a Character

C. Auguste Dupin is a gentleman from an illustrious family, a bookish man that is removed from mainstream society and has a love for the “Night” and darkness.<sup>24</sup> Richard Castle was also born into a well-off family, he likes to read and is a renowned author himself. In one episode he said that, as a child, he spent most of his days at the New York City Public Library, where he cultivated his love for the classics, amongst which he mentions Edgar Allan Poe.<sup>25</sup> Furthermore, his love for the metaphorical darkness, that is, crime, murder, and all the macabre, is a product of childhood trauma, as he witnessed the murder of a woman when he was a child. This is reminiscent of all the dead women in Poe’s life, particularly his mother and wife, and how they haunted the author throughout his life. Both Castle and Dupin belong to the ‘genius’ detective genre, which one could argue that originates in Dupin.<sup>26</sup> Dupin’s impact is reflected not only on Castle, but on a multitude of detectives from other crime TV shows.<sup>27</sup> As mentioned in the previous section, Dupin and Castle’s ability to think creatively or unconventionally is what makes them such good detectives or ratiocinators.

It is interesting to note, however, that some other shows have shifted from the morally good *aficionado* that Castle represents to a more morally grey character. In *The Mentalist*, Patrick Jane’s motives to help the CBI (Central Bureau of Investigation) are completely individualistic, as he has his own agenda to find the murderer of his family. His powers of observation and ratiocination seem sometimes supernatural, and one could say

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<sup>24</sup> Jenner, *American TV detective dramas*, 48; “It was a freak of fancy in my friend (for what else shall I call it?) to be enamored of the Night for her own sake” (Poe 5).

<sup>25</sup> *Castle*, season 1, episode 5, “A chill goes through her veins,” directed by Bryan Spicer, created by Andrew W. Marlowe, aired May 5, 2010, <https://www.disneyplus.com/es-es/video/5de54e35-55ce-4024-b7e4-9c09dd2e55f6>, 00:12:45.

<sup>26</sup> Jenner, *American TV detective dramas*, 48.

<sup>27</sup> Some examples are Patrick Jane from *The Mentalist* (2008-2015), Sherlock Holmes from *Elementary* (2012-2019), or Adrian Monk from *Monk* (2002-2009).

he resembles Dupin in the extraordinariness of his gift. Nonetheless, one could situate Jane somewhere between the ethically upright and the morally dubious. In *The Blacklist*, Raymond Reddington is the fourth on the FBI's Ten Most Wanted Fugitives, a crime lord with sociopathic tendencies who is always three steps ahead of everyone else. This type of character embodies the morally grey consultant who is willing to kill and torture to get what he wants. He decides to help the FBI on his own terms, without revealing his true motives, and most of the time because the outcome will suit his business. Although Dupin cannot be said to be an altruistic character, taking into account little details in Poe's stories, like when he keeps the stolen letter until the police comes explicitly asking for it again in "The Purloined Letter," he is not purely a morally grey man. *The Urban Dictionary* defines 'morally grey' as a character "who does too much bad to be a good character, yet too much good to be a bad character. A character who is in between good and bad."<sup>28</sup> This type of character often attracts audiences due to their unique blend of debauchery and likability. Reddington falls into this category.

Furthermore, if there is something that originates in the detective story that has clearly been inherited by the TV format, it is placing the detective, or detectives, figure in the forefront. The detective's mind, with its twists and ingenious deductions, takes centre stage. Dupin is, first and foremost, a thinker and it is his intellectual brilliance – together with his personal eccentricity – what makes him such a compelling figure.<sup>29</sup> Castle echoes these traits and, by adding Beckett's backbone to the mix, the result is an engaging dynamic that would keep spectators hooked on the show. All in all, Dupin and Castle (or Dupin, Castle and Beckett), are more similar than one would have thought. Castle was modelled after Poe's detective and the tradition he created, maybe even after Poe himself, completing this

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<sup>28</sup> "Morally gray," *The Urban Dictionary*, accessed March 13, 2023, <https://www.urbandictionary.com/define.php?term=Morally%20Gray>.

<sup>29</sup> Lewis D. Moore, *Cracking the Hard-Boiled Detective: A Critical History from the 1920s to the Present* (McFarland & Company, Inc. Publishers, 2006), 20.



characterisation with Beckett's personality and a more humorous tone that works well on TV.

### 3.1. The Split Detective

Shrewdness is what distinguishes the modern. Jenner asserts that two detectives who typically exhibit different characteristics can share Dupin's model of detective brilliance.<sup>30</sup> One could argue that this is the case with Castle and Beckett. They are a representation of Dupin himself and two halves of Poe's ideal detective: the mathematician – Beckett – and the poet – Castle.<sup>31</sup> Where Castle is creative, Beckett is resolute. Castle prefers the mystery over its resolution, while Beckett concentrates on identifying the culprit. The detective genre appears to have evolved from Poe and Doyle and now emphasises the idea of the partnership tradition.<sup>32</sup> Consequently, although the original detective loses some of their autonomy, they achieve a balance with their partner in lieu, together creating the perfect detective. In these types of works, the detective has one or more sidekicks, which can be exemplified by the narrator in Dupin's story, and by Ryan and Esposito in *Castle*.

The detective character exemplified in Poe's story is not really a man of action by today's standards. Nowadays, action, blood, and guns surround these types of characters, especially in repetitive formats like TV shows, to make the story more entertaining and hold the average viewer's attention. Dupin's method, which is slow and steady, would not be as effective in this format. Beckett brings the necessary action to the show. She is a homicide detective and a former Federal government agent, a dangerous job that requires intelligence and physical strength. However, she is not a mere "mathematician," as Dupin would say. While Castle's mind bears a stronger resemblance to Dupin's, both of them

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<sup>30</sup> Jenner, *American TV detective dramas*, 49.

<sup>31</sup> "As poet and mathematician, he would reason well; as mere mathematician, he could not have reasoned at all" in "The Purloined Letter," 1845. This statement is about Minister D., the main suspect and the thief, who Dupin claims is both a poet and a mathematician. It is also interesting to note that some studies have demonstrated that Minister D. is Dupin's doppelgänger.

<sup>32</sup> Lewis D. Moore, *Cracking the Hard-Boiled Detective: A Critical History from the 1920s to the Present*, 14.

typically carry out the ratiocination process. They even finish each other's sentences and ideas, solving more cases together than the NYC police department had before they started their collaboration. When Castle's imagination makes him too unreasonable, it is Beckett's logic that allows him to take a step back, and when Beckett's rigidity does not let her see the full picture, it is Castle who pushes her to think outside the box. They would not be able to solve as many cases on their own, they complement each other, and it is their collaborative work that creates the perfect detective.

This split detective is not uncommon in crime TV shows, and it is even more common to find that the partnership is formed by two members of the opposite sex. In *The Mentalist*, Jane's tricks would not work without Lisbon's intervention. In *Bones* (2005-2017),<sup>33</sup> Booth and Brennan's dynamic is what engages the viewers and solves the cases. These are some of many TV shows that follow this pattern. What is also common is the portrayal is these characters as the love interests of the perfect detective and as the primary heterosexual couple.

It is not the same relationship that Dupin and the narrator had: they are equals in the process of ratiocination, two parts of the same coin, and at the same time, they could not be more different. They simultaneously push each other to be their best selves and at the same time they fight with each other more than with any other character, probably because they are so disparate. Intellectually and in their job, they balance each other, but their private relationship is a completely different thing. This split detective makes up Poe's perfect detective; it creates a dynamic that works well on TV, and it shows its effectiveness in the success of the police department and the subsequent promotion of many of its members.

#### 4. References to Poe's Work

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<sup>33</sup> The premise of the show revolves around an unlikely alliance between Temperance "Bones" Brennan, a forensic anthropologist, and FBI Special Agent Seeley Booth.

The analysed episode, along with the entire show, incorporates numerous allusions to Edgar Allan Poe and his creations, showcasing numerous examples of intertextuality. One of the most obvious ones is Castle's name, as he changed it from Richard Alexander Rodgers to Richard Edgar Castle, "Edgar" in honour of Poe.<sup>34</sup> He mentions reading, amongst others, Edgar Allan Poe and Arthur Conan Doyle when he was a child, which clearly influenced his own thriller novels. Moreover, both Poe and Castle had an absent father, a bit of a rebellious phase, and childhood trauma that affected not only their lives and personalities, but also their writing. Lastly, it's important to note that both Poe and Castle abruptly vanished, only to reappear days later (or a couple of months, in Castle's case), delirious and in a critical medical condition, prompting their founders to take them to the hospital. Of course, Castle survived while Poe did not.

"Vampire Weekend" starts with Alexis, Castle's daughter, reading "The Pit and the Pendulum," acknowledging Poe's contribution to the horror genre by calling it "the original Saw."<sup>35</sup> Cook argues that this tale is a response to the dominance of reason in the detective story, "a vision of an arbitrary world of cruelty" that advocated for "the complementary nature of instinct and reason,"<sup>36</sup> which could be a way of introducing instinct in a genre that originates from Dupin's purely rigid logic. Another direct allusion happens at the end of the episode, when Castle dresses up as Poe for his Halloween party, with a stuffed raven on his arm.

The victim's 'vampire' name was Crow, a bird that is very similar to a raven. This could be a reference to one of Poe's poems, "The Raven," in which a man is haunted by the presence of said animal, just as Crow's presence haunted Janice and prompted her decision to kill him. Furthermore, the atmosphere is quite gothic, with cemeteries, gravestones, and many references to supernatural monsters. The vampire plotline is reminiscent of Poe's

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<sup>34</sup> *Castle*, season 3, episode 2, "He's dead, she's dead," directed by John Terlesky, created by Andrew W. Marlowe, aired March 16, 2011, <https://www.disneyplus.com/es-es/video/0a03048c-67df-413b-bd37-75d436ab2ba2>, 00:39:00.

<sup>35</sup> "Vampire Weekend," 00:00:36; Saw is a horror movie franchise that focuses on torture and gory imagery.

<sup>36</sup> Cook, 19.

tales, such as “Berenice” or “The Fall of the House of Usher,” but it moves away from the vampiric woman and its threatening presence. Also, there is Matthew’s mother, Elizabeth. She is a haunting presence in Matthew’s mind, he constantly dreams about her and draws her face. It is revealed that this is because he witnessed her murder and is traumatised by it. On the one hand, in “The Philosophy of Composition” Poe claimed that “the death then of a beautiful woman is unquestionably the most poetical topic in the world,” which applies to Matthew’s artistic expression. He portrays her like an angel, but always in violent contexts. On the other hand, Poe himself lost his mother to tuberculosis, a long and traumatic illness, and he had to witness her decay. This, together with all the women he lost in his life, including his wife, had a clear influence on his work: many of his texts present narrators that are haunted by the return of their loved lost woman. One can observe how this parallels Matthew’s own experience and its consequences.

Finally, there is the tension between a supernatural or a rational explanation, between the marvellous and the uncanny, which is commonly found in Poe’s texts, even if it’s more subdued. Are they real supernatural creatures? Lockerby sleeps in a coffin and burns when exposed to sunlight, Matthew was found with a stake in his heart, and Daemon was dressed up as a werewolf when he was killed. Science and ratiocination give an explanation to all of it.

According to Todorov, these types of mysteries approached the fantastic and, at the same time, opposed it: “In fantastic texts, we tend to prefer the supernatural explanation; the detective story, once it is over, leaves no doubt as to the absence of supernatural events.”<sup>37</sup> The supernatural is the easy solution for a mystery, the rational is more convoluted and, in a way, entertaining. In Poe’s “TMRM,” Dupin claims that the only way a human being could have committed the crimes was by being some kind of supernatural creature, something in which, he assures the narrator, neither of them believe, rejecting an

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<sup>37</sup> Tzvetan Todorov, *The fantastic. A structural approach to a literary genre* (Cornell UP, 1975), 50.

explanation of that nature and the possibility of the fantastic.<sup>38</sup> Apart from the plot of the episode aforementioned, this tension between the supernatural and the rational is represented during the show by Castle and Beckett. While Castle prefers to speculate about the marvellous, willing the fantastic to manifest itself, Beckett's rationality balances the scale.

## 5. Conclusion

While Poe's influence on crime fiction has been greatly acknowledged, his influence in the TV series *Castle*, and more specifically, in the episode "The Vampire Weekend" is also evident.<sup>39</sup> It not only has many direct and indirect references to the author and his work, like Castle dressing up as the author for a Halloween party, but even him as a character, or particularly his partnership with Beckett, creates an extremely close representation of Poe's ideal detective. Moreover, the show constantly shows the efficacy of such detective in multiple case scenarios. It is important to highlight the way the show emphasises the process of ratiocination, solving the case in retrospect, just like Poe's stories. Together with the way Castle and Dupin are the only ones 'sharp' enough to notice certain details no one else does and the anxiety inducing and gothic atmosphere that is also common in Poe's tales, it is easy to justify the assumption that the two characters are connected, and that *Castle* draws directly from Poe, his work, and his legacy.

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<sup>38</sup> "It is my design to show you, first, that the thing might possibly have been accomplished: — but, secondly and chiefly, I wish to impress upon your understanding the very extraordinary — the almost præternatural character of that agility which could have accomplished it" (Poe 25).

<sup>39</sup> Giancarlo Capello, "De paseo por el crimen. Género y trayecto del policial en la pantalla chica," *Contratexto* 1, no. 19 (2011): 148.

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