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**A STYLISTIC ANALYSIS OF EDGAR ALLAN POE'S
SHORT STORIES: "THE BLACK CAT" AND
"THE TELL-TALE HEART"**

MASTER THESIS

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**A STYLISTIC ANALYSIS OF EDGAR ALLAN POE’S SHORT STORIES:
“THE BLACK CAT” AND “THE TELL-TALE HEART”**

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Jürimiz,/...../..... tarihinde yapılan tez savunma sınavı sonunda bu yüksek lisans tezini oy birliği / oy çokluğu ile başarılı saymıştır.

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ABSTRACT**Master Thesis****A Stylistic Analysis of Edgar Allan Poe’s Short stories “ The Black Cat” and “The Tell-Tale Heart”****Deniz CİVELEK****Firat University****Institute of Social Sciences****Department of Western Languages and Literatures****Division of English Language and Literature****Elazig-2019, Page: IX+122**

As a recently blossomed field, stylistics has been a great focus to language and literature researches. Although its origin dates back to *rhetoric*, the term “modern stylistics” is considered to be emerging in the world of literature. In its broadest sense, stylistics could be defined as a scientific branch to analyze the style of a literary figure within a linguistic framework. Situated within this field of study, the present research sets out to investigate the style of Edgar Allan Poe as reflected in his “The Black Cat” and “The Tell-Tale Heart”. The method followed in the study is Leech and Short (2004) method that focuses on lexical, grammatical, figurative, contextual and cohesive aspects in the literary works.

Findings obtained through the careful analysis of the texts have potential to contribute to the understanding of Poe’s style as a literary figure. Accordingly, his deliberate choices in punctuations, his lexical choices mostly reflecting his gift in writing, his repetitive use of words arousing fear and dread in the reader, and his skillful use of figures of speech could be considered as among the distinctive aspects of Poe’s style.

Key words: Stylistics, “The Black Cat”, “The Tell-Tale Heart”, Short Story, Edgar Allan Poe, Leech and Short’s method.

ÖZET**Yüksek Lisans Tezi****Edgar Allan Poe’nun “The Black Cat” ve “The Tell-Tale Heart” Adlı Kısa Hikâyelerinin Biçembilimsel Analizi****Deniz CİVELEK****Fırat Üniversitesi****Sosyal Bilimler Enstitüsü****Batı Dilleri ve Edebiyatları Ana Bilim Dalı****İngiliz Dili ve Edebiyatı Bilim Dalı****Elazığ-2019; Sayfa: IX+122**

Son zamanlarda gelişen biçembilim alanı dil ve edebiyat çalışmalarının odak noktası olmuştur. Geçmiş retoriğe dayansa da modern anlamda biçembilim edebiyat dünyasında yeni duyulmaktadır. Biçembilim, edebi bir figürün tarzının dilbilimsel çerçevede analizini gerçekleştiren bir bilim dalı olarak tanımlanabilir. Bir disiplin olarak biçembilimin ayrıntılı tanımını ve tarihçesini kapsayan bu çalışma, ünlü yazar Edgar Allan Poe’nun “The Black Cat” and “The Tell-Tale Heart” adlı iki kısa hikayesini biçembilimsel açıdan incelemeyi hedeflemiştir. Çalışmada takip edilen yöntem, biçembilimsel analizi kelime, dilbilgisi, söz sanatları, bağlam ve tutarlılık seviyelerinde gerçekleştiren Leech and Short (2007) yöntemidir.

Sözü geçen her iki eserde kullanılan dilbilimsel öğelerin analizi ile elde edilen bulgular, Edgar Allan Poe’nun edebi stilinin anlaşılmasına katkıda bulunmaktadır. Buna göre, kelime ve noktalama işaretleri seçimi, anlam bilimsel açıdan korku ve dehşet uyandıran kelimeleri tekrarlı biçimde kullanması, söz sanatlarına etkili bir şekilde yer vermesi, yazarın üslubunu oluşturan temel öğeler arasında sayılabilir.

Anahtar Kelimeler: Biçembilim, Kısa Hikaye, Leech ve Short’un Metodu, The Black Cat, The Tell-Tale Heart.

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DEDICATION

*This thesis is lovingly dedicated to the most precious my son and daughter
Eymen Civelek and İpek Civelek who are the meanings of
my life. Life is so beautiful with them.*

CHAPTER I

1. INTRODUCTION

1.1. Introduction

Considered as a fusion of the terms *style* and *linguistics*, stylistics straddles two interrelated disciplines: linguistics and literary criticism (Liu, 2011). Both fields, therefore, fuel the stylistics as an area of study to a great extent. Despite the acknowledgement of the interaction of stylistics with linguistics and literary criticism, stylistics is an area of study in its own right with its distinguishing characteristics and methodology in approaching literary works (Simpson, 2004).

Being a relatively recent scientific branch in literary works, stylistics, in its broadest sense, refers to the detailed analysis of style which is the language choice of an author or poet in writing literary works.

Although the twentieth century marks the turning point not only in the development of modern stylistics in its own right but also in regard to the growth of studies, it has a longer history dating back to the emergence of rhetoric studies in ancient Rome and Greece (Liu, 2011). Until the beginning of the twentieth century, however, the focus of stylistic studies did not go beyond the subjective comments on literary texts, which remained as an obstacle in the development of stylistics as an academic subject. Together with the advances in linguistics and literary criticisms, stylistics gradually has emerged as an academic discipline (Liu, 2011).

The history of modern stylistics could be regarded in terms of four stages each marking significant developments. Accordingly, the first stage is linked to the appearance of *Traite de Stylistique Francaise* (1909) by Bally, the student of Ferdinand de Saussure. Through this work, Saussurean structuralism made impact on the field of stylistics, which led to the turning point in the emergence of stylistics as an independent field of study (Liu, 2011; Sotirova, 2016). Underlining the significance of objective thought and emotional factors in daily speech, Bally (1909) claimed that the core function of stylistics is to explore the linguistic features that realize the emotion and feelings (cited in Liu, 2011). Leo Spitzer (1948) is another significant figure contributing to the development of stylistics at this stage. Spitzer (1948) regards the

relation between linguistics and literary criticism as a cyclical one which he defined as the philological circle (Mahlberg, 2016).

The second stage of modern stylistics is linked to the development of Russian Formalism with the contributions of Roman Jakobson and Victor Shklovsky. “The Russian formalists wished to make literary inquiry more scientific by basing it firmly on explicit observations about the formal linguistic features of the texts under scrutiny” (Nørgaard, Busse & Montaro, 2010 p.2). Regarding stylistics as the language itself, Jakobson (1960) asserts that language use is closely connected with six functions among which poetic function holds a significant place. According to Jakobson (1960), poetic function is “what makes a work of art, and it projects the principle of equivalence from the axis of selection into the axis of combination” (Weber, 1996 p.11). Russian formalists are given credits for their efforts in establishing the field of stylistics as an interdisciplinary subject as indicated in the words of Jakobson (1960):

If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I believe that the poetic incompetence of some bigoted linguists has been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconvertant with linguistic methods are equally flagrant anachronisms (Jakobson, 1960 p.377).

Although Jakobson’s and other formalists’ approach is highly valued in the field, one criticism directed to their works is pertaining to their view disregarding function of poem and foregrounding poetic structure (Liu, 2011).

Starting from the 1970s, the field of stylistics have witnessed the efforts of seeking models that would involve social, historical and pragmatic contexts. Pioneering figures of this period are Noam Chomsky with his works on generative syntax and M. K. Halliday with his studies on functional grammar, both influencing the field of stylistics to a great extent. Halliday (1971) asserts that language which is shaped by the context is a social phenomenon. Halliday's (1971) detailed analysis of William Golding’s *The Inheritors* is considered to be one of the typical examples of the period illustrating the advances in the field of stylistics. In this work, Halliday (1971) employs transitivity system in his functional grammar to explore Golding’s style. Together with the studies of this type, the scope of stylistics has been extended to the analysis of narrative fiction and plays. This period is also marked with the efforts in introducing the

concept of reader into the field of stylistics, which mainly resulted from the critical views on Halliday's approach to the language of literary texts. Regarding the reader as a key factor in stylistic analysis, Fish (1980) puts forward that interpretation of a text is related to the reader rather than the grammatical form as the reader attributes meaning to the text. By this view, he criticized Halliday's view seeing the relationship between the meaning and the grammar as natural and non-arbitrary.

From the late 1980s and the beginning of the 1990s, developments in the field of pragmatic and discourse analysis had a great role in stylistics giving much impetus to the field (Liu, 2011). Being involved with the language in use, pragmatics mainly focuses on contextual elements based on social, linguistic and cultural contexts. Text based grammar, conversation analysis and Gricean pragmatics had all impacts on stylistics, which led the researchers to handle literary texts as a type of discourse with its own idiosyncratic features (Chapman, 2016). With the advances in the fields of pragmatics and discourse analysis, the concepts such as conversation as exchange, interpersonal meaning, discourse markers, speech acts entered in the literature of stylistics, which made a fruitful base for the study of drama and other types of texts characterized by dialogue (Lambrou, 2016; Nørgaard Busse & Montaro, 2010).

Since 1990s, a relatively recent field of linguistics, corpus linguistics, has started to influence the field of stylistics enriching its methods and techniques. Corpus linguistics is a contemporary field that analyzes language in use by means of corpora. Mahlberg (2010) states that corpus linguistics is "a field of linguistics that came into being relatively recently with its existence closely linked to developments in computing" (p.294). With the advent of corpus linguistics, corpus stylistics has emerged as a fruitful area of study. Corpus stylistics could be defined as the blend of corpus linguistics and stylistics. Mahlberg (2016) explains the interplay between corpus linguistics and stylistics stating "stylistics provides the tools to systematically aim to describe the relationships between textual cues and literary effects. Corpus linguistics methods can help this systematicity" (p.140).

Over the past ten years, cultural and historical stylistics which view the language as an ideological tool and a product of social structure have appeared as significant approaches to stylistics. With these approaches, established tools, methods and theories, stylistics has been applied to the analysis of historical texts to feed the efforts of making-meaning in texts (Busse, 2016).

As the history of stylistics sketched out above has shown, the field of stylistics has been around for centuries although it has recently manifested itself as field of study in its own right. The brief introduction above also implies the interdisciplinary nature of stylistics being influenced from a range of subjects ranging from formalism to corpus linguistics and social studies. This rich background boosted by a number of theories, and developments from various fields have resulted in a plethora of studies that are oriented in stylistics. Although the studies spread over a number of fields and text types, scope of this study requires the presentation of the studies focusing on literary texts as briefly mentioned in the following section.

Analyzing poems using the tools of stylistics is one of the trends dominating the field. Li and Shi (2015) examined E.E.Cumming's poems. The researchers analyzed three types of linguistic deviations: lexical, graphological and semantic deviations. They concluded that graphologically, Cummings ignored capitalizations for shaping the text. Lexically, compound words, conversion and affixation formed neologism by expressing original concepts and terms. In a semantic perspective, the frequency of hyperbole, irony and metaphor uses caused overstating or stating the opposite what the poet intended to mean. Jaafar (2014) analyzed two poems by E.E Cumming's *Maggie and Milly and Molly and May* and *Heaney's A Kite for Aibhin* in syntactic, morphologic, phonologic and graphologic perspectives. The researcher also investigated the figurative use of language in these two poems. Jaafar (2014) deduced that linguistic devices and stylistic tools contributed to interpret poems clearly and deeply. In another study, Battool, Kiran and Azhar (2016) analyzed the poem *Daffodils* by William Wordsworth using stylistics methodology. The researchers probed the poem in phonologic, graphologic, semantic and morphologic levels and suggested that stylistics devices contributed to vividness of poem.

Analysis of novels through stylistic methodology forms another stream of research within the field of stylistics. A closer scrutiny on this stream has shown that certain methods and techniques of stylistics come to the fore in analyzing prose. One of them is the method proposed by Leech and Short (2007), which also forms the methodological basis of the present study.

Leech and Short (2007) have presented four categories for analyzing the texts through stylistic perspective: lexical category, grammatical category, figures of speech, and context and cohesion. Lexical category consists of nouns, adjectives, verbs and

adverbs. Grammatical category includes sentence type, sentence complexity, clause type, clause structure, noun phrase, verb phrase, other phrase types and word class. Figures of speech involve grammatical and lexical schemes, tropes and phonological schemes. Cohesion is related to the ways in which sentences are connected. Context focuses the external relations of a text or a part of a text, regarding it as a discourse (Leech and Short, 2007).

Dayı (2007) has analyzed Tolkien's *Lord of Rings* using Leech and Short's four categories and claimed that the novel was not much more based on a fantastic world; however, its superiority was provided by its linguistic and artistic effects. In another study, Kaya (2009) investigated Charles Dickens' *Christmas Night* in a stylistic way. The researcher divided the novel into chapters and conducted stylistic analysis of that novel under Leech and Short's categories based on lexical, figurative, grammatical and context and cohesion. In this analysis, Kaya (2009) has deduced that Charles Dickens has used some clear stylistics markers and these stylistic markers contribute to have a connection with reader and direct reader to social life. Dickens tries to reflect his peculiar style, Dickensian style, on this work giving social messages by stylistics markers. Nnadi (2010) conducted a linguistic stylistic analysis of Chukwukemeka Ike's novels by studying sentence patterns, paragraph structures and literary features. Nnadi (2010) has stressed that the author has used qualified linguistic elements and evoke the reader's interest with language choice. Putri (2011) analyzed *Dear John* by Nicholas Spark stylistically. In this study, it was concluded that the vivid image of the novel was provided by figures of speech and the author chose figurative language with the aim of conveying author's feelings and thought to the reader. Niazi (2013) analyzed D. H. Lawrence's *Son and Lovers* using a stylistic approach. In his analysis, the researcher concluded that the author has used metaphoric language, symbolism, disconnected fragments, dialects, fragmented episodes and multiple points of view for the purpose of characterization and also strengthening his theme. He also stressed the characters' "Mind Style" which is pertaining to the distinctive linguistic presentation of an individual's mental self.

Despite a plethora of studies on novels, short stories, and poems in stylistic analysis, there have been a limited number of studies on plays. One reason for this could be related to the general perspective towards plays. Many playwrights advocated that a play was interpreted clearly and profoundly only when it was performed on the

stage because “the vast majority of plays are written to perform” (Short, Culpeper & Verdonk, 2002 p. 6). In order to alter aforementioned perspective in the plays, Short, Culpeper and Verdonk (2002) in *Exploring the Language of Drama* suggested that analyzing plays by the language devices in a detailed way could replace the play’s analysis when it was performed. There have been several studies on stylistic analysis of plays. For instance, Khalili and Jameel (2019) analyzed George Bernard Shaw’s *Arms and The Man* in a stylistic way by using Halliday’s concept of register to show Shaw’s witty use of the language. The researchers deduced from their analysis that the use of register achieved better understanding of Shaw’s satirical thoughts about the concepts such as war and society. In addition, they concluded that Shaw’s choice of the major characters as women could be linked to his attempt to stress the simplicity of all domestic enthusiasts who think that war is so significant and the men fight for their motherland. Allahverdi (2014) conducted a stylistic analysis on David Lodge’s plays: *Home Truth and The Writing Game* by employing Leech and Short’s category. Allahverdi (2014) stressed out that the author used simple and direct language avoiding being redundant and in the first play the author implied that there was no real friendship and in the second play there was no real love. Jaafar (2016) analyzed two plays, *Mayor Barbra* by George Bernard Shaw, and *Knuckle* by David Hare. The analysis lies on Thornborrow and Wareing’s (1998) model to scrutinize the aesthetic side of the language. In this study, the researcher concludes that Shaw tends to write long descriptive sentences by employing adjectives for an ornament to the language. In addition, his frequent use of interruption could heavily rely on the breaking rules of cooperative principle and could be interpreted as a rude behavior. In another study, Aygün (2007) analyzed Harold Pinter’s five plays, *The Birthday Party*, *The Homecoming*, *Ashes to Ashes*, *The Betrayal* and *The Caretaker* under the headings of *Speech Act*, *Odd Talk*, *Repetitions* and *Turn Taking*. Aygün (2007) stressed that language was a significant device for indicating both the characters and the playwright’s intentions. She concluded that there was a similarity between Harold Pinter’s language choice and everyday interactions, with a general conclusion that stylistic analysis is useful to find the hidden meanings behind words in the play. Imami (2017) conducted a stylistic analysis of *Waiting for Godot* by Samuel Beckett by using Searle’s Speech Act Theory and Deborah Schiffrin’s discourse model to analyze the language of the play. The researcher analyzed the maxims that are flouted or violated in cooperative

principle. He concluded that the conversation of *Waiting for Godot* do not fit the structure of the discourse model. It is clearly seen that the characters in the play change from speech mood to a silence mood and they exchange without proper turns or hits. The breaking rules of discourse shows the absurdity of language in the play.

Beside poems, novels and plays, another genre that attracts the attention of stylisticians recently is short story. Dawood (2017) conducted a stylistic analysis of Hemingway's *A Very Short Story* by using Halliday's model. In his study, he concluded that Hemingway's writing is minimalist with a few adverbs or adjectives by omitting background information and transitions. In the analysis of sentence length and complexity, it could be deduced that only essential ideas have been conveyed through complex and length sentences. Sağiroğlu (2012) analyzed Lorrie Moore's selected short stories stylistically by employing the method of Leech and Short's four categories. With these categories, Sağiroğlu (2012) introduced Lorrie Moore's style and world view to the reader and present the writer's linguistic tendencies. In another study, Alemu (2015) carried out a stylistic analysis on short stories of O. Henry by utilizing the categories of Leech and Short (2007). Alemu (2015) stated that O. Henry was a skillful author in addressing reader by his special language traits such as noun, adverb choice and cohesion. The researcher suggested that the author has used transitive, intransitive and linking verbs to facilitate reader's comprehending text. Additionally, he asserted that use of exclamatory sentences had a function as expressing strong emotions such as happiness, sympathy and pain. Chandio, Bughio, Panhwar and Memon, (2017) conducted a stylistic analysis of Ahmed Ali's short story, *Our Lane*. In their study, they came to the conclusion that the author has used excessively coordinating conjunction "and" to join and unite the broken parts of society during imperial rule. It could be understood that the author has preferred the use of contrast adjectives to show positive characteristics of the past and the negative peculiarities of the present.

The literature sketched out above shows that stylistic analysis leads to developing insights on literary works and their writers' styles. Additional research efforts focusing on different writers and works would doubtlessly deepen our understanding regarding the connection between language and literature. To this end, the present study sets out to investigate Edgar Allan Poe's *Black cat* and *The Tell-Tale Heart* using stylistic methods. In the light of stylistics analysis, it is aimed to reveal

Edgar Allan Poe's own style and to determine whether the author has reflected his biography and his past experience on these short stories.

1.2. Statement of the problem

Although the literature is abundant with the studies analyzing Poe's works, most of them approached the topic within a literary perspective (Bagcıbaşı, 2010). Understanding Poe's style profoundly also requires analysis of the linguistic devices he had employed in his works. Acknowledging this, various researchers have conducted stylistic analysis on Poe's works (Ho, 2010), yet the number of studies of this type has remained limited. A closer look at the relevant literature implies that further research on the linguistic aspects of Poe's works is warranted.

Setting out to conduct such an analysis, this study intends to work within the scope of stylistic analysis framework proposed by Leech and Short (2007). This framework includes analyzing four categories of lexical, grammatical, figures of speech, context and cohesion. Following research questions have guided the study

To this end, the present study seeks answer to the following research questions:

1. a) What are the stylistic features of "Black Cat" by Edgar Allan Poe?
- b) How do the stylistics features contribute to the interpretation of the story?
2. a) What are the stylistic features of "The Tell-Tale Heart" by Edgar Allan Poe?
- b) How do the stylistics features contribute to the interpretation of the story?

1.3. Purpose of the study

This study aims to analyze Edgar Allan Poe's short stories using a stylistic approach by referring to four categories of Leech and Short (2007). The main focus in this analysis is the literary texts entitled *Black cat* and *The Tell-Tale Heart*, which are considered to be among the most influential works in American literature. Being one of the prominent figures of American literature, Edgar Allan Poe and his short stories *The Black cat* and *The Tell-Tale Heart* have been investigated widely by a number of researchers each focusing on different aspects of the works (Bynum, 2009; Rajan, 2009; Stark, 2004; Zimmerman, 2009). However, the amount of research analyzing these works from a pure stylistic perspective has remained restricted. Aiming to addressing to this gap in the relevant literature, this study intends to explore Poe's style through his

linguistic choices in *The Black Cat* and *The Tell-Tale Heart*. Contributing to the literature in this respect is thought to deepen our understanding of Edgar Allan Poe as a literary figure and to provide the researchers with a complete portrait of his style.

1.4. Scope of the Study

The scope of this study is constrained to two selected short stories by Edgar Allan Poe as the pertinent literature implies a need for further investigations on *The Black Cat* and *The Tell-Tale Heart* from a stylistic perspective. To this end, necessary information on these two works is located and presented in detail throughout the thesis. In order to find out the connection between linguistic choices of Edgar Allen Poe and his style, the study is limited to the use of framework provided by Leech and Short (2007). The framework includes a general classification of features of style and serves as a tool of analysis that could be applied to any text. Previous studies have indicated that Leech and Short's (2007) tool is an efficient, though not exhaustive, tool with potentials yielding relevant information and conducting the analysis on a properly systematic base (Song, 2009).

Based on Leech and Short (2007), the analysis is restricted to four linguistic categories: lexical choices, grammatical choices, figures of speech and linguistic items for cohesion and context. Accordingly, the analysis is comprised of finding and interpreting choice of words, word types (e.g. nouns, adjective, adverbs etc.), grammatical structures (e.g. sentence types, phrase types, sentence length etc.). For the category of figures of speech, linguistic units functioning as simile, metaphor, personification and phonological schemes are analyzed in connection with the author's style. In the category of context and cohesion, narrative point of view and dialogues are the focus of the analysis, which is thought to disclose the author's organization of linguistic units in creating literary meaning.

1.5. Thesis Overview

The present study comprises of five chapters designed under the titles of introduction, literature review, methodology, findings and discussion, and conclusion.

The first chapter presents brief information on stylistics along with the description of previous studies. The motive to the study is explained in the background in the study. This section is followed by the statement of the purpose and the

significance of the study. Definitions of the key terms used in the study are given. Finally, the last section summarizes the whole chapter.

The second chapter of this dissertation provides elaborate information about the relevant literature that this study is based on. The chapter mainly has three sections. The first section opens with a brief introduction to the chapter. Historical perspective of stylistics is presented and, the terms style and stylistics are explained in detail. Towards the end of section, the approaches and techniques and principles of stylistics are given. The second section provides an overview of short story along with its historical development and in this section several authors are described and the previous stylistic studies on short story are explained. The third section provides information about the life of the Edgar Allan Poe. He is described as a literary figure and the previous studies on his works are discussed.

The third chapter provides information about the methodology of the present study. The chapter consists of one section. In that section, Leech and Short's method is explained in detail.

The fourth chapter presents the findings of two short stories, *The Black Cat* and *The Tell-Tale Heart*, reached through stylistic analysis which aims to find out Poe's style through linguistic and stylistic elements. The last chapter of the study is the conclusion chapter of this dissertation. It presents a summary of the results and findings of the study and provides implications and suggestions for teaching literature. It ends with recommendations for future studies.

CHAPTER II

2. LITERATURE REVIEW

2.1. The Concept of Style and Stylistics

2.1.1. A Historical Perspective of Stylistics

Stylistics dates back to rhetoric and poetics in ancient times. In the fifth century (BC), rhetoric was a common academic subject for teaching oral ability to persuade and affect people in social and political areas. The Greek rhetoricians were preoccupied with the tropes and devices for delivering persuasive speech. From this perspective, rhetoric could be thought to the ancestors of stylistics (Simpson, 2004).

In fact, it could be suggested that stylistics have existed since the birth of language and literature. It was seen as an instrument between language and literature. Widdowson (1975) describes this relationship in his *Stylistics and the Teaching of Literature* as shown in the following figure.

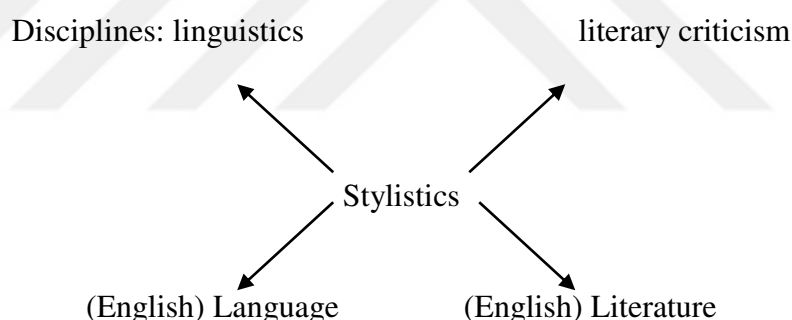


Figure 1: Widdowson's stylistics diagram

Stylistics is a scientific branch that intermingles literature with language. It is based on language studies of the literary texts. As the major source of data for stylistic analysis is the language itself in literary texts, it is natural for stylistics to be in close connection with the approaches developed in linguistics. Though its roots date back to rhetoric, it is 20th century when stylistics started to manifest itself as a field of study. In 20th century, the direct and major influence on stylistics is attributed to two movements in linguistics: Russian formalism and Prague School Structuralism. Within these two schools, pioneering figures having drastic impacts on the development of stylistics are Roman Jakobson, Victor Schlovsky and Vladamir Propp. At the beginning of 19th

century, their works shaping Prague School in particular are worth mentioning. The most significant contribution they had made is that they foregrounded the idea that language studies should be more scientific.

With the development of functionalism, formalist scholars shift their movement from formalism to functionalism. Burke and Evers (2014) specify this noting that “With the advent of functionalism in The Prague School, there was a gradual move from text to context, from form to function, from semantics to pragmatics and from logic to rhetoric” (p.41). This has led to the emergence of functional stylistics which drew attention in the middle of twentieth century. Functional stylistics pertains to function of text and contextual factors regarding the literary text. At this point, functional stylistics sets forth on noticing different language functions. Comparing to formalist stylistics, functional stylistics stresses contextual factors being relevant to the content. However, formalist stylistic is more related with the form rather than content. Their concern is aesthetic position of the literary text. Halliday is among the pioneering figures in functional stylistics. In his seminal work, *An Introduction Functional Grammar*, Halliday (1994) identifies three major functions of language:

- a. Ideational-to express ideas and experience (clause as representation)
- b. Interpersonal-to mediate in the establishment of social relationships (clause as exchange)
- c. Textual-to provide the formal properties of language (clause as message).

Several stylistic approaches were affected by functionalism. One of them was critical stylistics. Nørgaard, Busse and Montaro (2011) define critical stylistics as a term used to mention stylistic work examining the ways in which social meanings are manifested via language. Fowler (1986) is one of the proponents in critical stylistics. In Fowler’s notable work, *Linguistic Criticism*, Fowler investigates the relations between context and text, and the role of reader by the experience.

Having a broader scope, stylistics is not only restricted to the sub-branches of formalist and functionalist stylistics. Depending on the advances in other fields of social sciences, scope and focus of stylistics have expanded leading to the emergence of other sub-branches including feminist stylistics, critical stylistics, multimodal stylistics, corpus stylistics, pedagogical stylistics and film stylistics.

2.1.2. Style and Stylistics

Being relatively a recent field of linguistic study, stylistics has proven to be a fruitful area of research. The core of stylistics is the term “style” which should be defined in details. Style is a way in which the authors reflect his or her own writing type or show his own choices during writing process. In the field of literature, authors should have a peculiar and distinctive style to be noticed by readers.

A closer scrutiny of the literature implies that there are two common points frequently underlined in definitions. One involves with linguistics in describing style, whereas the other focuses on choices of author in defining style. Özünlü (2015) defines style as all kinds of linguistic performance which draws attention to language. In parallel with Özünlü’s definitions, Kaya (2009) defines style as “an elusive and ambiguous term, accepted as linguistic habit of writer” (p.4). Similarly, Crystal (1987) delineates the term style as the choice of linguistic features in the literary text.

Detailed definitions of style emphasizing choices of author have also been proposed in the relevant literature, which provides a deeper understanding of the term.

Style in writing results from the recurrent choices that the writer makes. *Recurrent* reflects the writer’s subconscious habits of regularly choosing one form over others to say the same thing. *Choices* are of two types: variation within a norm or deviation from a norm. Variation within a norm refers to choices among grammatical or acceptable (“correct”) forms, e.g., *twenty-six/twenty six/26*. Deviation from a norm refers to choices that include ungrammatical or unacceptable (“incorrect”) forms, e.g., *I might go./I could go./ I might could go/I might could did go*” (McMenamin, 2002, p.126).

Style of a text is not made by the writer or speakers making a succession of (usually spontaneous) separate choices. One choice affects another, and the overall stylistic ‘feel’ of a text derives from the pattern which all these specific choices make. Also, the kind of text being made exerts an overall influence over individual verbal choices” (Haynes, 1995, p.18).

Katie Wales (2011) in *A Dictionary of Stylistics* defines style as a variation in language in a broad sense as follows:

(1) At its simplest, **style** refers to the manner of expression in writing and speaking, just as there is a manner of doing things, like playing squash or painting. We might talk of someone writing in an ‘ornate style’, or speaking in a ‘comic style’. For some people, style has evaluative connotations: style can be ‘good’ or ‘bad’.

(2) One obvious implication of style is that there are different **styles** in different SITUATIONS; also that the same activity can produce stylistic variation (no two people will have the same style in playing squash or writing an essay). So style can be seen as variation in language use, whether LITERARY or non-literary. ... it may vary, in literary language, from one GENRE to another, or from one period to another.

(3) In each case, **style** is seen as distinctive: in essence, the set or sum of linguistic features that seem to be characteristic: whether of register, genre or period. (p. 398-9)

Enkvist (1964) gives a definition of style emphasizing both linguistic features and choices of author in six categories as follows:

Style as a shell surrounding a pre-existing core of thought or expression; as the choice between alternative expressions; as a set of individual characteristics; as deviations from a norm; as a set of collective characteristics; and as those relations among linguistic entities that are stable in terms of wider spans of text than the sentence” (p.12).

Being a branch that analyzes a literary text according to its linguistic features, there has been a great interest in stylistics over decades. It aims at discovering both the style of a writer of a literary text and the core of literary text with a detailed analysis of linguistic devices. Several researchers favor the placement of language at the core of the stylistics. Nørgaard, Montoro and Busse (2010), for instance, define stylistics as “the study of the ways in which meaning is created through language in literature as well as in other types of text” (p.1). In the same vein, Simpson (2004) defines it as “a method of textual interpretation in which primacy of place is assigned to language” (p.2). Toolan (2013) gives a definition of stylistics as “the study of the language in literature” (p.9). Focusing on intuitions of literary reader, Leech and Short (2007) define stylistics as “to check or validate intuitions by detailed analysis, but stylistics is also a dialogue between literary reader and linguistic observer, in which insight, not mere objectivity, is the goal” (p.4).

As an interim summary, a great many researchers attempt to define style in different ways in the relevant literature. However, it could be figured out that all researchers refer to style choosing one of these distinctive peculiarities such as linguistic feature, variation in language or preference of author. When the aforementioned definitions and the relevant literature are analyzed with a critical eye, it could be deduced that the field “stylistics” is slippery area of study despite its being a

fruitful base with rapidly increasing studies. Most of definitions of stylistics emphasize that stylistics lies on an intersection language and literature. Next section provides information about the purpose of stylistic analysis.

2.1.3. The Aim of Stylistic Analysis

Stylisticians have many goals by conducting stylistic analysis. The remarkable aim is to discover language traits of a literary text (Simpson, 2004). Acquiring language aspects of a text is vital in interpreting the text and its author. Author's language choice is determined by the help of stylistic analysis.

According to Chapman (1973),

One task of literary stylistics is: without taking sides in this dispute, to determine how far and in what respects a poet's language in fact shows deviant features. Another is to note how a writer uses generally accepted features to special effect. It is necessary to pay close attention to particular writers, since literature shows far more diversity of individual usage than do other styles. (p.15)

If one value of stylistic study is to be raised above others, it is its value in revealing the rich complexity of language. It reminds us that in linguistic behavior so many choices intrude between a stimulus and its response that though a scientific stylistician will explain as many choices as he can in terms of situation and context, he feels himself in no danger of being left without a residue of the unpredictable large enough to justify a concept of 'free choice' or 'creativity' in language. (p. 242-3)

"The general goal of most stylistic studies is to show the functional significance of formal characteristics of texts for the sake of interpretation and to relate literary effects to linguistic 'causes' in relevance to the whole work" (Wales, 1990, p. 438). According to Short (2006), the main aim of stylistics is to answer the questions of how readers understand the style of literary texts and how literary texts affect their mind with a fictional world (p.2). Clarifying the aim of stylistics in a broad sense, Short (2006) adds as follows:

The aim of stylistics is not to explain everything in textual analyses or responses of readers; on the contrary, it involves an ability to explain the intuitive agreement on texts by presenting the relations of texts with personal, social and historical contexts. In the process of understanding a literary or non-literary text, stylistics gives the readers 'something to do' when their feelings are not accurate (p. 2).

Sagioglu (2009) explains the aim of stylistics is “to reveal how linguistic components become literary elements phase by phase” (p.7). In a linguistic study on a literary text, one must analyze how linguistic components shift into deep structure when they seem to be constructed in surface structure.

Regarding the purpose of stylistics, Simpson (2004) clearly states that “to do stylistics is to explore language and more specifically, to explore creativity in language use” (p.3). The researcher also adds that it has strong link between exploring the language of a literary text and enhancing the understanding of the text. In addition, he stresses that stylistics could not be seen as a desultory activity since it serves a valuable goal. Simpson (2004) identifies three principles to which the practice of stylistics should conform to realize its full potentials regarding its purposes. Casted mnemonically as 3 Rs, these principles are

1. Stylistic analysis should be rigorous.
2. Stylistic analysis should be retrievable.
3. Stylistic analysis should be replicable (p.4)

Each of these principles bears significant implications shedding light on the practices of stylistics. The principle “Stylistic analysis should be rigorous” stipulates that an explicit framework of an analysis is a must in stylistic analysis. This principle differentiates stylistic analysis from intuitive, impressionistic comments of the researcher and places it on a sound scientific basis.

The second principle embodies the fact that the analysis should make use of explicit criteria which are overtly defined leaving no rooms for disagreements. Working with explicit terms and criteria is considered as one of unquestionable factors for designing scientific studies (Hatch & Lazarson, 1991). Although acknowledging the difficulty of having a consensus on certain language features, Simpson (2004) still recommends seeking for agreeable definitions as these definitions and criteria would lead the other practitioners in the field to test conclusions reached.

Finally, the last principle which is closely connected to the preceding one suggests that an effective stylistic analysis should allow the other researchers to verify conclusions. According to Simpson (2004), this closely involves with following a transparent methodology in the analysis. There is no doubt that a stylistic analysis based on these three principles would yield sound claims and would open up new avenues for further advances in stylistics.

In sum, when the above mentioned studies are taken into account, it is implied that the main purpose is to explore linguistic usage in a literary text. Achieving the aims of stylistic analysis requires a thorough understanding of the approaches and techniques. In the following section, main approaches are elaborated by touching upon the major theories having effect on the present day stylistics.

2.1.4. Theoretical Approaches to Stylistics

Lying at the intersection of linguistics and literature, stylistics as a field of inquiry has inevitably been affected by the developments, revisions and refinements to literary and linguistic theories. As Jeffries and Mcintyre (2010) put it “Stylistics is eclectic in its use of theory, though it originated in the literary theories of formalism and took on the theory of structuralism as developed by Saussure” (p.10). Intellectual pursuits of the early periods of the twentieth century, in particular, had an important role in shaping stylistics as a scientific field. Significant intellectual activities taking place within two main scientific domains of the 20th have had by far the most crucial impact on modern stylistics: Structuralism and Russian formalism.

Russian formalism which is credited for shaping the intellectual domain of the early twentieth century laid the foundations of modern stylistics (Satirova, 2016). To explain the drastic effect of formalism on stylistics, Simpson (2004) states that “There is one particular field of academic enquiry from the early of the twentieth century that has had a more direct and lasting impact on the methods of contemporary stylistics” (p.50).

Russian formalism originates in two circles; one being the Moscow Linguistic Circle, established in 1915 and the other being the Society for the study of poetic language established in 1914. Roman Jakobson is considered to be the most prominent figure of the Moscow Linguistic Circle while the latter is represented by such prominent scholars as Schlovsky, Ejxenbaum and Tynjanov (Satirova, 2016). Major contribution of these scholars comes from their theoretical discussions as reflected in their writings which centered on the question of what literature was. Locating the term “literariness” at the centre of literary science, Jakobson (1921) stated that “The object of study in literary science is not literature but “literariness” that is what makes a given work a literary work” (as cited in Satirova, 2016, p.3). By focusing on specific traits of literary works, their aim was to establish literary studies as an independent field of inquiry.

In their efforts to define the concept of *literariness*, they reached the conclusion that literariness and literature could only be defined through its linguistic properties. To Russian formalists, the building block of literature is the language itself, a claim which kept its paramount significance for the following few decades (Steiner, 1984). Lodge (1984) clearly states that “the novelist’s medium is language: whatever he does, qua novelist, he does in and through language” (p.ix). This means that the primary focus on literary studies is the description of literary language. In order to define the literary language, it should be analyzed in relation with other types of language. This insight, in fact, formed the foundation of stylistics as it led the scholars to develop a methodology to distinguish literary language from “practical language” (Eichenbaum, 1927).

The need for distinction between literary language and practical language was clearly echoed by Jakobson (1960) “because the main subject of poetics is specific differences of verbal art in relation to other arts and in relation to other kinds of verbal behavior, poetics is entitled to the leading place in literary studies” (p.10). The idiosyncratic structure of literary language was, thus, placed into the centre of a theory of literature. Jakobson adapted Bühler’s (1934) tripartite model of communication. Originally, Bühler’s (1934) model of communication consisted of three elements: addresser, message and addressee (as cited in Satirova, 2016). Jakobson (1960) added three more elements to this model: code, contact and context. In addition, Jakobson assigned six functions for each part. Jakobson’s six associative functions of language are as follows:

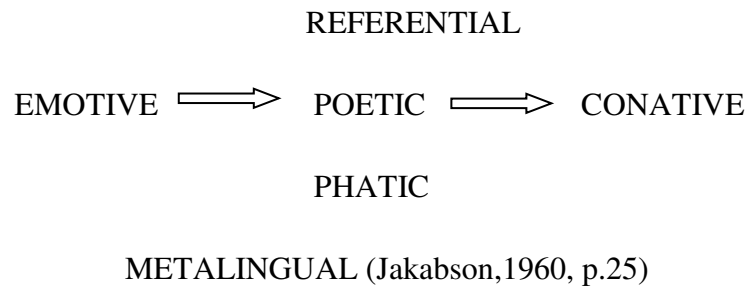


Figure 2: Jakobson's language functions

At present day, analysis of literary language is considered to be the backbone of stylistics. Some stylisticians even go too far claiming that study of language is the unique way of studying literature properly downgrading literary criticism as a field of study as follows:

“Literary criticism has settled recently into a paradigm which is improper and marginalising. Literary criticism has become an arid landscape of cultural history. Context and biographies, influences and allusions, multiple edited textual variants of literary works and their place in social history have become the focus of concern.....engagement with texts, textuality and texture has largely disappeared from the profession. Rational thought, discipline, systematicity, clarity of expression, transparency of argument, evidentiality and analytical knowledge have become the preserve of the few (Stockwell, 2009, p.1).

Another significant figure worth mentioning here is Viladimir Propp, who was known as a significant member of Russian formalism group. In his work, *Morphology of Folktale*, Propp (1928) attempts to form a framework for Russian fairy tales based on formalist structure. In his study, he presents four main theses presented in the Figure 3 as follows:

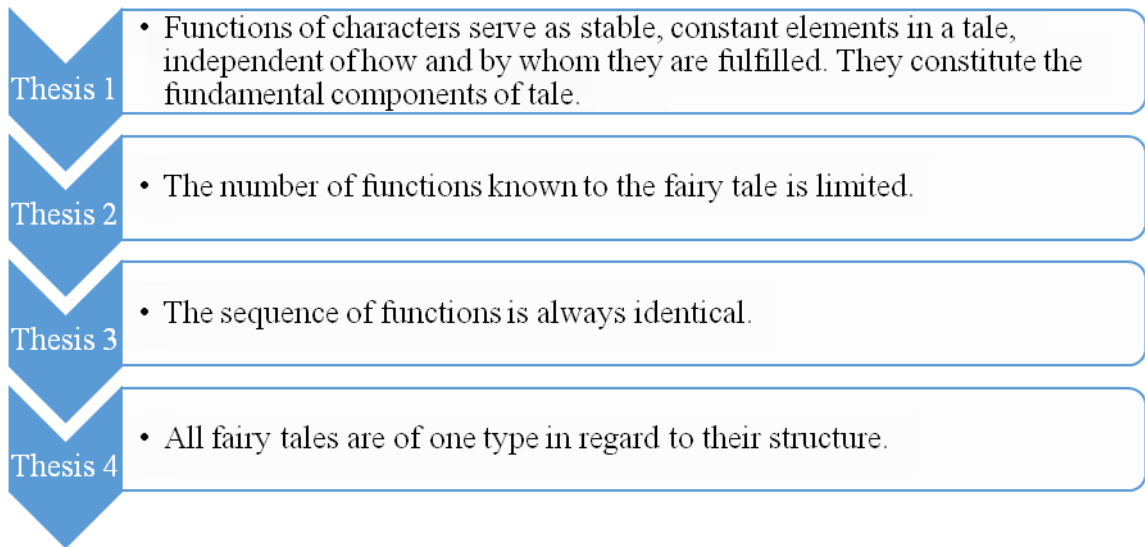


Figure 3: Thesis of Propp

The contributions of formalism to modern stylistics are not restricted to theoretical underpinnings. It has also a share in the emergence of some of the most crucial analytical concepts of modern stylistics. One of the terms is foregrounding which is exploited in the analysis of poetry, and the others are “fabula” and “sjuzet” that are proved to be fruitful in the study of narrative (Satirova, 2016).

Foregrounding is a notion that originally stems from the Prague School of Structuralism which has a direct connection to Russian Formalism through their joint member, Roman Jakobson. As a term, foregrounding is the Czech translation of “aktualisace”, which is defined by Mukarovsky (2001) as follows:

Foregrounding is the opposite of automatization, that is the deautomatisation of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become. Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme” (p.226)

Mukarovsky (2001) also argues about the difficulty of distinguishing literary language from what he calls as standard language. He asserts that the distinction between the two lies their handling of foregrounding. Both everyday language and literary language make use of foregrounding; yet standard language rapidly automatizes all forms of repetition, parallelism and norm violations unlike literary language that “places in the foreground the act of expression” (Mukarovsky, 2001,p,227). The idea that literary language foregrounds the linguistic make-up is also emphasized by

Jakobson (1960) who defines the function of language as the “focus on the message for its own sake” (p.15), dismissing the other functions of language (e.g. the emotive, the conative, the referential etc....)

Despite the great amount of criticism in the years to come, Jakobson’s conception and Mukarovsky’s definition of foregrounding has maintained its place at the heart of stylistic investigation (Leech & Short, 2004). Placing “foregrounding” in the centre of the analysis of poetry has also resulted in a number of empirical studies (Van Peer, 1986; Miall & Kuiken, 1994, Simpson, 2004). That popularity of foregrounding in stylistic investigation is justified given the fact that all stylistic analyses are, in essence, the efforts to demonstrate what is remarkable in the language of a work of literature (Satirova, 2016). Another contribution of Russian formalism is the insight it gives regarding the analysis of prose. In the words of Scholes (1973) “formalism and structuralism have indeed made significant contributions to the poetics of poetics of fiction” (p.154).

Formalist distinguished two analytical concepts of narration: *Sjuzet* and *Fabula*. *Sjuzet* is “the story as shaped and edited by the storyteller” while *fabula* refers to the “mere chronology of events” (Leech & Short, 2007, p.139). This distinction between two concepts of narration has been revisited and revised a number of times, each producing new terms. One of the recently offered terms built on the distinction of *fabula* and *sjuzet* is Herman and Vervaeck’s “unbounded” and “bounded” parts of the narration. Herman and Vervaeck (2005) state that *Sjuzet* that corresponds to the unbounded parts is sensitive to changes as any change in the *sjuzet* doesn’t affect the story whereas *fabula* that corresponds to the bounded parts of narrative is sensitive to any change. Hiles (2007) uses the terms “content” and “telling” to refer to “*fabula*” and “*sjuzet*” respectively. This approach to narration has established a productive baseline for analysing literary Works. Holmes and Fowles (1991), Genette (1990), Finney (1990) and Culler (1990) are among the many to discuss the Formalist concepts in narration (for a comprehensive review, see Walsh (2001).

A final note to illustrate the impact of formalism on modern stylistics is on the theory of metaphor and metonymy developed by Jakobson (1956). Drawing from Saussure’s theory of language, Jakobson (1956) mentions about two axis of selection which he names as metaphoric axis and metonymic axis. To Jakobson (1956), any linguistic production is the result of either the combination of the two axes or the

selection of one over the other. He argues that organization of discourse is underpinned by the principle of combination and principle of selection as quoted below:

The development of a discourse may take place along two different semantic lines: one topic may lead to another either through their similarity or through their contiguity. The metaphoric way would be the most appropriate term for the first case and the metonymic way for the second, since they find their most condensed expression in metaphor and metonym respectively (Jakobson, 1956, p.110).

Considered as the principles of discourse, these two principles function as rendering a literary work as notably metaphoric or notably metonymic. Prose as a literary work is thought to be predominantly metonymic (Jakobson, 1956).

As an interim summary, the intellectual movement of the early 20th century, formalism has a paramount role in shaping the field of stylistics. Modern stylistics owes its underlying theory and some of the analytical concepts to formalism as shown in the above discussions. However, it is a fact that present day stylistics has also tapped into a number of theories and approaches proposed both in the field of linguistics and literature, and has been reshaped at each interplay. The outcome of this interplay is the emergence of various subfields of stylistics. Following section touches upon some of the theoretical approaches being influential in the advent of present day stylistics.

Considered among the major approaches having effects on stylistics, structuralism, in its broadest sense, refers to a body of thinking at the beginning of the twentieth century which fundamentally distinguishes itself from the other approaches in its concepts of reality and language. The Swiss linguist, Ferdinand de Saussure, (1887-1913) is acknowledged as the founder of structuralism. His groundbreaking ideas and redefinitions about linguistic concepts were first spread through the publication of *Course de Linguistique Generale* in 1916 by his students after Saussure's death. Since then, it has been republished many times and made significant contribution to a number of scientific fields ranging from anthropology to sociology. The field of stylistics is no exception.

In order to understand the far reaching implications of structuralism for stylistics, it is, first of all, essential to understand some key ideas underlined by Saussure (1916). The first is the introduction of the terms “langue” and “parole” into the field of linguistics. Saussure (1916) defines “langue” as a coherent system composed of abstract units. “Parole”, on the other hand, refers to the actual use of this system by

individuals. Langue is the grammatical system potentially present in human brain, which makes it difficult to study. Parole, in Saussure's conception, could be regarded as the words uttered by individuals. While parole is easily accessible and observable, the focus of a linguist, Saussure believes, should be the langue rather than parole. "As a system of structure, langue is seen as a coherent object for analysis consisting of linguistic signs" (Pilliere, 2016, p.22).

Superiority of "langue" over "parole" in terms of being worth investigating turned the scholars' attention to the underlying system. This led the researchers to move away from investigating authors to studying texts. The literary text was regarded as a system, and objective of a stylistic analysis was set as finding out the underlying pattern of this system (Pilliere, 2016). The greatest contribution of structuralism to stylistics is the devices it has introduced to analyze the prose. Inspired from the concept of "langue", many researchers attempted to find out an underlying structure to narrative (Levi-Strauss, 1955; Barthes, 1966). More recently, Black (2006) introduced a range of analytical devices to understand the deep structure of a given narrative text. She distinguishes surface structure that includes syntax and lexis from deep structure of a text which she sees "prior to the surface structures" (p.3).

Structuralist theory of language also emphasizes a distinction between syntagmatic axis and paradigmatic axis. Accordingly, the fact that language works in a linear order and meaning is related to the words connected one after the other is named as syntagmatic axis. The choice of specific words is named as paradigmatic axis. Sinclair (2000) elaborates the concepts as

The two fundamental concepts of language patterning the paradigmatic and the syntagmatic. They are usually depicted as horizontal and vertical, with the syntagmatic axis on the horizontal, because the languages of modern Europe are written in horizontal lines, and the paradigmatic on the vertical. The paradigmatic axis specifies the possible choices at a particular position on the syntagmatic axis, and the syntagmatic axis controls the structure which is being elaborated. So what we observe in language text is the syntagmatic; the paradigms are the total of what might have been chosen instead (p.194)

Though it has been too long since these concepts were first introduced, it is still possible to see the impact of structuralism on current stylistic studies. Pillier (2016) is one examples among many to conduct stylistic analysis based on structural concepts. Focusing on the linearity and the link created by the syntagmatic and paradigmatic axes,

Pillier (2016) aimed to reveal Virginia Woolf's style through analyzing her *Mrs. Dalloway*. The researcher concentrated particularly on the ways to disrupt syntactic linearity (e.g. changing the positions of constituents in the sentence, breaking the temporal linearity by not placing the events in chronological order) and to disrupt paradigmatic axis (e.g. "holding two or more meanings in limbo" (p.28). Pillier (2016) concludes that following structural devices makes it possible to explore some parts of Woolf's style. She also notes that basic concepts of structuralism have still great potential to boost stylistic investigations of the present day.

Systemic functional linguistics is another linguistic approach that has deep impacts on stylistics. In order to understand how it affected modern stylistics, it is necessary to have an understanding of the core of systemic functional linguistics.

It was developed by Halliday in 1970s. Systematic functional linguistics regards language, in essence, as a system of resources which function to produce meaning in context (Halliday, 1978). It focuses on language in use, and underlines that the function of any linguistic choice is to create meaning. Meaning in systemic functional linguistics is thought to be realized by the interplay between text and context. Halliday (1978), thus, prioritizes semantics in linguistic studies.

According to Halliday (1978), meaning is created at three levels of language: a) context of situation b) semantics c) lexicogrammar. At the level of context, field of discourse, which means the topic area, tenor of discourse which refers to social hierarchy between the interlocutors and mode of discourse comes together to form register of the discourse. At the level of semantics, Halliday (1978) proposes three basic functions of language as shown in the following Figure 4.

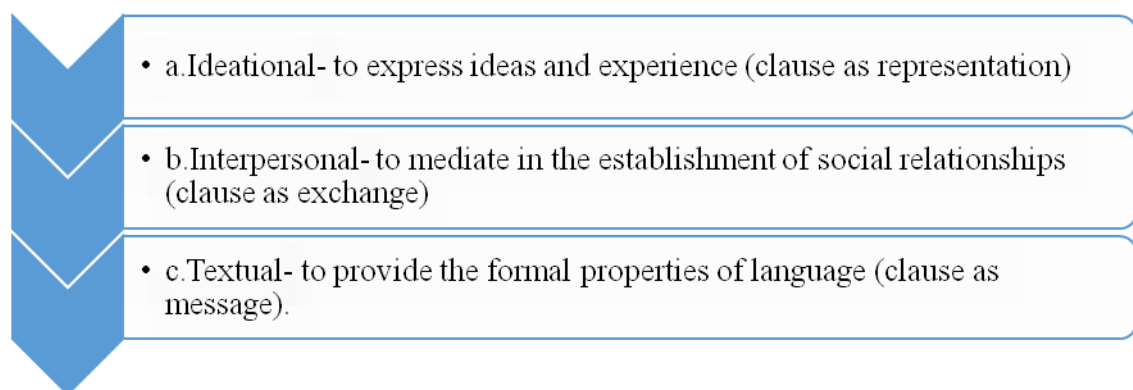


Figure 4: Halliday's functions of language

Ideational function conveys the content or the topic of the text; interpersonal function refers to the writers' judgement towards the text and his relations with the reader. Textual function describes the linguistic choices used to structure and organize the text.

Lastly, at the lexico-grammatical level, closed sets of contrasting units used in various instances ranging from transitivity, mood to polarity are at work to create the meaning. Halliday (2003) states that "systems of this kind are central to the organization of meaning in every language (p.9)

Although acknowledging that systematic functional linguistics is wider and more detailed than presented above, it is thought that concepts above are enough to show the drastic effect of systematic functional linguistics on stylistics. With the impact of functional linguistics and its focus on meaning, stylisticians started to analyze the way meaning is created in texts. Lexico grammatical units in a text were correlated with the context. Lin (2016) summarizes the contribution of systemic functional linguistics on the development of modern stylistics:

Before the advent of functionalism, stylistics was widely seen as limited in its usefulness and applications to literary study. Reliant on the paradigms of Russian Formalism and structural as well as Chomskyan Transformational-generative linguistics, and focused largely on poetry, interest was devoted to investigating formal linguistic features that produced literary effects. While such work brought a focus on language (back) into literary studies and also introduced system and rigour into textual analysis, it failed to link descriptive analysis to interpretation and tended to ignore the significance of pragmatic, social and historical contexts. Systemic functional linguistics, with its emphasis on linking form and function, text and context, provided a theoretical framework and approach to bridge these gaps (p.61).

With all these contributions from the field of linguistics, what is called as functional stylistics emerged in 1970s and it is still popular within the field (Wales, 2011). Depending on the focus of functional linguistics on coherence and cohesion, researchers began to be interested in longer texts (e.g. narrative fiction) (Nørgaard, 2010). The way clauses are put together in a coherent and cohesive way became one of the major points of study. In this way, integration of the concepts of functional linguistics has broadened the scope of stylistics.

One aspect of functional linguistics which is frequently applied to stylistic analysis is the concept of transitivity. Most of transitivity based analyses have dealt with

characterization in narrative fiction. Halliday's (1971) analysis of Golding's novel *The Inheritors*, Kennedy (1982) analysis of Conrad's *The Secret Agent* and more recently Li and Shen's (2004) analysis of Watson's *The Double Hook* are good examples of transitivity-based stylistic studies.

Another aspect from functional linguistics boosting stylistic studies is interpersonal grammar often combined with transitivity. Kennedy (1982), for example, supports his transitivity analysis by focusing on the patterns that indicate power relations between two main characters. Simpson (2004) places a special emphasis on modality which is among the interpersonal resources. A third linguistic unit which received stylistic scrutiny due to the impacts of functional language theory is polarity items used by literary figures. Nørgaard (2003) analyzed James Joyce's use of polarity items in *Two Gallants* and found out that the author raised awareness in the reader of negated units and focused reader's attention to the expectations that are not realized. The fourth concept that is worth mentioning is the stylistic analysis of cohesive devices used in literary texts. Categorizing cohesive devices in the major analytical tools, Toolan (1998) notes that it is the cohesive devices that are the indicators of deliberate crafting. From a functional stylistic perspective, the type of cohesive ties within the linguistic units in a literary text is closely linked to the understanding of the text. In other words, the use of referential items and their being tracked in the contiguous text is a crucial stylistic element employed in literary texts.

As a type of cohesive phenomenon, Halliday and Hasan (1976) introduced the concept of unresolved cohesion which refers to the use of cohesive items whose referents cannot be found in the immediately surrounding texts. Halliday and Hasan (1976) attribute three basic functions to the use of unresolved cohesion which they claimed to be commonly found at the beginning of short stories. Accordingly, unresolved cohesion is a purposeful device a) to keep the readers focused, b) to imply that the relevant part in the text is not whole story and, c) to make the reader a part of the whole story attributing him a shared experience with the author. To elaborate on these functions, Nørgaard, Buse and Montoro (2010) analyze Faulkner's *The Sound and the Fury* focusing on the opening passage of the first chapter. "This passage is characterized by a complete absence of nominal reference to the golfers and the golf course [the main character] is watching" (p.56). Apart from grammatical cohesion devices mentioned above, lexical means of cohesion (e.g. collocations), alliteration,

assonance, consonance and rhyme are also analyzed as the elements of cohesive links in functional stylistic studies (Lin, 2016). As an example, Carter (1982) focuses on the lexical repetitions used as cohesive items in Hemingway's *Cat in the Rain* and suggests that these repetitions create a complex literary effect.

Finally, the notion of foregrounding and its re-interpretation within the framework of functional stylistics is worth mentioning here as foregrounding has also been used as an analytical tool in the present study. Foregrounding basically refers to any language use highlighted linguistically. Halliday (1976) defines foregrounding as a phenomenon of linguistic emphasis through which some linguistic properties of a literary text stands out. Stylistically handled, foregrounding could occur at any level of language ranging from phonological units to clause types (Nørgaard, Buse & Montoro, 2010). Because of potential of foregrounding in enhancing meaning of a text, it is considered to be a significant device for creating poetic effect (Toolan, 2009; Lin, 2016).

To recapitulate, the development of systemic functional linguistic theory has added greatly to the modern stylistics. Its view of language as a set of choices between mutually exclusive preferences enables the researchers to systematically characterize the variations in language use. Placed within the modern stylistics, the present research also makes use of functional linguistic approach to stylistic analysis and relies on its concepts and tools (e.g. foregrounding) in carrying out the investigation.

Late 70s witnessed crucial advances made in the fields of pragmatics and discourse, which, in turn, contributed to the stylistics. Primarily focusing on language in context, Pragmatics has a broader scope ranging from differences between literal and intended meaning to studying language use empirically in various social situations (Chapman, 2016). Its appearance as a field of study and its productive approaches to meaning make pragmatics an invaluable domain to inform stylistic practices. In the words of Fludernik (1996) "the paradigm shift within linguistics towards a pragmatic model of language use... has made it possible to bridge the divide between the literary and the linguistic approaches to language" (p.585). Speech-act theory by Austin (1962) and Searle (1969), the theory of conversational implicature by Grice (1975), relevance theory (Sperber & Wilson, 1995) and politeness theory are the major approaches on which stylistic examinations of literary works were built. Among them, relevance theory and politeness theory, in particular, have proved to be more productive in

stylistic analysis while the application of speech-act theory and conversational implicature also has produced interesting studies (Chapman, 2016).

Studies exploiting speech-act theory in the analysis of literary works started with Searle's his own work in 1970s when he applied his theory to textual analysis (Chapman, 2016). Since then, high quality academic studies have been produced. Miller (2001) is a comprehensive discussion of speech acts in literature and a successful demonstration of its application in reading the literary works. Watson (2012) employed the speech act theory with its categories of assertives, directives and commissives to analyze the lyrics of blue songs. Gricean maxims were also exploited in analyzing literary works. Blake (2002), for instance, relied on these maxims in examining the dialogues in Shakespeare's plays. Another attempt in bridging pragmatics and stylistics is the study by Herman (1994) who analyzed the language in *Finnegans Wake*. More recently, Morini (2009) conducted a stylistic analysis on *Emma* by Jane Austen based on pragmatic concepts.

Relevance theory also attracted too much attention in stylistic analysis. Pilkington (2000) applied it to the analysis of poetry; Boase-Bier, (2004) exploited it in literary translation; Blakemore (2009) made use of relevance theory in connection with thought presentation in literary works; and recently Desilla (2012) analyzed film dialogues from a relevance-theoretical perspective.

Finally, politeness theory has informed a good deal of stylistic studies. It has especially been applied to the analysis of play and film scripts. For instance, Shakespeare's plays were examined using politeness theory to show that politeness strategies change in connection with the character development (Blake, 2002). Paternoster (2012) studied over politeness within the specific genre of crime novels. What could be drawn from all these studies is that pragmatics occupies a significant place in the stylistic analysis of literary texts due to its distinctive approach to indirect meaning and the connection between what is said and what is intended.

Along with pragmatics, the developments within the field of discourse analysis have shaped the stylistics of the current times, yielding a number of studies within the field of discourse stylistics. Emergence of discourse stylistics as an approach to literary analysis leads to the reconceptualization of "text" and "discourse". Putting a special emphasis on the notion of "context", Verdonk (2002) defines text as the "observable product of the writer's or speaker's discourse" (p.18). Discourse, to Verdonk (2002), is

the communicative act meaning of which is dependent to “the reader’s or listener’s reconstruction of the writer’s or speaker’s intended message” (p.18). This reconstruction itself forms the context of the discourse. Lambrou (2016) regards context as a key factor turning a text into a discourse. A similar distinction between text and discourse is also highlighted by Leech and Short (2007) who note that text is the linguistic communication “as a message coded in its auditory or visual medium” (p.169). Discourse, in their perspective, is the linguistic communication “as a transaction between speaker and hearer, as an interpersonal activity whose form is determined by its social purpose” (p.169).

When evaluated within the framework of stylistics, discourse is handled in three ways: as language above the clause, as language in actual use and as language being a social practice. (Jones, 2012). Though the way discourse analysts approach language seems contradictory to stylistic analysis of text at first sight, it is not in essence as made clear in the following definitions by Simpson and Hall (2002).

“Discourse stylistics views literary texts as instances of naturally occurring language use in a social context, where discourse analysis should reveal as much about the context as about the text. In this way, the social, sociocultural and sociohistorical aspects of the texts can be identified and analyzed” (p.18).

In brief, discourse stylistics is a promising area of stylistics. It mainly relies on the techniques and methods of discourse analysis to investigate language use in literary text. More specifically, discourse stylistic is an attempt to understand how text is created through focusing on contextualized language (Lambrou, 2016).

Situated at the intersection of corpus linguistics and stylistics, corpus stylistics is another method of literary analysis contributing to the present day stylistics. Corpus stylistics, as its name suggests, specifically draws on the techniques and methods of corpus linguistics.

Applying corpus stylistics methods, Hardy and Durian (2003) analysed collocations and colligations of the lemma ‘see’ and its past form ‘saw’ in Flannery O’Connor’s language. They used Brown Corpus as the control corpus. At the end of the analysis, their findings point out that the subjects in the text are characterized partly by descriptions of visual impressions.

In a similar study, Stubbs (2005) analyzed Conrad’s *Heart of Darkness* in terms of frequent lexis and phrases in the text. The researcher concluded from this study that

the use of vague lexis could arouse uncertain atmosphere in novel and the impression that the short of knowledge is omnipresent in the novel. Stubbs (2005) analysed the short story 'Eveline' from *Dubliners* by James Joyce, and he finds a correspondence between parts of the story determined on the basis of vocabulary development and parts of the story determined in literary criticism (as cited in Mahlberg, 2007). Mahlberg (2012) studied Charles Dicken's novels and analyzed local textual functions of clusters in the Dickens corpus. Having selected 23 texts which consist of 4.5 million words from Project Gutenberg, Mahlberg (2012) added another corpus with 29 novels by 18 authors from the nineteenth century. Finally, she concludes from her corpus stylistic analysis of lexical bundles in Dicken's novels that the longer the clusters are, the less they will have frequency. It can be seen in Mahlberg's analysis that two most frequent three-word clusters, 'out of the' and 'as if he' are widespread. However, two most frequent five word clusters, 'as if he had been' and 'his hands in his pockets' are less in number. Mahlberg (2012) had an inference from her analysis that longer clusters may be related to specific texts.

Each of the approaches mentioned above has brought about their own methods and ways of analysis, which helped the researchers to investigate issues other than simple linguistic terms. One such issue that started to be analyzed from a stylistic perspective from 1990s on is gender concerns encoded in linguistic units. Being a recently developing sub branch of stylistics, feminist stylistics is a fusion of feminism and stylistics, also drawing from the tenets of Halliday's functional linguistics. Nørgaard, Busse and Montaro (2010) explain the relationship between functionalism and feminist stylistics as:

Due to its focus on social context and the realization by any given text of contextual factors such as register, genre and ideology, Hallidayan linguistics came to play a significant role in branches of stylistics with an interest in the linguistic manifestation of ideology, like those of feminist stylistics (p.3).

Mills (2006) states "feminist stylistics is concerned with the analysis of the way that questions of gender impact on the production and interpretation of texts" (p.221). Mills (2006) continues to elaborate this approach with these words:

Rather than assuming that notions of gender are simply a question of discriminatory messages about sex difference embedded in texts, feminist stylistics is concerned with unravelling the complex messages which may

be deduced from texts and also with analyzing the way that readers piece together or resist these messages (p.221).

Origin of feminist stylistics traces back to feminist movements which emanated in the late years of twentieth century. Acknowledging the difficulty of having a comprehensive and all-inclusive definition due to the existence of a number of various conceptions of feminism, Mills (1995) attempts to define feminism stating that it pertains to inequality of gender representations in social environment, and society is shaped according to this inequality of gender and man's oppressive power on woman. Feminism arises from manifesting this social inequality.

McFadden (1997) describes the feminist writing and feminist stylistics as follows:

Recognize that since literature both reflects culture and shapes it, literary studies can either perpetuate the oppression of women or help to eliminate it. Thus feminist stylistics raises questions about literature that are basic to men's struggle for autonomy. Such questions include: how does the language of literature represent women and define gender relations? How does one's gender alter the way in which one writes (p.56).

Carter and Simpson (1989) discuss the benefits of the interplay between feminism and other sub-branches of stylistics as follows;

Such goals can push language description to limits where analytical procedures from other disciplines have to be conjoined. It is at such points that the relative discreteness of linguistic description may be compromised. Of course, compromise is a necessary feature of interdisciplinary work...but without the scientific procedures and without the development of models with predictive power, it becomes difficult to undertake analysis which is sufficiently principled to promote linguistic descriptive progress, and to prevent the kind of integration with other disciplines which is absorption rather than mutually productive support. (p.14)

In her seminal book *Feminist Stylistics*, Mills (1995) attempts to integrate the analysis of texts on textual point depicted by both linguistics and literary theories declared as follows:

A feminist analysis of the language of texts is essential since so many things in western culture are sex differentiated; from spectacles to cardigans, from deodorants to nappies, from birth cards to weight training; all of these elements are differentiated according to gender and this difference is marked and maintained in the language (p.89).

Musa and Radzi (2017) who conducted a feminist stylistic analysis of female representations in cosmetic names lend support to Mills' assertions. The researchers analyzed how advertisers and copywriters use language to portray women. Their findings as the result of analysis of the relation between cosmetic names and feminist stylistics show that the determiners, head nouns, post modifiers and pre modifiers are used to identify the cosmetic names in the corpus. The researchers concluded that the adjectives are commonly used compared to the other part of speech categories. In addition, they deduced from this study that emotive, evaluative, time and qualified adjectives are heavily preferred. Musa and Radzi (2017) concluded that sexism in language is common in which woman is pictured in a negative way. Mascara names "boyfriend cheater" and "two timer" portray woman as unfaithful and temptress person. Using Collin's characterization of clause type, Musa and Radzi (2017) explored that in four clause types (i.e. imperative, declarative, interrogative and exclamative clauses), the declarative sentences are mainly employed in the language under investigation. Focusing on declarative clauses, the researchers claimed, advertisers aim to use them for spreading messages about gender. It could be understood from some words such as *play* and *clubbing* and *party* that the women are attempted to be portrayed as immature and pleasure seeker people. The researchers state that the findings regarding stylistic features which are used to identify cosmetic names show that the advertisers foster the distorted view towards women. As the result of this study, Musa and Radzi (2017) emphasize that expectations and traditional roles of women are placed into the cosmetic names to serve as a reminder of women's gendered place and advertisers help fostering patriarchal thinking.

Apart from Sara Mills' drastic contributions to feminist stylistics Deidre Burton and Virginia Woolf, Jacques Lacan and Helene Crxias are also the significant names to be cited in any discussion of feminism. These authors serve for the same purpose that is to seek forming an authentic counter image of women through their literary work and to probe the ways in which literature presents a decidedly female consciousness (Ufot, 2012).

The core purpose of feminist stylistics is to alter the focus of analysis from the strict analysis of text in itself to an analysis of elements which identify the meaning of text in its social context. Ufot (2012) posits that feminist stylistics is the strongest successor of critical stylistics with more specific concerns of unmasking patriarchal

ideologies and denaturalizing patriarchal assumptions. His claims in this direction are supported by his analyses of Austen's *Pride and Prejudice* and Home Satoni's *The General Wife* in a lexico-grammatical perspective. The study shows that Austen's *Pride and Prejudice* and Home Satoni's *The General Wife* employed a great number of feminist lexico grammatical tropes such as parataxis, antithesis, anticlimax as well as metaphor of building, room and nature to depict the rejection of male stereotypes. According to the researcher, it can be concluded that both texts imply the timelessness and continuity of feminist stylistic movement. Another researcher, Burton (1982) analyzes transitivity choices of Sylvia Plath's *The Bell Jar*. Burton's work supports an approach which instils gender issues at the heart of academic study (as cited in Mill, 1995). Furthermore, Mills (1995) elaborated her comment adding that Burton probes the ways in which protagonist's being powerless is conveyed through language.

Another approach to stylistics which takes its tenets from linguistics is cognitive stylistics. It was developed in the late twentieth century as a sub branch of stylistics like feminist stylistics. Glotova (2014) defines cognitive stylistics as an advanced field on the crossroad of linguistics, cognitive science and literary studies that involves the integration of linguistic analysis with cognitive theories. The researcher explains the contribution of cognitive stylistics to narrative fiction as follows

the application of cognitive stylistics to narrative fiction contributes to the understanding of fictional minds, and allows not only considering fictional worlds in connection with our real world experience, but also comparing and contrasting the personalities, habits and events(p.245).

Within this acknowledgement, the researcher analyzes characterization in *The Child-Who Was-Tired* by Katherine Mansfield and *Sleepy* by Anton Chekhov. Glotova (2014) deduces from the analysis that two texts are similar in cognitive peculiarities. Furthermore, he adds by saying "The background and environment for character-formation are important consecutive factors that are needed to be taken into account in regarding the mind styles of the suffering individuals (p.245). It is clearly seen that two children are suffering in their life. Varka's suffering is due to her father's death and poverty while Child's suffering because of her mother's attempts to kill her. The researcher comes to conclusion that in subjective physical sensation, similarities are depicted in the expressions such as heaviness and pain. Despite having the similar plot and narrator, it could be claimed that this analogy does not demonstrate that these two

narrators have the same cognitive traits. Considering their mind style, it would not be too hard to distinguish them. Both characters have a dramatic end. Due to their fatigue caused by insomnia, they murder a baby. The distinctive one is that Varka dies in a semiconscious way as the result of spontaneous murder, whereas the child's death is caused by logical error.

Trimarco (2012) defines cognitive stylistics stating “also known as cognitive poetics, cognitive stylistics is one of the newest areas of stylistics that has shifted focus from frameworks based on text and composition to those based on the mind of the reader” (p.506). Furthermore, Trimarco (2012) adds that despite having a plethora of models of analysis in cognitive stylistics, their common thought is that the mind constitutes mental representation which is focused on pre-existing and these representations form the new information through interacting. Another researcher, Krishnamurty (2005) defines cognitive stylistics as a major sub discipline in the field of applied linguistics which is the interface between linguistics, literary studies and cognitive science. Semino and Culpeper (2002) elaborate on cognitive stylistics as follows:

Cognitive stylistics combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a systematic and theoretically informed considerations of the cognitive structures and processes that underlie the production and reception of language (p. 1).

Cognitive science involves a few theories such as schema theory, cognitive metaphor theory, blending theory and mental space theory. Schema theory which is a part of Gestalt psychology traces back to 1920s. Culpeper (2012) states “We focus on internal stimuli and prior knowledge which is called schemata for understanding language (p.257). In another definition, Culpeper (2012) describes schemata as “structured bundles of gnomic knowledge” (p.257). Krishnamurty (2005) stresses that stylistician and discourse analyst employ schema theory for having new insights into reading, cohesion and coherence. Another theory is text world theory in which all discourses are formed by conceptualized spaces articulated as “worlds” such as discourse world, text world and sub world (Werth, 1999). Gawin (2003) makes definition of text world as “linguistic indicators contained within the discourse and by further inferences drawn from the participant's background knowledge and experience” (p.130).

Cognitive metaphor theory was studied by Semino and Swindlehurst (1996). They analyzed Bromden's narrative in Kesey's *One Flew over the Cuckoo's Nest* and their findings showed that cognitive metaphor theory is based on linguistic metaphorical patterns in the forming of mind style. In analyzing Bromden's mind style, Swindlehurst and Semino (1999) summarize their study as follows:

builds on the cognitive approach to metaphor in a number of ways. First, whereas cognitive theorists have highlighted the relationship between conventional metaphors and the world view of a particular culture, we explore the way in which consistent and nonconventional metaphorical patterns within a particular text reflect the conceptual system of its creator (or, in the case of Casey's novel, its first person narrator). We suggest that, at an individual level, the systematic use of a particular metaphor reflects an idiosyncratic cognitive habit, a personal way of making sense of and talking about the world, in other words, a particular mind style. Second, we suggest that the concept of mind style is highly relevant to the cognitive theory of metaphor since it can capture the cumulative effect of consistent and idiosyncratic uses of metaphor throughout a text (p.147).

Developed as extension of cognitive stylistics, blending theory deals with integration of mental spaces through conceptual blending (Csabi, 2014). "Blending theory is production and comprehension of specific metaphorical expressions in terms of conceptual networks including four mental spaces" (Semino & Culpeper, 2002 p. 116). The aim in blending theory is to constitute the online construction of meaning in mental space aspect. Turner (1996) explains mental spaces as "small conceptual packets constructed as we think and talk, for purposes of local understanding and action. They are interconnected, and can be modified as thought and discourse unfold (p.113)

Fauconnier and Turner have recently proposed the existence of a general cognitive process-conceptual blending-that operates over mental spaces as inputs.

Being placed in the list of approaches affecting stylistics, pedagogical theories have also a share in shaping the modern stylistics. Being linked with the teaching of literary texts, pedagogical stylistics has been a recent trend in education. In Britain, in the late nineteenth century, it is noticed that there is a gap in effective teaching of literature as the graduates of literature do not have adequate knowledge of linguistics. The scholars are in a search for a suitable approach to compensate this fallacy (Hall, 2014). The teaching of stylistics in the classrooms is seen as a solution for aforementioned problem. Applying stylistics to literary texts depends on how much the person knows linguistic patterns of literary text. Especially, Widdowson (1975) and

Carter and Short (1980) who are at the fore in pedagogical stylistics emphasize that stylistics is the vital instrument preparation for the study and also valuable for the students in literature departments.

Several stylisticians claimed that a clear pedagogy is needed. Short (2007) clarified how students of English literature are not preoccupied with studying the language of literary texts systemically and analytically, and so the stylisticians begins seeking the ways for engaging their students with what they teach. Hall (2014) expounds the pedagogical value of stylistics as follows:

- Stylistics can be used to teach literature, or at least to facilitate the study of literature or the study of linguistic creativity as it is more broadly understood
- Stylistics can support the study of texts in contexts and discourse more widely, in terms of genre, register, sociolinguistics and variation, as well as the grammar of standard spoken and written language through its fundamentally comparative method
- Stylistics can be used to teach language use, language awareness and language arts as a resource for language users
- Stylistics is of value for foreign language or second language learning programmes where attention to language use should facilitate language acquisition or where study of language use is valued
- Stylistics can be used to introduce and learn corpus stylistics and ICT skills, quantitative and qualitative learning and understanding.(p.240),

Starting from the 1960s, the discussions regarding the place of literary texts in instructional contexts dominated the field and pedagogical stylistics gained momentum. Sinclair (1966) and Leech (1969) are among the significant names contributing stylistics in this respect. 1980s witnessed the great efforts by certain institutions and universities such as British Council and University of Lancaster to contribute to the establishment of pedagogical stylistics as a field on its own right (Zyngier, 2016). 1990s are the period when the student centered theories of pedagogy appeared, and this, in turn, had some impact on the pedagogical stylistics. Being affected by the current approaches to stylistics, pedagogical stylistics, today, is a fruitful area of study getting more and more interest from different instructional domains.

All in all, stylistics, as briefly shown above, is the outcome of a range of intellectual approaches starting from 1920s. Its theoretical base lies in the Russian formalism and structuralism. Many other intellectual pursuits also fueled the field, and contributed stylistics to be what it is today. The next section presents the principles of stylistics.

2.1.5. Principles of Stylistics

Being a recently developing area in its own right, stylistics involves such principles as parallelism, foregrounding and deviation (Leech, 1969). Foregrounding arises in the works by Mukarovsky who was the pioneer of modern linguistics, and Roman Jakobson who was representative of Prag School. For two linguists, Mukarovsky and Jakobson, the reader's focus was on the linguistic items that is foregrounded and therefore the objects which linguistic elements symbolize are not regarded (Ozunlu, 2001).

Burke (2014) defines the concept as "Foregrounding is a technique for making strange in a language or to extrapolate from Schlovsky's Russian term "ostranenie", a method of defamiliarisation in textual composition" (p.50). Burke (2014) also notes that "foregrounding highlights the poetic function of language in particular its ability to deviate from the linguistic norm and to create textual patterns based on either parallelism repetition or deviation from a norm" (p.41). Leech (1969) explains the significance of foregrounding stating that the common point between linguistics and literature is foregrounding.

Mukarovsky (1977) underlines that literature is salient when the foregrounding exists. He adds to his comment stating foregrounding means that it opposes to the rules of language and uses nonstandard language pattern. Leech (1969) identifies the role of language in foregrounding stating that foregrounded forms are linguistic deviations where language is in the center. Such an approach brings the questions if foregrounding stems from deviation or deviation stems from foregrounding. This is not easy to answer as they are interrelated with each other. Leech (1969) classified deviations into eight groups such as semantic, phonetic, lexical, grammatical, textual deviations dialectical deviation, deviation of register, and deviation of historical period. Textual deviations consist of the change in textual patterns whereas phonetic deviations involve using unordinary phonemes instead of using standard phonemes. Lexical deviations consist of new lexical elements coined by authors and poets. Grammatical deviations emerge as morphological deviations and syntax deviations. Beside Leech's categorization, Short (1996) classifies deviations into two groups: internal deviations and external deviations. Short (1996) stresses that internal deviations are foregrounded by the norm and the text itself, whereas external deviations are based on the norm and the language.

As the second significant element of foregrounding following deviations, parallelism is the opposite of deviation (Leech, 1969). It is a type of foregrounding whose conjoining elements intersect on both the paradigmatic and syntagmatic axes (Mueller, 2015). Parallelism focuses on unexpected regularities or repetitions of certain norms (Gregoriou, 2009). Short (1996) purports that parallelism can be traced in the literary works and especially it emerges when reader attempts to find out semantic relationship between parallel sections. The term parallelism in poetic form traces back to Robert Louth's publication (1782) on biblical Hebrew parallelism (as cited in Jakobson, 1987). Another researcher Gerard Manley Hopkins (1865) contributes to parallelism by conducting several researches on poems and he explains the relation between parallelism and poems stating "the structure of poetry is continuous of parallelism" (as cited in Jakobson, 1987). In parallelism, Roman Jakobson has notable studies. He mentions "the features of a text—phonemic, morphologic, lexical, syntactic occurring in metrically or strophically corresponding positions are subject to the conscious or subconscious questions whether, how far, and in what respect the positionally corresponding entities are mutually similar" (p. 399).

Briefly stated, the relevant literature the principles of stylistics. In this section, major principles of stylistics are elaborated under the title of foregrounding, deviation and parallelism. The following section presents the origin of short story and the historical background of it, which makes the other part of the current thesis.

2.2. Short Story

2.2.1. Historical Perspective of Short Story

Short story, as its name indicates, is a short type of narrative fiction which dates back to 3000 B.C. The evidence showed that brief tales were inscribed on papyrus by Egyptians and they saved them in their tomb in 3000 B.C. (Bates, 1945). It is inevitable that folk tales have spread to every region because the human being exists with his oral ability that is speaking, and conveying his thoughts with the medium of language. Folk Tales were called "marchen" in Germany and they were the origins of fairy tales narrated to the children. In Greek literature, the *Iliad* was the example of oral tradition which was the epic expression of gods and heroes in Trojan war (Bates, 1945). However, the first known written collections of stories emerged in India. The Indian fables were short narrative fiction focusing on moral life. Another predecessor of short

story could be accepted as the fabliau which flourished in France in the thirteenth century on moral issues. The fabliau's subjects were generally obscene attitudes of middle and lower class. In Britain, moral issues were included in Chaucer's *Canterbury Tales* (1340-1400). Another short narrative fiction was novella in the Renaissance in Italy where Giovanni Boccaccio's *Decameron Tales* (1313-1375) were copied and widely read in Italy. In the sixteenth century, in Spain, the picaresque tales that reflected realistic and satiric adventures became popular. One root of the modern short stories was the periodical sketch. It focused on city life and prominent works in this genre were *The Tattler* by Richard Steele and *The Spectator* Joseph Addison and Steele.

Modern short story blossomed in the nineteenth century. Lawrance (1917) explains short story as follows:

The short story as it is known today is not only the oldest of all literary types, but had also had a continuous existence from the very beginning of time to the present day in essentially the same form as we know it now (p.276).

Lawrance (1917) classified short story in two ways being substance and form as illustrated in table 1.

Table 1: Lawrance's classification of short story

As Substance	As Form
• stories of Fact • stories of Fancy	• Stories told historically • Stories told dramatically • Stories told didactically

The contemporary authors of the time started to write the short story and several notable authors such as Washington Irving, Nathaniel Hawthorne and Herman Melville, Henry James, Joseph Conrad and Rudyard Kipling and Edgar Allan Poe stood out as the representatives of the genre. Washington Irving is regarded as the founder of modern short story. Irving stresses that short story has liberated from the traditions of long narrative fiction (Irwing, 1819). With *Rip van Winkle* and *The Legend of Sleepy*, he mixed American and European history and used his humor ability.

Another writer is Edgar Allan Poe who is highly acclaimed as a short story author. Poe is a remarkable and admired poet, author and critic who attracts attention

with his contributions to gothic literature and detective fiction and exclusively “single effect theory”. Single effect theory developed by Poe was approved as a vital element of short story for some critics. Mathews (2011) declares “the short story is the single effect” and he adds “Edgar Allan Poe was the first to consciously define and use the short story as a distinctive literary type” (p.123). In a similar vein, Canby (1918) expresses his thoughts about Poe’s single effect theory as follows:

Poe succeeded in his work by fixing the attention upon the climax of his story, so that the reader sees, feels, thinks of the unique effect of the story and of nothing else. If the modern short has a technique, here it is; if it is an invention, Poe invented it. (p.195)

Poe purports that brevity and coherence are achieved in the short story through single effect. In a review of Hawthorne’s tales (1842), Poe explains the basics of short story and the ground of unity of effect as follows:

The ordinary novel is objectionable from its length, for reasons already stated in substance. As it cannot be read at one sitting, it deprives of itself, of course, of the immense force derivable from totality. Worldly interests intervening during the pauses of perusal modify, annual or contract in a greater or less degree, the impressions of the book. But simply cessation in reading would of itself be sufficient to destroy the true unity. In the brief tale, however the author is enabled to carry out the fullness of his attention, be it what it may. During the hour of perusal the soul of the reader is at the writer’s control. There are no external and extrinsic influences-resulting from weariness or interruption. (p.680)

Smith (1918) summarizes Poe’s works and totality of effect stating “the central question with Poe was not how may I write a beautiful poem or tell an interesting story but how many I produce the maximum of effect with the minimum of means” (p.200).

Discussions above shed light the historical background of short story and the theories developed regarding short story. One point made clear about short story is that it has a quite long tradition, which suffices for the genre to be considered as an established literary genre. Following section gives detailed information about outstanding short story authors by referring to their remarkable contributions to short story

2.2.2. Outstanding Short Story Authors

Short story is one of the shortest form of literary works in which the number of characters and plot is minimized. While the origin of short story traced back to ancient

times, the modern short story blossomed in the nineteenth century. In America, writing and publication conditions encouraged the publication of short pieces of writing.

Being one of the pioneers of the genre, Edgar Allan Poe started with magazine publication because he believed that in the magazines, the short literary works were common and the reader would approve it (Hunter, 2007). With the advent of magazine publication, outstanding short story authors began attracting attention of reader. These striking names such as Edgar Allan Poe, Anton Chekhov, Washington Irving, Herman Melville, Nathaniel Hawthorne have contributed to flourishing of short story.

The first short story writer to be cited here is Nathaniel Hawthorne. He was born in Salem, Massachusetts in 1804. His father was a sea captain and died when Nathaniel was just four years old. The family moved to Maine and there Nathaniel was trained in Bowdoin College with his interest in writing. His first novel *Fanshawe* was published in 1828. However, the novel did not receive attention the author expected. Following unsold novel, he compiled several books in *Perter Parleys Universal History* for children. Furthermore, he wrote salient short stories such as *Young Goodman Brown*, *The Scarlet letter*, *The Birthmark* and *Rappacini's daughter*. He was known as an illustrative figure in American literature. Traces of puritan life are noticed in Hawthornes works. To illustrate, a story of the earliest victim of puritan obsession is narrated in *The Custome House* and the illicit love is showed forth in puritan new England in the *Scarlet Letter*. Barthes (1945) expresses Hawthorne's style stating that Hawthorne reflects the romantics' belief based on artist's creation in their writing and criticism. Kelly (1975) states that Hawthorne's most famous short stories show the unified and artistic works with fully developed plot structure and neatly tied conclusion of modern short story genre.

Washington Irving was born in New York, on April 3, 1783. He was one of the eleven children in Scottish-English immigrant parents. His mind always was preoccupied with writing. He was firstly known for his comic work, *A History of New York*. He composed a collection of stories and essays in which *Rip Van Winkle* and *The Legend of Sleepy Hollow* included and the author had achieved his fame with these works.

Nikolay Gogol was one of the most prolific Russian writers with two classical plays, outstanding short stories and reputable novel, *Dead Souls*. He published his poems; however, his work was not approved by the journal. With this deplorable event,

he turned to prose. On noticing that he attracted attention, he published two volumes of *Evenings on a Farm near Dikanka*. Then, he published the collection of arabesques which include the stories set in St. Petersburg. The themes of alienation and mental instability have been analyzed in these stories. Later, he published his masterpiece, *Dead Souls* in 1841. *Dead Soul* was seen a satirical attack on whole tsarist system. In fact, Gogol had planned that *Dead Soul* should be the first part of trilogy in which the rascal narrator turn gradually reformed and spiritually purified character. Sağıroğlu (2012) expresses her thoughts about Gogol's style stating that Gogol focused on the realism in his works, and he brought objectivity through natural events and characters to American's short story. With analyzing his short stories, it could be concluded that Gogol employs ordinary people's events which are close his own world.

Anton Chekhov was born in 1860 in the port town of Taganrog. He grew up in a middle class family and Chekhov is accepted as one of masters in modern short story. Chekhov begins writing as an author of anecdote. In time, he proceeds writing and produces a great number of works. As his first work, *Steppe* is autobiographical work which narrates a child who portrays his journey in Ukraine. Except *Steppe*, Chekhov writes a plethora of short stories and plays such as a dreary story which narrates the mind of a dying professor of medicine. His major stories are *Sleepy*, *Vanka* and *The Steppe*. With his plain narration, the reader focuses only on meaning of literary work. Chekhov gives a chance to readers to interpret his work as he trusts his reader. At the same time, the reader meets a stressful end in Chekhov's works (Sağıroğlu, 2012). When all his writings are considered as a whole, it could be claimed that his style is plain and he avoids precocity.

Herman Melville was born in New York City in 1819. The Mellville family had prosperous life thanks to his father. However, there was a big hit for the family. They lost their possessions and Mellville worked as a clerk at a bank and enrolled Albany academy where he began classic literature and writing poems and essays. Not finding suitable jobs, Melville started working as a crew member in the seas. With his most notable work, *Moby Dick* he represented his voyages in the seas in his personal life. Melville did not witness the fame and prosperity of *Moby Dick*. With this work, Melville became one of the most striking authors, exclusively through the use of allegory, archetype and symbols. In "New World Encyclopaedia" it is emphasized that

Melville deeply influenced the soliloquies of William Shakespeare and *The Bible* of King James in his style.

William Faulkner was born in Mississippi in 1897. As the oldest one of four sons, Faulkner family moved to Oxford in which he spent most of his life. Primarily, he was fond of writing poems, but later his interest was directed to fiction. He was a notable author for writing short stories, poems and novels. His remarkable novels *The sound and the Fury*, *As I lay dying*, *Absolom! Absolom* brought him great fame. Among short stories, *A rose for Emily* which reflected flashback of foreshadowing scenes relating with mysterious life of Miss.Emily Grierson were acclaimed with his style. Faulkner was awarded in Nobel Prize for his contributions to American novel. He is known with employing themes such as slavery and Southern aristocracy. Miller (1982) states that “Faulkner’s fiction draws inspiration from the traditions, myths and historical conflicts of the South (p.83).

As is understood from the brief information above on the major representatives of short story, each author has a distinctive style in their works. One author prefers a plain narrative while another one chooses the narrative with symbols, which refers to the individual and idiosyncratic nature of style. The next section presents the previous stylistic studies on short stories.

2.2.3. Short Story and Stylistics

Stylistics is an interdisciplinary field that intermingles language and literature. Being a recently developing area, stylistics examines the linguistic aspects of literary texts. Initial attempts within the field focused on the analysis of short literary types such as poems and short stories. In due course of time, the scope of the analyses was extended to longer texts such as novels and plays.

Ege (1988) analyzed D. H. Lawrence’s early middle and late period short stories to highlight the realistic aspect of Lawrentian style in every literary period of his literary life. The researcher deduces that in his early period stories “odour of chrysanthemums” and “daughters of vicar” are concrete nouns which account for more than two-thirds of all nouns are employed. She concludes that the dominance of concrete nouns indicates that the author creates a sense of reality. However, the middle period stories of the author portray the transition in terms of nouns and relevance to the description of tales. In the story, *England my England*, more than two thirds of all nouns are concrete and;

therefore, it could be deduced from the story that the author has preferred a direct and concrete portrayal in this story. On the contrary to the previous stories, Lawrance's *The Blind Man* is the mixture of concreteness and abstractness which accounts for half of concrete nouns and half of abstract nouns. *The Blind Man* is a transitional story since the late period stories mainly composes of abstractness. The late period stories, *The Rocking Horse-winner* and *Things* consist of abstract nouns which are more than two thirds of all nouns. The author emphasizes that this period reflects more imaginary qualities. At the same time, author states that *The Rocking Horse Winner* highlights the power of imagination whereas *Thing* illustrates the concepts of beauty and freedom under idealism. However, these two stories end up with a realistic moral lesson. The researcher deduces from the frequent adjective use of the author that Lawrance's vivid depiction refers to detailed and descriptive style that is common in modern texts. Dynamic verbs play a major role in the story and stories contribute the vividness to Lawrances style.

Another stylistic analysis is conducted by Sagioglu (2012) on Lorie Moore's selected short stories *Like Life*, *People Like That are the Only People Here: Canonical Babbling in Peed Onk* and *How To Be an Other Woman*. Sagioglu's (2012) purpose is to depict Lorrie Moore's style by means of linguistic categories. Based on the author's character choice, the researcher puts forward that each main character of three short stories are women and plot of stories are conveyed by the viewpoint of women. Furthermore, the researcher stresses that three stories consist of sense of humour. Sagioglu (2012) states that the first short story *Like Life* involves concrete nouns about the people's wearing and this concreteness does not depict the characters of people. They are only means for hiding the people's inner sorrows such as loneliness and disappointment. Moreover, the researcher adds the lexis form stating that the abstract nouns are associated with negative meanings. In the second story, *People Like that are the Only People Here: Canonical Babbling in Peed Onk*, the author has exploited mainly concrete nouns for stressing hospital scenes more touchable and perceivable. The use of abstract nouns is limited to negative meanings. The researcher emphasizes that the repetition of words and sentences create strong effect. In the third short story, *How to Be Another Woman*, author prefers using lexical and dialectical deviation for having a conspicuous narrative. The use of imperative sentences at the beginning of story refers to preplanned actions. Furthermore, the grammatical deviation of italics is used for

giving direct messages to the reader. The researcher states that the use of dash and triple dot depend on either giving more information or raising the reader's suspense.

Short stories of Oscar Wilde are statistically analyzed to discover Wilde's style by Ekinçi (2005). The findings from quantitative and statistical analyses show that the author employs descriptive and simple structure. In *The Selfish Giant* and *The Star Child*, the number of adjectives is found out much more than the other word categories, and the action verbs dominate the other types of verbs involving thought and emotion. In the stories of the fiction, *The Sphinx without a Secret* and *The Portrait of Mr. W.H.*, the author exploits simple and descriptive adjectives to be understood more easily. In the stories of humour, *The Model Millionaire*, *The Canterville Ghost* and *Lord Arthur Savile's Crime*, it is noticed that the style of author shifted in the frequency of concrete nouns. In the first tale, concrete nouns have approximate rates as abstract nouns whereas in the second story it is understood that concrete nouns are more than abstract nouns and in the third story, author has preferred technical words, and concrete nouns is more than abstract nouns in this story. When the stories are grammatically analyzed, it is discerned that *The Selfish Giant* consists of simple sentences. However, in *The Star Child*, the author prefers using compound sentences much more. In *The Sphinx without a Secret*, author exploits long paragraphs, compound sentences and one sentence paragraphs to alert the readers about what is happening in the story.

Besides western literature, there are striking stylistic studies on short stories in Turkish Literature. Gündoğdu (2012) stylistically analyzes short story *Koncinalar* of Haldun Taner. In the study, the researcher's findings show that author has mainly used noun and adjectives for portraying characters in physical and spiritual way. Furthermore, it is the mark of a case story that the state verbs are more dominant than action verbs. Author has preferred multiple ranges of sentences for elaborative and extensive narration. On analyzing author's style, it could be mentioned that author has used long adjectives, ellipsis, slang words, the simple present tense and the repetitions. Long adjectives are used for describing the physical and spiritual states of gambling cards. The ellipsis is employed with the aim of creating fluent narration. The choice of slang words is used for more friendly narration to strengthen the relationship between the reader and author. The repetitions have contribution to much more effective narration. Finally, author prefers using simple present tense for describing the

characters because the characters generally are narrated by present tense (Gündoğdu, 2012).

In sum, approaching literature from a stylistic perspective has great potentials to develop new insights regarding the interpretation of literary works as shown in the brief discussion above. The studies cited here along with many others imply that stylistic tools could efficiently be applied to other works in the short story genre. Being a notable writer within the domain of short story, Edgar Allan Poe and his works could make a sound base to conduct stylistic analysis. This is what the present study aims.

2.3. Edgar Allan Poe

2.3.1. Edgar Allan Poe's Life

Edgar Allan Poe was born in Boston on January 19.1809. His parents were local theatre players who attempted to keep on their living on poor circumstances. Poe's mother, Elizabeth Arnold, had distinctive skills such as singing, acting and painting. It could be thought that Poe's talents in drawing and music is inherited by his mother. Although Poe's father had a qualified job, he gave up his career and pursued his wife.

Poe's sober fate commenced with firstly his father's death and subsequently his mother's death. There were only left three little children who did not have anything. After this depressing event, three orphans were left to the mercy of strangers (Pruette, 1920). Poe was adopted by Allan family. They attempted give a full-fledged education to Poe. Although he was grown with great care, Poe always felt the absence of love and sympathy. Poe's parental affection would create a major effect in his literary life. Poe's biographer John Ingram (1993) supported this idea stating that one of Poe's most distinguished traits was his sensitiveness to affection throughout life. Bransby (1918) described Poe "as a quick and clever boy who would have been a very good boy if he had not been spoilt by his parents who allowed him an extravagant amount of pocket money" (p.496).

The Allan family sailed England for a while with Poe who enrolled in a boarding school there. In England, Poe had tremendous experiences to contribute to his talent of writing. On noticing that Poe had a craft of writing, Mr. Allan sent him to schools which teach classical writing and various languages such as Latin and French. After returning from England, Allan family enrolled Poe to University in Virginia. In the first year of University, Poe's genius drew attention. However, deplorable events started

with Poe's gambling and drinking in Jefferson group who opposed any restrictions in the university life and their only concern was freedom. Poe left university since he had a great deal of debt through gambling. Mr. Allan rejected paying his debt and this was starting point of his abject life. He could not work in an ordinary job and suffered from poverty. Except this sorrowful event, Mrs Allan's death had a shocking effect on Poe. He had been affected deeply from three women's death; his mother, his boy friend's mother and his foster mother. The women's death had been a distinctive mark on his literary life since he reflected these deaths to works. After Mrs. Allan's death, remarriage of Mr.Allan deprived of Poe from inheritance of Mr.Allan. Despite being in the middle of financial crisis, his desire of writing proceeded. Pruette (1920) quotes "at the time when his first tale was accepted, he was in such a deplorable state as to be ashamed of his clothes to appear in decent society (p.376).

Edgar Allan Poe's life lasted only forty years in which he had provided innumerable contributions to literature and plethora of works were recorded. He was unconsciously found in shabby clothes in a ruined house. He had lost his life after he stayed in the hospital for only a week. There are still ongoing questions on minds relating Poe's death because anybody does not know how he died. Yewdale (1920) explains the importance of Poe for America with the following words:

Poe died very much as he had lived-still wondering at the mysteries of life and death. It makes little difference now that he was drunkard, a drug user, a recluse, a misanthrope; he was a great literary artist, who paid the highest price for his genius of any man who ever lived. And it behoves us to put aside all moral considerations and to remember only that it was largely through his efforts that the name of America was prominently engraved upon the literary scroll of the world. (p.696)

2.3.2. Edgar Allan Poe as a Literary Figure

Poe is a well-known and esteemed writer in several branches of literature such as poem, novel, short story and critic. He has contributed to literature with detective stories and gothic style. He is even considered as the pioneer of detective stories such as *The Murders in Rue Morgue*, *The mystery of Maria Roget* and *The Purloined Letter*. In addition, Poe has a significant role in gothic style illustrated in *The Black Cat*, *The Masque of Red Death* and *The Tell-Tale Heart*.

Poe has peculiar and strange qualities regarding the writing process. When Poe did not decide about which he would write, he could go into the cemeteries and morgues and find inspire on the face of deaths. Therefore, death and horror themes are leading elements in most of his short stories especially in *Black Cat* and *The Tell-Tale Heart*. One of Poe's interesting traits in writing is his sadistic delight in torture of characters. It can be seen in *The Black Cat*, having cut out the eyes of the cat; he abhors and cutting his wife's head by an ax, in *Murders in the Rue Morgue* cutting throat of the character with a razor and stifling the daughter in a chimney (Pruette, 1920). Tragic death and violent figures are inevitable for Poe's work. Accordingly, Pruette (1920) notes that Poe's fourteen tales involved violent and tragic death except three in seventeen stories. Grave, tomb, coffin are common words used by Poe. Pruette (1920) states "Poe's mind was not only preoccupied with death but with violent death, with murder and pestilence".

Another significant trait in Poe's works is that the short stories bear resemblances to each other. To exemplify, the characters are killed vehemently and buried in the ground and the killer behaves suspiciously and he confesses his own fault in the *The Black Cat* and *The Tell-Tale Heart*. Bağcıbaşı (2010) puts forward that *Eleonora*, *Ligeia* and *Annabel Lee* whose tombs are by the sea, wait to incarnate again.

The massive use of imageries attracts attention in Poe works. In *The Assignment* he portrays a room in which rich draperies trembled with low and melancholy music and there are also swinging censers. In addition, the windows are made of crimson tinted glass. In the *Raven* the silken, sad and uncertain rustling was heard from each curtain (Pruette, 1920).

Another distinctive trait in Poe's works is that Poe uses the same certain colours such as gold, black and red. Gold is sometimes used by the author; however, the red and black are commonly used in his works as death and disease figures. Zimmerman (2009) states that "in contributing to the allegory of human lifespan in *The Masque of Red Death*, black's association with death is clear and beyond debate" (p.67). He also adds that the red is associated with the disease in *The Masque of Red Death*.

Poe's works could be classified into three parts; story, poem and critiques. Short story is aforementioned in detail. Next works of Poe are poems which has drawn attraction of readers in recent years. Block (1910) states in his theory that he declares that "The poems are vague and melodious expression of dominant moods; they are like

the music of dream; they are purposely left mysterious and strange: and most of them play around the theme of a man different from his fellows". *Raven* and *Ulalume* are exemplary of this mood. Block (1910) also emphasizes that *Israfel* is one of his best achievement and *The Bells*, *The Sleeper*, *The City in the Sea* are not as successful as *Israfel*.

Block (1910) also stresses "Poe was a professional critic and did a great deal of reviewing for periodicals". Especially, he had been esteemed by his own critical reviewing of Hawthorne's tales. This reviewing bears significance since the unity of effect theory is clarified there. The most recordable contribution of Poe to literature is "single effect theory". Therefore, Poe could be accepted as father of modern short story. In single effect theory, Poe puts an emphasis that the few items are used in story to catch the reader's desire as reading it. If the author chooses the long and unnecessary sentences or structures, the reader's desire at one sitting would absent.

"The Single effect" is an emotion or feeling that the author wishes the audience to experience. It is decided upon at the onset of writing and is considered by the author as he or she makes each decision about the piece. This effect is conveyed through the choice of setting, tone, incidents, and characters" (Thompson, 1984, p.13-14)

McNabb (2013) states that the unity and beauty are significant elements of the composition for Poe and "The Single effect theory" is a tool to convey both. In his studies, the effect of this theory is clearly seen. When examining, two short stories, *The Black Cat* and *The Tell-Tale Heart*, it is noticed that Poe has attempted to catch the single effect in the reader by focusing unity and beauty of the texts. Poe, also focused on only the plots in these two short stories, eliminating the details of setting, tone and characters. He emphasized only murder incidents.

In Poe's works, there are clear marks of his past life and biography and traumatic period. The signs of Poe's life could be traced in his literary texts. It is recognized that Poe has deeply influenced traumatic events in his past elements on his studies and conveyed them to his studies as illustrated in *Eleonora*, *Morella* and *Ligeia*. These studies focus on the young lady's dying at a young age like death of his wife in his real life.

In this section, the literary works of Poe is analyzed and the significance of Poe in American literature is stressed. This section also provides information about

distinctive characteristics of Poe in gothic and detective literature. The next section presents the previous studies on Poe's works.

2.3.3. Previous Studies on Edgar Allan Poe's Works

Poe is a remarkable figure in the literature and he has been analyzed in many respects so far. Bağcıbaşı (2010) analyzed psychoanalysis of repetition, return of the symbol and the reality in Edgar Allan Poe's tales. Bağcıbaşı (2010) stressed that Poe's characters had such hysterical and psychotic symptoms that psychoanalysis methods were used effectively for understanding them deeply. Bağcıbaşı (2010) put forward that the inner war between the consciousness or unconsciousness has been traced in Poe's works. In another study, Akgül (2010) conducted a comparative analysis on Edgar Allan Poe and Sir Arthur Conan Doyle. The researcher aimed at analyzing Poe's *Dupin Tales* and Doyle's *Sherlock Holmes* stories according to realistic and romantic elements of detective fiction in the nineteenth century. The findings of Akgül's comparative study (2010) indicated that there were analogies and differences between Poe and Doyle's detective fiction. The researcher concluded that Poe's style was affected by romantic elements though the style of Doyle was affected by realistic elements. Another researcher Oran (2015) analyzed Edgar Allan Poe's short story *The Tell-Tale Heart* and Nathaniel Hawthorne's short story *Young Goodman Brown* in gothic literature. The researcher deduced from the study that Poe used a different setting in both terms of time and place though Hawthorne used the historical places of New England. The findings of the study indicated that two stories have employed similar themes such as good, evil, sin and madness.

Although most of the studies on Poe's works employed literary approaches, there are also studies, though few in number, analyzing Poe's works stylistically. Iiu (2017) has analyzed *Black Cat* of Poe focusing on lexical features, syntactical features, rhetorical features and point of view. Iiu (2017) states that Poe creates horror and fear of gothic style by means of stylistic devices such as the deviation in the written form of words (capitalization and italic use) as well as the choice of adjectives and the use of complex sentences. At the same time, Iiu (2017) stresses that the message "the evil is always punished" is given through gothic style. In addition, the researcher puts forward that Poe attempts to shock the readers by the power of perverseness. Ho (2010) has studied Poe's *The Tell-Tale Heart* in a stylistic perspective. Ho (2010) attempts to

indicate how stylistics could be effective in appreciating literary texts. Based on a set of stylistic analyses, he concluded that Poe has conveyed the sense of terror to readers through low lexical density, syntactic simplicity, the preference of simple words and distinctive use of manner adverbs effectively.

Briefly stated, Poe, being one of the most prominent figures in short story has become among the well-studied writers. However, as is seen in the discussion above, most of the studies targeting Poe's works take a pure literary approach and explain his style in literary terms. Discussion above also implies that studies focusing on Poe's style within a stylistic perspective has remained limited, which is one of the motivations behind conducting the present study. Next section describes the methodology followed in carrying out the study.



CHAPTER III

3. METHODOLOGY

3.1. Analytical Techniques in Stylistic Analysis

Stylistic analysis has been utilized to find out the style of a literary figure; thus, forming a bridge between language and literature. Several methods for stylistic analysis have been offered in the relevant literature. These methods change in accordance with the scope of studies. Speech and Thought presentation model is among the frequently used methods. The model was developed by Short (1996) and it is mainly employed for the analysis of prose. Allowing elaborative examination of literary text, speech and thought presentation model is claimed to be the core of the discipline of stylistics (Bray, 2014). Fludernik (1993) emphasizes that speech and thought presentation in narrative is evidently vital in narrative poetics and states as follows:

Some of the contexts involved are more restrictedly literary, as for example the question of point of view, the narrative situation, mood or voice; others are of a more conceptual nature, involving for instance, the reading conventions that trigger an interpretation in terms of speech and thought representation (p.7)

Being introduced in the seminal book, *Style in Fiction* by Leech and Short (1981), speech and thought presentation model is based on linguistic categories as illustrated in Table 2:

Table 2: Leech and Short's original categories of speech and thought presentation

Speech	NRSA	IS	FIS	DS	FDS
	(Narrator's Representation of Speech Act)	(Indirect Speech)	(Free Indirect Speech)	(Direct Speech)	(Free Direct Speech)
Thought	NRTA (Narrator's Representation of Thought Act)	IT (Indirect Thought)	FIT (Free Indirect Thought)	DT (Direct Thought)	FDT (Free Direct Thought)

(Leech&Short,1981,p.345)

Leech and Short (1981) stress that the degree of control and influence has shown an increase in the left of table. Simpson (2004) emphasizes that direct speech forms the baseline of the method and he adds that “In this mode, the reported clause, which tells us what was said, is enclosed within quotation marks, while the reporting clause (which tells us who did the reporting) is situated around it”(p.31). There are two exemplars of it as follows:

He said, “I’ll visit him tomorrow

“I’ll visit him tomorrow”, he said

Unlike Direct Speech, Indirect Speech requires the change of subject and time and place adverbs. It is illustrated as follows:

He said that he would visit him the following day.

Apart from these, there are also free forms of direct speech and indirect speech. In free direct speech, the reporting verb and apostrophe are omitted in the freest form.

I’ll visit him tomorrow.

In Free Indirect speech, reporting verb is omitted.

He would visit him the following day.

Simpson (2004) emphasizes that aforementioned categories are similar to the things with thoughts in narrative fiction. There are four examples relating with thought types as follows:

1. Does he hate his neighbor? (Free Direct Thought: FDT)
2. She wondered, “Does he hate his neighbor?”(Direct Thought: DT)
3. Did he hate his neighbor? (Free Indirect Thought: FIT)
4. She wondered if he hated his neighbor. (Indirect Thought: IT)

Leech and Short (1981) underline that free indirect thought is used to gain insight into the active mind of the character. The researchers add that this model enables to access to the consciousness of character. The leading authors notable for practicing the free indirect thought are Jane Austen with *Emma*, Virginia Woolf with *Mrs. Dalloway* and Henry James with *The portrait of Lady*.

Another theory in stylistic analysis is conceptual metaphor theory which was developed by Lakoff and Johnson (1981). Csabi (2014) expounds the significance of conceptual metaphors stating that they play a major role in thought and language in one semantic area when people employ expressions and concepts from another semantic area. Csabi (2014) defines it as “the process of understanding one concept or domain

(i.e. any coherent segment of experience) in terms of another” (p.245). According to Nørgaard, Busse and Montaro (2010) conceptual metaphor is “the understanding of some conceptual domain in terms of another conceptual domains” (p.315). Kövecses (2002) provides a way to determine conceptual domains and he defines it as “any coherent organization of experience” (p.4). In addition, the researcher illustrates the mental frames as “war”, “games”, “money”, “journey”, on the one hand, “argument”, “love”, “thought”, “morality”, on the other. He attempts to explain conceptual metaphor theory with these examples “Their relationship was on fire”, “They are old flames”, “I do not want to get burnt again” (p.61). These sentences are all linguistic representations of the common conceptual metaphor “love is fire” according to conceptual metaphor theory (Kövecses, 2002).

Another model which is worth mentioning here is the transitivity model. Transitivity model is one of the distinguished models in stylistic analysis. Halliday (1971) efficiently applies this model to Willam Golding’s novel entitled *The Inheritors*. He examines the linguistic patterns that encode the mind styles of the Neanderthal people who live with him. While the major part of novel is narrated from the point of view of Lok, which refers the primate group in Neanderthal, the later scenes are conveyed by a tribe more advanced than Loc. Halliday (1971) emphasizes that the choices in transitivity depict this transition. Halliday’s study is prominent in various aspects, especially for conducting achievable stylistic analysis while examining language and literature. (Nørgaard, Beatrice & Busse, 2010). Kennedy (2008) has employed transitivity model to examine a significant passage from Joseph Conrad’s novel *The Secret Agent*. In the scene illustrated in the passage, Mrs Verlock kills his seated husband with carving knife upon noticing that her husband has killed her brother. Despite being a descriptive narrative about Mrs. Verlock with four hundred words, it is conspicuous that it does not narrate mental state of Mrs.Verloc. However, there are goal-less patterns in material processes like “She had passed on towards the sofa, she started forward” (Simpson, 2004). Unlike the narrative of Mrs. Verlock, the pattern of transitivity which describes Mr.Verloc is different because the major part about him narrates the mental processes of him.

Speech Act Theory emanates from pragmatic studies with the contributions of Austin and Searle. This theory is relevant to how users of language use the language effectively and skillfully. In the similar vein, Austin (1962) underlines the pattern “to do

things with the words” means to use the language in various areas beyond its communicative function. In Austin’s seminal work (1962), “*How to Do Things with Words*”, he emphasizes that when people utter a speech, they do not only make statement about the world or convey information, they also do things with the words. This situation is exemplified as follows:

1. I like red one
2. I drive a silver Audi
3. I now pronounce you man and wife
4. Get your trousers on, you’re nicked

Austin (1962) mentions that the first and second sentences are constatives that refers constant state of affairs to be proven as true or not. However, he mentions that third and final sentence are performative that are not identified as true or false because they are uttered in appropriate context by an authorized person. Furthermore, Austin (1962) proposes felicity conditions for speech acts with the aim of creating genuine, acceptable and felicitous speech acts.

A: i) There must be a conventional procedure having a conventional effect.

ii) The circumstances and persons must be appropriate.

B: The procedure must be executed (i) correctly, (ii) completely

C: Often

i) The persons must have the requisite thoughts, feelings and intentions

ii) If consequent conduct is specified, then the relevant parties must do it.

(Austin, 1962, p.14-15)

Searle (1969) has great contributions to Speech Act Theory. In Speech Act Theory, Searle (1969) determines different types of speech acts. These are representatives, assertives, directives, commissives, expressive and declaratives. Assertives and representatives are the tools to describe the world (to express, to claim, to tell, to describe). Directives are used to have the people do something (e.g. to give an order, to ask something or to request something). Commissives are preferred by the speaker to commit himself/herself to some future action. (to promise, to commit) Expressives are used to Express the feelings and opinions of speaker (to greet, to thank, to congratulate). Declaratives are used to change the external situations (marriage, baptism, divorce).

Besides Austin and Searle, Grice (1989) developed the Cooperative principle in Speech Act Theory. He expounds the cooperative principle stating “when people converse with one another, they acknowledge a kind of tacit agreement to cooperate conversationally towards mutual end” (p.105) and this agreement is called as cooperative principle. Grice (1989) also utters when one speaks, he should conform the maxims to carry out cooperative principle. There are four conversational maxims suggested by Grice as follows:

1.The maxim of quantity

Give the required amount of information-not too much or too little.

2.The maxim of quality

Do not say that for which you lack evidence or which you believe to be false

3.The maxim of relation

Make your contributions relevant to the purpose in hand.

4. The maxim of manner

Avoid obscurity, ambiguity and unnecessary prolixity and be orderly. (p.105)

Bousfield (2008) states that these maxims are often violated and they do not resemble grammatical rules from this perspective.

Despite myriad methods in stylistic analysis, the method described by Leech and Short (2007) is claimed as more heuristic and systematic. Speech and thought presentation, speech act theory and transitivity model focus on only one point. Speech and thought presentation model regards the narrator; whereas, the methods by Grice, Austin and Searle are mainly based on speech of characters. However, Leech and Short’s methods serve as integrated part of them. These methods provide analysis of all domains in detail rather than one domain. Every stylistics analysis attempts seeking and finding the artistic principles based on author’s language choice (Leech & Short, 2007). Leech and Short (2007) put forward that all writers and texts had distinctive qualities and artistic values. There has not been any flawless technique that will determine what is significant. Ho (2010) stresses that many researchers attempt to develop the checklists based on stylistics, however among these the most heuristic and systematic is the checklist developed by Leech and Short. In this sense, Leech and Short (2007) suggest that to have a checklist of features will be useful for selecting what is

significant. The researchers have prepared a list of questions placing them into categories to measure literary effect of the texts. These are mentioned under four general headings as lexical, grammatical category, figures of speech and context and cohesion.

The present study sets out to perform a stylistics analysis of Edgar Allan Poe's short stories *The Black Cat* and *The Tell Tale Heart* by using the method suggested by Leech and Short (2007). This method offers four basic categories for analysis each with their descriptors. Four categories of analysis cover linguistic features pertaining to lexis, grammar, cohesion and figures of speech in any text. In this method semantic category are not listed separately because Leech and Short (2007) emphasizes that analysis of semantic features of text requires intuitive studies. In addition, they claim that there is less agreement in semantic category and it is difficult to measure semantic features.

1. Lexical category involves nouns, adjectives, verbs and adverbs. It analyzes them from general to specific profoundly. It assesses whether nouns are abstract or concrete, simple or complex, formal or colloquial, descriptive or evaluative; whether adjectives are used frequently or not, what kinds of attribute they refer such as emotive, referential, visual, physical or psychological; whether verbs are stative or dynamic; transitive or intransitive; whether adverbs attribute manner, place or direction. For instance, the passage from *The Secret Sharer* of Joseph Conrad involves a large number of concrete nouns. However, these concrete nouns are matched with abstract nouns such as lines of stakes and system of fences. These nouns denote the objects of vision. Leech and Short (2007) stress that the observer behaves as if he stands apart from the scene he goes through.

2. Grammatical category consists of sentence type, sentence complexity, clause type, clause structure, noun phrase, verb phrase, other phrase types and word class. Iiu's analysis of *Black Cat* (2017) indicates that there are plethora of long sentences and the author attempts to demonstrate how the story has a complicated and heavy style.

3. Figures of speech includes grammatical and lexical schemes, phonological schemes and tropes. In the analysis of *The Tell Tale Heart*, Ho (2010) expresses that various linguistic features such as simile and anaphora contribute to the total effect of story and these features make heartbeat's sound more effective.

4. Cohesion is related with the ways in which sentences are connected. Context is based on the external relations of a text or a part of a text, seeing it as discourse presupposing a social relation between its participants (author and reader; character and character, etc.), and a sharing by participants of knowledge and assumptions (p.64). Leech and Short (2007) illustrated D.H.Lawrance's *Odour of Chrysanthemums* in a stylistic perspective. The researchers emphasize that the striking feature with cohesion is lexical repetitions and Lawrance attempts to use the reinforcing effect of repetition.

Briefly, Leech and Short's categories for stylistic analysis are shown in the table 3 as follows:

Table 3: Leech and Short's categories

LEXICAL CATEGORY	GRAMMATICAL CATEGORY	FIGURES OF SPEECH	CONTEXT AND COHESION
Noun	Sentence Types	Grammatical and Lexical Schemes	Context
Adjectives	Sentence complexity	Phonological schemes	Cohesive devices
Verbs	Clause Structure and Types	Tropes	
Adverbs	Word classes		

All in all, stylistic analysis could be carried out using various methods and tools each with their own advantages and limitations. The choice of any method is regarding with the purpose and scope of the study. In the present research, Leech and Short (2007) method is thought to be suitable due to its being wide ranging in scope. While most of the methods discussed above target one domain in the analysis, the method described by Leech and Short (2007) is heuristic and systematic as it mainly involves all domains of linguistic field. In the present study short stories *The Black Cat* and *The Tell Tale Heart* are examined through Leech and Short's method.

CHAPTER IV

4. FINDINGS & DISCUSSIONS

4.1. The Black Cat: Commentary and Synopsis

The Black Cat was published in *Revival Post* magazine by Edgar Allan Poe in 1843. Being salient with gothic elements, *The Black Cat* is an acclaimed short story in the literature. This short story is significant in its properties signifying the characteristics of Poe's style.

The story is grounded on the unordinary and brutal events of a narrator. The narrator tranquilly lives with his wife in their house with pets including dogs, birds and a cat. The cat is a sagacious and faithful animal among the other animals. He always pursues and sits near him. The narrator and his wife spend most of their time feeding and taking care of pets at the home. However, this situation reverses after he takes alcohol which leads him to commit evil faults.

Man's disposition towards pets shifts from compassion to hatred. Being under the impact of alcoholism, the man commences abusing the pets except the cat called Pluto. However, this situation also changes and narrator's love turns into annoyance against all pets including Pluto. Being aware of his owner's changing attitudes, the cat keeps away from his owner. Under the effect of alcohol, he grasps the cat and the cat's fright leads him to wound his owner's hand. Upon noticing the wound on the hand, he takes the penknife in his waistcoat and cuts one of eyes of the cat from its socket. His fiendish attitude causes half of horror and remorse. The cat recovers slowly; however, he flees from him with great fear when the cat meets the narrator. The narrator does not tolerate the presence of the cat any more. Having spirit of perverseness, he commits atrocity and hangs the cat on one of trees in the garden. At the same night, he awakes with the cries and flames as his house is burning. The dreadful events develop as linking with the previous event. The narrator's whole wealth is perished with the fire.

After the dreadful fire, he goes to his burned house for examining the ruins. He is at great shock and terror when he sees the picture on the wall because that picture reflects a black cat which is hung on the wall with a rope. Immediately, he leaves there and meets another black cat on the street. The coincidence is that this black cat does not have one of his eyes like Pluto. The conspicuous trait of this cat is that it has a figure on

its breast which resembles gallows. Since gallows is an instrument for hanging the criminals as the marker of death, it foreshadows the deaths are approaching. Being affected deeply from that scene on the ruins, he brings the cat to his home, which his wife is very glad. This cat gets used to live with this family and often follows them. However, again the annoyance of narrator against cat emanates day by day, and one day while the cat is following the narrator and his wife in the cellar, he loses his control because of his rage and takes the axe near him to kill the cat. Upon his wife's intervening, he cuts his wife's head with the axe. His aversion to cat causes his beloved wife's death. After he ponders several alternatives for hiding the corpse, he decides to put his wife's corpse into the wall. He dismantles the bricks and places the corpse there and lays the wall again meticulously as if there is nothing happened.

On the fourth day of assassination, a group of police come home to investigate the house. The officers search home and they do not find any evidence relating to the murder at home. Lastly, they examine the cellar before they complete investigating the murder. As they are to depart, suddenly he tells them that his home is so well constructed and the walls are so strong. Then, without noticing, he raps the wall and with his action, he hears a sound like a cry of children. Then the sound increases and it turns into a howl. Narrator staggers the opposite wall and the corpse of his wife stands in front of inspectors. The inspectors do not conceal their shocking and horrific expressions. At that time, narrator realizes that he has walled the cat within tomb. This story ends up with revealing the secret murder.

The Black Cat is a short story which is notable for employing horror and violence figures. It could be seen in the frequency of the use of nouns, adjectives and verbs relating with violence and murder actions. Narrator is unnamed and tells the story directly from the first point of view. The reader learns the events through narrator's mind. This situation creates suspense because the state of other character's minds is not represented. The short story centers on several themes such as the impact of alcoholism, obsession, abuse of cats and the punishment of evil deeds. In this story, details of setting are not given. The author chooses an unnamed narrator with the purpose of implying that anyone could be in the position of the narrator. He thinks this narrator could be everyone. The dominant trait in the short story is perverseness which is the main drive for the evil actions in the story. Most probably, the black cat is a mark of his patience. Narrator does not tolerate its action, and atrocity begins with this intolerance.

Focusing on the abuse of the cat, *The Black Cat* is a short story with hidden messages. One of the major messages pertains to the inevitable impacts of alcoholism. The tale is mainly based on the drastic change of the character after drinking alcohol. Poe vividly describes the one who consumes alcohol. Poe's success in portraying the narrator with his tragic end could be linked to the events he had experienced towards the end of his life. However, with his increasingly being fond of alcohol, his life ended tragically. It could be deduced from this story that deeply influenced from alcoholism, Poe conveys his remorse and sorrow to this tale because of alcohol in his life.

4.2. Stylistic Analysis of *the Black Cat*

4.2.1. Lexical processes

The present study sets out to present a comprehensive analysis of *The Black Cat* using the method by Leech and Short (2007). Following their guidelines, the stylistic analysis was carried out under four categories. Below is the detailed stylistic analysis of *The Black Cat* by referring to each research question in a sequential manner. The first research question of the present study was "What are the linguistic and stylistic features of *Black Cat*, and what is the contribution of these features to the interpretation of the story?". To provide answer to this question *The Black Cat* was analyzed focusing on its lexical properties by analyzing the nouns, verbs, adjectives and adverbs.

Figure 5 shows the distribution of nouns, verbs, adverbs and adjectives throughout the text. This analysis is conducted manually by counting the nouns, verbs, adverbs and adjectives.

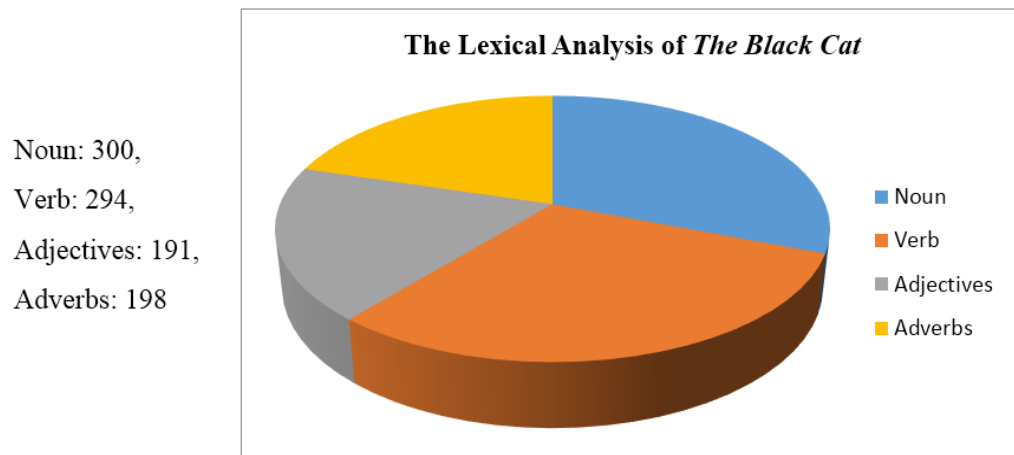


Figure 5: The Lexical Analysis of *The Black Cat*.

The first lexical item investigated in detail in the story is the nouns. It has been found that *The Black Cat* contains a total of 602 nouns out of which 439 are abstract and 163 are concrete. The extensive use of abstract nouns implies significant messages regarding Poe's perception of the imaginary world. Abstract nouns serve to reflect illusive world. This finding could be linked to the literature reporting the use of abstract nouns in various literary texts. Liu (2010), for example, conducts a stylistic analysis of *The Great Gatsby* in lexical and grammatical category. Based on this analysis, he concludes that the frequent use of abstract nouns shows that Gatsby has an idealist aspect of personality and he lives in this illusive world.

The prominent characteristic of abstract nouns in the present study could be accounted with the author's intention to create a gothic atmosphere with the nouns such as "horror", "terror", "violence", "carcass", "blood", "death" and "agony". Similar findings are also reported by Iui (2017) who states that Poe has used some supernatural words such as "demon", "witch", "arch-fiend", "hell" with the aim of contributing to the mystic and horror atmosphere of story.

Subsequent to the analysis of nouns, adjectives of *The Black Cat* were analyzed. It was found that the story is composed of nearly two hundreds thirty four adjectives and types of adjectives with a few examples are given in detail in Table 4 as follows:

Table 4: Types of Adjective in *The Black Cat*

Colour	Emotive	Psychological	Physical
Black	Happy	Evil	Old
White	Excitable	Cruel	Steep
Red	Eager	Fiendish	Opposite
	Frightful	Faithful	Inner
		Sagacious	Beautiful
		Mad	Large

This analysis shows that Poe has used many adjectives in this story. The first function of this frequent use of adjectives is that they contribute to strengthen the narration and enable the writer to illustrate the events providing a vivid narration. Heavy reliance on adjectives is also reported to be the characteristics of Fitzgerald. In the stylistic analysis of *The Great Gatsby*, Liu (2010) expresses that the author uses the adjectives to create romantic sensation and visualize the scene and heighten the theme. Another significant function of adjectives in *The Black Cat* is to show the reader the shifts of protagonist from lovely mood to intemperance mood against the cat. At the start of the text, the narrator uses the following sentences relating with his sympathy of the cat;

[1] “This latter was a remarkably large and beautiful animal, entirely black and sagacious to an astonishing degree” (p.4).

[2] “I alone fed him, and he attended me wherever I went about the house” (p.4).

However, day by day this love turns into hatred and he calls the black cat as poor beast, brute and hideous beast as shown below;

[3] “Its evident fondness for me, rather disgusted and annoyed. (p.9)

[4] “By slow degrees these feelings of disgust and annoyance rose into the bitterness of hatred” (p.9).

The emotions of the narrator change to a great extent from the start of the story to the end. Similar findings are also reported in the stylistic analysis of *The Black Cat* by Liu (2017) who expresses that the adjectives such as “disgusted” and “annoyed” adjectives turns to nouns such as “disgust” and “annoyance” to enhance the feeling of hatred.

Another function of the use of adjectives in *The Black Cat* is to portray the narrator's complicated and confused mind as exemplified below;

[5] "I grew day by day, more moody, more irritable, more regardless of the feelings of others" (p.4).

The adjectives reflect the change in the mental state of the narrator and his inner conflicts. Some adjectives are also used to highlight the contrast in the story. The sentence below is the exemplar of contrast.

[6] "The moodiness of my usual temper increased to hatred of all things and of all mankind; while, from the sudden, frequent and ungovernable outbursts of a fury to which I now blindly abandoned myself, my uncomplaining wife, alas, was the most usual and the most patient of sufferers" (p.11).

[7] "A deadly sin that would so jeopardize my immortal soul as to place it if such a thing were possible even beyond the reach of the infinite mercy of the most merciful and most terrible god"(p.6).

In sentence 6, the author has used four adjectives for depicting the contrast; "fury", "sudden", "ungovernable" and "frequent". On the other hand, the author has used the adjectives such as "uncomplaining", "most usual" and "most patient" to portray the narrator's wife. In sentence 7, the use of "merciful" and "terrible" at the same sentence illustrates the contrast.

Final major function of adjectives in *The Black Cat* is pertaining to the patterning of the adjectives. The use of multiple adjectives to modify the same noun could be considered as a distinguishing aspect of Poe's stories. For example, with "long", "loud" and "continuous" scream, "anomalous", "inhuman" howl, the author pictures the scream and howl and increases horror in the reader. Therefore, it could be claimed that the combination of more than one adjective preceding a noun function to reinforce the meaning.

The last point of analysis in the lexical category is the number of verbs in *The Black Cat*. In this analysis, verbs are counted as nearly 385 in the story and majority of verbs is composed of active verbs. Based on this finding, it could be suggested that author has preferred using extensive active verbs to narrate striking and active events. *The Black Cat* narrates three active events as illustrated below;

[8] "I took from my waistcoat-pocket a penknife, opened it, grasped the poor beast by the throat and deliberately cut one of its eyes from socket" (p.5).

[9] “One morning in cold blood, I slipped a noose about its neck and hung it to a limb of a tree” (p. 6).

[10] “The cat followed me down the steep stairs, nearly throwing me headlong, exasperated me to madness”(p.11).

First of all, the narrators cut one of the cat’s eyes from the socket. To narrate this event, the author employs mostly active verbs. In the second event, the narrator does not endure the existence of the cat and hung it on one of the trees in the garden. In the last event, narrator kills his wife with an axe. Successive line of active verbs could be regarded as a tool to increase the reader’s excitement and suspense and horror. The sentences (8) and (9) in which active verbs are heavily used mentions the events relating with the cat’s being hanged. It could be understood that the readers are in horror as they read this scene. In sentence (10), the use of active verbs arouses the readers’ curiosity since the reader is in suspense regarding the end of cat.

To sum up, in the lexical category the first item analyzed is the use of nouns. It was found out that Poe has preferred abstract nouns to reflect his imaginary world. He has also aimed to contribute to the mystic and horror atmosphere by using supernatural words. The secondly analyzed aspect of the story is the adjectives which are used by the author to picture the author’s complicated and confused mind. The last item scrutinized is the verbs which are found to be mostly active verbs functioning to enhance the reader’s suspense and horror. Next section provides information about the analysis of *The Black Cat* based on the grammatical category of Leech and Short (2007) method.

4.2.2. Grammatical Category

As aforementioned (see section 4.2.1), linguistic and stylistic properties of *The Black Cat* was examined under four categories. Accordingly, the second category of the analysis is the grammatical category through which the sentence types, sentence complexity, clause types, clause structure, noun phrases, noun phrases and word classes were thoroughly analyzed. All analyses were conducted manually. Figure 6 illustrates the sentence types in *The Black Cat*.

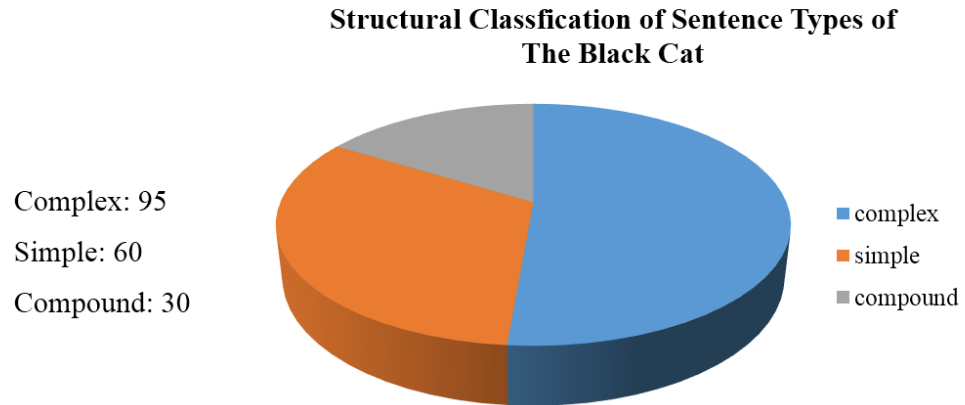


Figure 6: Structural Classification of Sentence Types of The Black Cat

As seen in Figure 6, three main types of sentences, complex, compound and simple sentences are all utilized in the story. It has been found that The Black Cat contains a total of 188 sentences out of which 95 is complex, 60 is simple and 30 is compound. The dominance of complex sentence throughout the story could be explained in connection with his confused mind and his attempt to present interrelated events.

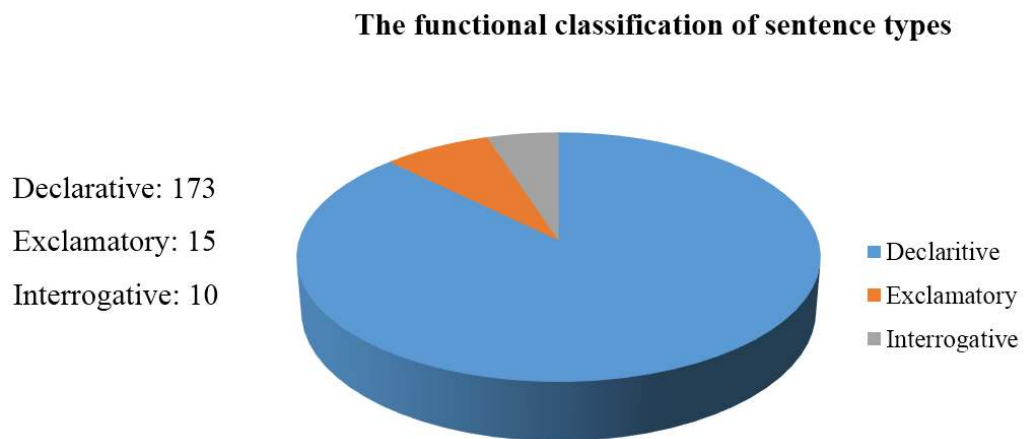


Figure 7: The functional classification of sentence types

Following sentence type analysis, the clauses were also examined focusing on their functions as suggested in the chosen method. As it is clear from Figure 7, Poe has much more declarative sentences (n=173) compared to other sentence types. Interrogative sentences are the ones to have the least use in this story.

Representing the commonest types, the function of complex sentences in *The Black Cat* is twofold. One function is to create an effective style to explain the things about the main idea in detail and the other one is to guide the reader to have some interpretation. In his sentences, subordinating clauses are dominant compared to coordinating clauses as illustrated below;

[11] “For the most wild yet most homely narrative which I am about to pen, I neither expect nor solicit belief.” (p.1),

[12] “ I blush, I burn, I shudder, while I pen the damnable atrocity.”(p.5),

[13] “Uplifting an axe and forgetting in my wrath, the childish dread which had hitherto stayed my hand, I aimed a blow at the animal, which of course would have proved instantly fatal had it descended as I wished”(p.11).

The subordinate clause includes too many details. The sentence , “For the most wild yet most homely narrative which I am about to pen”, is a subordinate clause that includes detail and allows the reader some interpretations while the other sentence “I neither expect nor solicit belief” is reflects the main idea. Similar findings are noted by Malik (2017) who stresses that complex sentences are used for creating an effective style for explaining much more things about the main idea and another function of complex sentence is to leave reader many possible interpretations. The sentence 12 illustrates the aim of using complex sentences.“ I blush, I burn, I shudder” is main clause that shows the dreadful event of story and “while I pen the damnable atrocity” implies the main character’s inner conflict and agony. The last sentence shows that the sentences “uplifting an axe”, “forgetting in my wrath” and “which had hitherto stayed my hand”, “which of course would have proved instantly fatal”, “had I descended as I wished” are subordinate clauses whereas the sentence “I aimed a blow” is the main clause. The details of dreadful murder are given by subordinate clauses.

Another conspicuous aspect regarding the grammatical properties of *The Black Cat* is the frequent use of relative clauses. Poe has frequently employed relative clauses to express occasions or objects in detail as reflected in the following excerpt:

[14]“Hereafter, perhaps some intellect may be found which will reduce my phantasm to the common place - some intellect more calm, more logical and far less excitable than my own, which will perceive, in the circumstance I detail with awe, nothing more than an ordinary succession of very natural causes and effects.” (p.3)

The aforementioned long sentence comprises of two relative clauses and these relative clauses have been used to give more information about the intellect. Generally, Poe prefers to portray the narrator in an inner conflict and agony because of the murder of the cat and his wife. Poe's choice on the frequency use of relative clauses could be interpreted in two ways; first, he describes the events and objects in detail with the purpose of creating a strong meaning. Second, his over reliance on relative clauses could be considered as an attempt of the narrator to prove him not to be mad.

The last conspicuous aspect of *The Black Cat* in regard to grammatical category is pertaining to the position of adverbs and prepositions. Poe has used several adverbs and prepositions in sentence initial position as shown below.

[15] "From my infancy I was noted for the docility and humanity of my disposition." (p.1),

[16] "With these I spent most of my time and never was so happy as when feeding and caressing them" (p.3).

[17] "In their consequences, these events have terrified-have tortured-have destroyed me" (p.3).

The author uses these sentences which begin with preposition "from", "with" and "in" to draw attention of the reader.

The present section comprises of the analysis of the sentences based on the grammatical category offered by Leech and Short. The findings show that Poe has used complex sentences to reflect his confused mind and interrelated events. His tendency to use relative clause in a great deal could be linked to his efforts to strengthen the meaning and convey positive messages about the narrator. The author's extraordinary placement of adverbs and prepositions demonstrates his endeavor to attract the reader's attention. The next section gives information about the figures of speech by analyzing the figures such as the simile, metaphor, alliteration and personification.

4.2.3. Figures of speech

Another category through which the analysis of *The Black Cat* could provide fruitful results is the figure of speech. Within this category, repetition, simile, alliteration, symbolic language and punctuation have been the focus of the analysis. Most outstanding aspect of the work under investigation is the repetitive words that are extensively used as illustrated in the following excerpt;

“one morning, in cold blood, I slipped a noose about its neck and hung it to the limb of a tree;-hung it with the tears streaming from my eyes, and with the bitterest remorse at my heart- hung it because I knew that it had loved me and because I felt it had given me no reason of offence;-hung it because I knew that in so doing I was committing a sin- a deadly sin that would so jeopardize my immortal soul as to place it” (p.6)

A quick look at the excerpt above reveals repetitive use of a number of words (e.g. *hung* four times; *because*, three times and *sin*, twice). When the frequency of repetitive words is considered in connection with the theme of the book, it is understood that the author deliberately uses repetition while describing crisis and inner conflict of the protagonist. The logic behind this could be to increase the excitement and suspense in the reader. The relevant literature provides supporting claims in this respect. Sağiroğlu (2012) states that “alliteration and repetition are most widely-used figures of speech to catch poetic dynamism in literary text because both have the capacity to give liveliness, motion, fluency and harmony to the literary text” (p.22).

Simile is another type of figures of speech that was found to be a distinctive feature in *The Black Cat*. Simile, in its broadest sense, refers to a literary device that involves the comparison of two unlike things (Denham & Lobeck, 2013). Several researchers mention about the functions of the simile. Hussain (2014) states that simile is used to enhance the effect and the beauty of the literary text. In parallel with Hussain (2014), Niazi (2013) explains the simile as a medium to add the beauty to text. Fromilhague (1995) states that simile has various functions such as serving to communicate efficiently and concisely. The main function of the use of simile is to strengthen an argument along with embellishing a description (Cagle, 2008). The quotations below could make an example for the similes used in the book.

[18] “In speaking of his intelligence, my wife, who at heart was not a little tinctured with superstition, made frequent allusion to the ancient popular nation, which regarded black cats as witches in disguise”(p.4),

[19] “But my disease grew upon me - for what disease is like alcohol” (p.5).

[20] “I was answered by from within the tomb-by a cry at first muffled and broken, like the sobbing of a child” (p.14).

In the first sentence, it is implied that the black cat is the marker of evil deeds. In the other sentence, narrator strengthens the narrator’s “disease” with “alcohol” simile. In the last sentence “I was answered by from within the tomb-by a cry at first muffled

and broken, like the sobbing of a child”, cry is likened to the sobbing of children and two sounds are compared.

Being one of figurative language elements, alliteration is also found to be frequently preferred by the author as illustrated in the following sentences.

[21] “I took from my waistcoat-pocket a penknife, opened it, grasped the poor beast by the throat and deliberately cut one of his eyes from the socket”.

[22] “I blush I burn I shudder while I pen the damnable atrocity”.

In the first sentence “pocket”, “penknife” and “poor”, in the second sentence “blush”, “burn” are examples of alliteration. The frequent use of alliteration could be linked to the author’s attempts to enhance the flow of events and to create aesthetic effect in this work. (Sağıroğlu, 2012)

The symbols, as the distinctive elements of figurative language are another distinguishing aspects of *The Black Cat*. The author has used a great range of symbols for an effective narration. To start with, *The Black Cat*, the title itself is a symbol which hints the evil incidents in the story. Fouzia (2014) supports this idea with these sentences “The title is obvious symbolic reference in this story, since onyx cats connoted bad luck and misfortune (p.15). In the western culture, black cat is seen as bad omen and to meet a black cat creates a negative feeling in the atmosphere (O’mara, 2012). Second, the alcohol, when interpreted in connection with the plot, symbolizes a drive that leads to intemperate manner. Fouzia (2014) states that the protagonists’ love turns into a rage because of the character’s alcoholism. Hayes (2012) mentions that there is a warning on harmful effects of alcohol addiction in the text. This idea is supported Poe’s sentences “For what disease is like Alcohol”. Third, gallows makes an efficient symbol in the story as gallows are generally treated as the symbol of death (Rahman,2015). In this story, gallows as a symbol appears towards the end of story when the narrator recognizes the sign on the cat. The linguistic context in which the word gallows is used is characterized by semantically negative lexis such as “agony”, “ghastly”, “mournful”, “terrible”, “death”. These semantically negative concepts could make a support for considering gallows as a symbol of death. Additionally, gallows functions as a visual reminder of his crime. Fouzia (2014) states that gallows could be a reminder of the narrator’s evil deeds. Isaoglu (2014) in her study on Hawthorne’s *Scarlet Letter* mentions that Dimmesdale, the main character in the novel, stands on the scaffold because he thinks that he commits a sin. In *The Black Cat*, it could also be

interpreted as the revenge of the cat, and gallows foreshadows the advent of death, similar to death of cat. The fire symbolizes the warning from God and implies that if one deals with evil deeds, he is punished. Fire is used to remind unforgettable events and foreshadows the unfortunate catastrophe of the character. (Manopriya, 2015). The researcher supports this idea by stating that the character, Pip in Charles's Dicken's *Great Expectations* comes to face the death of his second father after the relation to the fire. Another symbol is the cat's eye which is a symbol referring to the revenge of the cat. The starting point of atrocity is the narrator's cutting of one of eyes from socket. When the narrator looks at the cat that has only one eye, he acts perversely and murders the cat by hanging. Therefore, the eye is a key figure in the story. Poe has named the cat as Pluto. The last symbol included in the scope of study is the name Pluto. This name could be connected to Pluto that is the god of underworld and represents death in Roman mythology (Seeman & Bianchi, 1875). Based on this, Poe's choice of Pluto to name the cat could be claimed to be deliberate as the black cat symbolizes death.

The next category focused in stylistic analysis is the paradox which means self-contradictory statement as a kind of oxymoron (Wales, 2014). The short story *The Black Cat* presents extensive paradox relationship between the inner world of the narrator and his actions. At the beginning of the story, the narrator narrates his own personality and he explains himself stating that he is a docile person who also likes pets. However, he murders one black cat and attempts to murder the other one. The second significant paradox arises from the murders. He viciously murders the black cat, but he feels remorse and agony after abusing and murdering the cat.

Capitalization and italic use are distinctive traits in figurative language. Poe prefers capitalization at the nervous and dreadful moments. Sentences above demonstrate capitalization in the words, "horror", "agony", "gallows" and "death". Identical findings are emphasized by Liu (2017) who states that these words are used for stressing the narrator's second horror of the second black cat and creating gothic suspense in the story. The dominant use of capitalization could be an instrument for stressing the changes in protagonist. As exemplified in the sentence below,

[23] "And then came, as if to my final and irrevocable overthrow, the spirit of PERVERSENESS"(p.5)

The capitalization of perverseness shows the change protagonist's mood.

Italic use is also conspicuous in the sections where the author talks about the cat. As illustrated below,

[24] “We had birds, gold fish, a fine dog, rabbits, a small monkey and a *cat*”(p.4)

[25] “It was this unfathomable longing of the soul to *vex itself*”, (p.6)

[26] *because*....hung it *because* I knew that it had loved me, and *because* I felt it had given me no reason offence-hung it *because* I knew that in so doing I was committing a sin(p.6)

This usage could be linked to the author’s conception of the uniqueness of cat. Attributing a distinctive role to the cat, this graphological marker could hint that the cat is the main figure in the story. In sentence 25, the Italic use of “vex itself” strengthens the suffering of narrator from perverseness. The other italic use is the word “because” through which the narrator tries to explain him. The graphological deviation in the word “because” makes it more conspicuous giving the impression that what the narrator is interested in is to make people understand his reasons. In addition, considering the desperate situation of narrator, it could also show that the deep remorse and agony of narrator.

The last category of figurative language as suggested by Leech and Short (2007) is the punctuation marks which are also a type of graphological deviations in the text. Punctuation mark is noted as tropes in Leech and Short’s method of analysis. A thorough analysis of *The Black Cat* has shown an efficient use of punctuation marks. Table 5 displays the major punctuation marks with their raw frequency and percentages obtained through manual calculation.

Table 5: Punctuation Marks of The Black Cat

No	Punctuation	Symbol	The Total No.	Percentage
1	Comma	,	339	58.5 %
2	Dash	-	15	2.5%
3	Full Stop	.	173	29.8 %
4	Exclamation	!	15	2.5 %
5	Semicolon	;	21	3.6 %
6	Question mark	?	10	1.7 %
8	Colon	:	4	1.4%
10	Parentheses	()	2	0.3 %
	Total		579	100%

A closer look at the Table 5 demonstrates that comma (n=339) is the most frequent punctuation compared to other punctuation marks such as full stop (n=173), dash (n=15), exclamation (n=15), semicolon (n=21), question (n=10), parentheses (n=2) and colon (n=4). One function of comma in the story under investigation is to convey the meaning unambiguously. This interpretation is also reported in the previous studies attributing comma the function of creating clarity in the meaning. (Lukeman, 2014 & Lauchman, 2010). Therefore, Poe's use of comma could be linked with his desire to prove himself on his crime by expressing his deed through comma. Another mostly used graphological style marker in *The Black Cat* is dashes. Lauchman (2010) states that dash has several functions such as directing the reader to pay attention to the sentence, moving ideas apart and interrupting the main thought. In parallel with this, in the present study, author's reliance on dashes could be interpreted in connection with his desire for drawing attention. The most evident use of dash is seen in the sentence as follows:

It was now the representation of an object that I shudder to name- and for this above all, I loathed, and dreaded, and would have rid myself of the monster had I Dared—it was now, I say, the image of hideous-of a ghastly thing-of the Gallows!-oh mournful and terrible engine of Horror and of Crime -of Agony and of Death. The author narrates the dismay and dread of narrator when he notices the mark of gallows (p.8).

As an interim summary, in the figurative language category, it could be deduced that the repetitions are mostly used at the climax scenes for enhancing thrill and horror. The author has preferred the use of symbols frequently for an effective narration. Focusing on the punctuation marks, it could be concluded that the comma is the most frequent marker which mainly functions to provide clarity. Finally, the use of italic and capitalization is striking in the story and they are used to draw attention.

4.2.4. Context and Cohesion

The last section of stylistic analysis of *The Black Cat* is composed of contextual and cohesive devices. In this section, some elements such as narrator, conjunctions, ellipsis and substitution are analyzed in detail. As the first item to be analyzed, the narrator is scrutinized, and it is noticed that an unnamed narrator tells the story. The narrator commences with telling a story with the desire of confessing something. Being remorseful of the murders he commits, he narrates the story in details. The narrator as a

docile person to pets, one day abuses the pets under the influence of alcohol. His attitudes change from temperate character to intemperate one. Narrator at first abuses his loved cat and takes of its one eye, and this atrocity continues with hanging the cat on the tree. Despite being extremely remorseful for this dreadful event, he attempts to kill the second cat and he murders his wife accidentally. In spite of all these events, the fact that he narrates the story with a great calm implies that he tries to explain that he is not mad. Because the narrator has some fears of misunderstanding when he narrates homicide. The narrator directly addresses the readers and the reader learns every detail from first point of view.

Narrator addresses The Black Cat as the pronoun “he” at the beginning of the story as exemplified below.

[27] “I alone fed him and he attended me wherever I went about the house”.

However, his love of cat shifts to the hatred and the narrators’ addressing alters from pronoun “he” to “it” as illustrated below;

[28] “I slipped a noose about its neck and hung it to the limb of a tree”. This change refers to the shift in the narrator’s feelings”.

There are a plethora of cohesive devices in this short story. Firstly, coordinating conjunctions are dominant to subordinating conjunctions. Being striking in coordinating conjunctions, “but” and “and” are common. Almost every sentences of Poe involve one of them. The author tells an event and situation and successively, he uses “but”. From the frequency of “but”, it is possible to conclude that narrator is always preoccupied with explaining his actions. In addition, the initial use of “but” is striking in this short story. Wales (2011) states that its initial use is preferred to create dramatic effect in the literary text. The common use of “and” could be interpreted as a message clarifying that the events will not complete and they will continue. Virtanen (1992) stresses that the narrator uses “and” to show that there is no gap between main actions and events will follow subsequently.

Another cohesive device is ellipsis which means omitting words without any changes in the meaning of sentence. Wales (2014) has described ellipsis “as an implicit device to be assumed to happen but not described or enacted is a means of speeding up the action or pace of the discourse “(p.130). The author has used some ellipsis as illustrated below.

[29] “Who has not a hundred times, found himself committing a vile or a stupid action, for no other reason than because he knows he should not?”

[30] “During this period there came back into my spirit a half sentiment that seemed, but was not, remorse”,

In sentence 29, verb is omitted. In sentence 30, the subject is omitted. Poe has added difference to the work by ellipsis. Ellipsis also helps the communication become easier and more economical by avoiding repetition (Wales, 2014). Except ellipsis, substitution is also employed by the author as exemplified below,

[31] “The walls, with one exception had fallen in” “This exception was found in a compartment wall, not very thick” (p.7)

[32] “We had bird, gold-fish, a fine dog, rabbits, a small monkey, and, a cat. This latter was remarkably large and beautiful animal, entirely black, and sagacious to an astonishing degree” (p.4)

[33] “My wife had called my attention, more than once, to the character of the mark of white hair, of which I have spoken, and which constituted the sole visible difference between the strange beast and the one I had destroyed” (p.10).

In sentence 31, exception substitutes for wall. In sentence 32, latter substitutes for cat. Sentence 33 shows that *the one* substitutes for The Black Cat. Substitution is used to provide brevity. (Wales, 2014). As it is seen above sentences, Poe selects a short and concise narration. This idea is supported by the use of ellipsis in the short story by Poe.

All in all, the present study analyzed the short story *The Black Cat* under the titles of lexical, grammatical, figures of speech, context and cohesion categories. When aforementioned analyses are taken into consideration, it is possible to deduce that Poe has used complex sentences to reflect narrator’s confused mind. Furthermore, Poe has employed punctuation marks extensively, particularly comma for drawing attention of the reader at the edgy points. The use of italics and capitalization by Poe form a distinctive style for creating suspense and increasing the excitement. In addition, the extensive use of abstract nouns could be a prominent characteristic to determine Poe’s style and his inner, allusive world. Based on the analysis of contextual and cohesive elements, it could be concluded that the author narrates the story by means of the first person narrative technique and the author exclusively selects an unnamed narrator. To

form cohesion in the story, the author uses ellipsis, substitution and coordinating conjunctions heavily.

4.3. The Tell-Tale Heart: Commentary and Synopsis

The short story, *The Tell-Tale Heart*, a masterpiece by Edgar Allan Poe, was published in James Russel Lowell's *Pioneer* in 1843. Striking horror elements are one of the most remarkable aspects of the story, which makes it a significant work in the gothic literature. In its essence, *The Tell-Tale Heart* narrates a homicide plan against an old man and confession of the murder to the officers.

Main characters of the story are the narrator, himself and an old man. Three police officers who appear at the end of the story also make foil characters. Although the setting is not described in detail, old man's house could be considered as the main scene of the events. Time, the other component of setting, appears to be the nights the narrator spends throughout the story.

An unnamed narrator tells the story directly based on his own thoughts. The story begins with the unnamed narrator's attempts to prove him not to be insane. The narrator in the short story wants to disclose his mysterious murder. However, before giving details of the murder, he tries to persuade the reader that he is a reasonable person (Kocsoy,2018).To introduce the victim, the old man, to the reader, the narrator mentions that he loves the old man and he does not detest him at the beginning of the story. Subsequently, he reveals that the drive to vex him is the vulture eye of the old man. Therefore, he craves for the murder of the old man and he is preoccupied with the murder plan against him.

The narrator creeps in the chamber of the old man every midnight. This process keeps at slow pace with a great care. Every seven nights, he goes into the room of the old man, and he enters the room secretly and steadily. At first, he sneaks to the room with only his head, then his all body. Then, he unlatches the covered lantern and watches him sleeping. After seven night visits, every morning, the narrator interrogates the old man if he has slept well and there is a trouble. On the eighth day, he repeats his entering into the room secretly. Firstly, he puts his head in, next his hand in and finally he goes into room. Upon unlatching the lantern, his finger slips upon fastening the tin, which makes a sound. On hearing the sound, suddenly, the old man awakes and in horror he starts to groan. He is so terrified that he soothes himself saying that the sound

is only the wind in chimney or the mouse crossing the roof. The narrator lifts the cloth of lantern and meets the shocked and terrified eyes of the old man. His vulture eyes enrage the narrator. Apart from seven nights this is the first time that the narrator has met the vulture eyes of old man that closely, which drives him out of his mind. Meanwhile, the narrator hears the heart beats of the old man in horror and panic. The old man starts to yell loudly, and this adds to the horrific scene created at this point. In a great excitement, the narrator falls upon the old man on the floor and holds the bedcover tightly. After he completes his evil deed, he dismembers the corpse and he plans to hide the piece of body. In this way, the narrator tries to emphasize his intelligence and calmness as he dismantles the boards and conceals it into the boards. Regarding this brutal event, as a sign of intelligence, he adds that an insane person cannot plan the concealment of corpse in such a way.

Upon the call of neighbors who hears the cry of the old man, three officers come to investigate the home. He convinces the officers that the old man is away and the cries belong to him explaining that he shouts in his sleep with fear of nightmare. The quiet and easy manner of the narrator is so evident that officers cannot suspect him. As the officers are talking, the narrator hears a sound in his ear. Later, this sound increases steadily and loudly. Being scared that officers could hear the sound as well, the narrator loses his temper and he comes closer to madness step by step. Hence, the narrator thinks that the officers notice everything and mocks with him. At the crux of event, suddenly the narrator shouts “villains” and shows the plank in which the corpse of old man is concealed. The story ends up with the narrator’s confession and the sound of heart beats in the narrator’s ear.

The short story involves in three acts; the first act: the murder of the old man; the second act: the concealment of the corpse; and the final act is the confession of the murder to the officers because of the ringing sound in his ear. In every act, the author achieves to increase suspense in the reader. The reader learns everything from the unnamed narrator, with first person pronouns. This narrative technique could be an obstacle for the reader since the reader does not know the other characters’ thoughts (Abdullah, 2015).

The present short story has distinctive themes such as obsession, discovery of crime, conscience and the punishment of evil deed. It is possible to claim that this short story is grounded on obsession. Firstly, the obsession of narrator with vulture eye is the

motive for murdering the old man because the narrator mentions there is no other reason for detesting the old man. Another obsession is the sound that the narrator hears. The sounds which cause the madness are the reasons of the confession. The other theme, discovery of crime illustrates a disclosure of the murder as the result of extreme horror and anxiety. The punishment of evil deed relates to a divine judgment: the evil deed will come to light and their punishment will be concise. Finally, the theme of conscience could be felt at the end of murder. At the end of the story, the narrator hears increasing and annoying sounds after officers arriving. The narrator believes that this sound is caused by heart beats of the old man. However, this sound could be the conscience sounds of narrator because he has killed an innocent old man without any logical reason.

The story develops in a gloomy atmosphere. It traces a number of gothic elements in the story. Horror and terror are leading elements of this story. The narrator does not give hints about the old man and setting. However, relating with the personal life of the author, it could be put forward that this old man could be his foster father, Mr.Allan. It is known that Edgar Allan Poe did not have adoring relationship with Mr.Allan. Pruette (1920) reports “There was one man for whose murder all such reasons would apply the foster father (p.22). The next section consists of the stylistic analysis of the short story which aims to find out the writing style of Edgar Allan Poe.

4.3.1. Lexical Processes

The second research question of the present study was “What are the linguistic and stylistic features of The Tell-Tale Heart by Edgar Allan Poe. To provide answer to this question The Tell-Tale Heart was scrutinized focusing on lexical and grammatical properties of the story along with the use of figures of speech and cohesive devices throughout the story. The taxonomy developed by Leech and Short (2007) is the methodological base of all the analyses. This section reports the findings regarding lexical features of the story obtained through the evaluation of the nouns, verbs, adjectives and adverbs. All analyses were carried out manually. Figure 8 displays the range of content words.

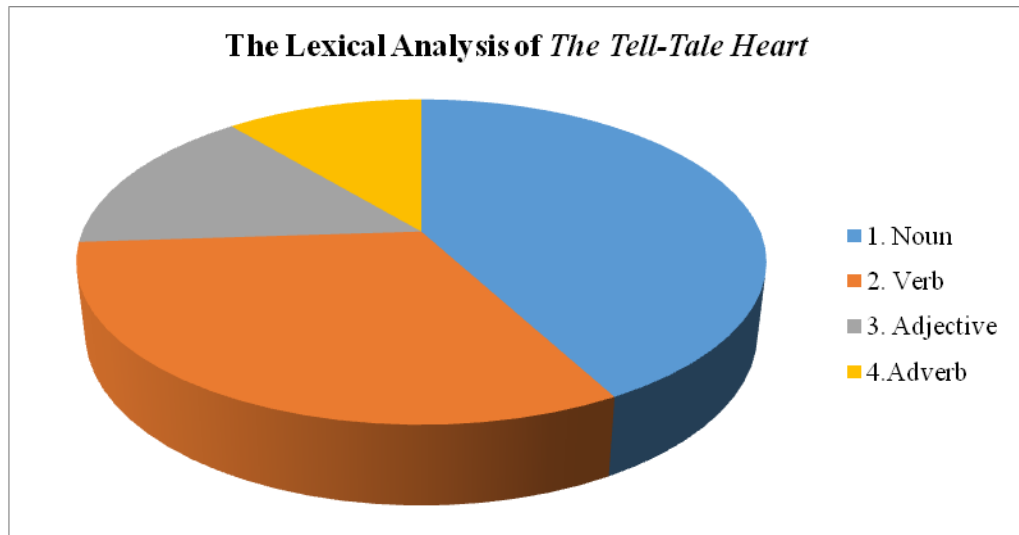


Figure 8: The Lexical Analysis of *The Tell-Tale Heart*.

As seen in figure 8, nouns (n=275) make the broadest category which is followed by the verb (n=261). Adjectives (n=92) and adverbs (n=86) are the least common words compared to noun and verb.

Apart from their part of speech category, lexical units of *The Tell-Tale Heart* were also analyzed depending on their structure. The range of types of word has not been analyzed in the first short story because the number of word types (simple, complex and compound) are almost same and there is no distinctive finding between them. The range of types of word of *The Tell-Tale Heart* is shown in figure 9.

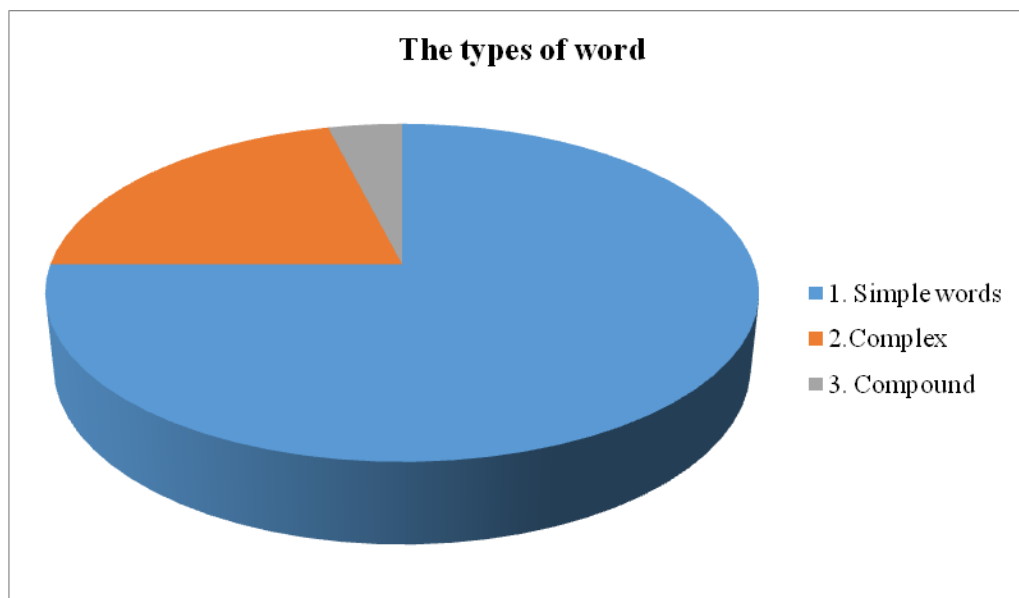


Figure 9: The Types of Word.

As it is clear in figure 9, the commonest type of word is simple words (n=228) which is followed by complex words (n=64). The least common type of word is compound words (n=12).

The short story *The Tell-Tale Heart* consists of total 2,156 words in 132 sentences. This manual calculation in figure 9 shows that author prefers short and simple words. The author uses simple and understandable words for having a short and simple narration. “Idea”, “mind”, “earth”, “sleep” are just a few examples of these words. Poe’s economical language use help the reader process this story easily. Similar points are also raised by Ho (2010) who states that the economical use of words and sentences facilitate the process of reading and contributes to the single effect of story enabling the reader to focus on just dreadful event.

Next word class in Lexical Category of *The Tell- Tale Heart* is verbs which signal the horrific events. The verbs pertaining to the murder are dreadful verbs narrating the climax of the story as illustrated below:

- [1] “I dragged him to the floor and pulled the heavy bed over him”,
- [2] “First of all I dismembered the corpse”.
- [3] “I cut off the head and arms and the legs”,

In the aforementioned sentences, verbs such as “drag, pull, dismember and cut off” enable the reader to visualize the event of murder. The verbs of this kind are also considered to be the stylistic trait of Poe’s writing or his Gothic diction (Sun, 2015).

Another part of speech in lexical category of *The Tell-Tale Heart* is adjectives which are frequently seen in the text. One conspicuous aspect is the use of multiple adjectives to modify a noun as exemplified below:

- [4] “One of his eyes resembled that of a vulture-a pale blue eye, with a film over it”

- [5] “I undid it just so much that a single thin ray fell upon the vulture eye”,

- [6] “Now, I say, there came to my ears a low, dull, quick sound such as a watch makes when enveloped in cotton”

Sentence 4 shows that eye is modified by two adjectives *pale* and *blue*. Similarly, in sentence 5, ray is also modified by two adjectives; *single* and *thin*. Sentence 6 accounts for three adjectives for modifying the word sound. The reliance on

multiple adjectives to refer to the same entity or concept could be linked to Poe's attempts to enrich the descriptions in the story. The author has used more adjectives to picture the concepts and objects in the minds of the readers. The abundance of adjectives preceding nouns as in *The Tell Tale Heart* is also reported for some other literary works with an emphasis on their function within the text. Chan (2007) analyzed the style in *The God of The Small Things* and found out that one distinguishing aspect of the text is the dominance of the pre-modifying adjectives. This feature of the text is interpreted as the author's use of a language tool to reinforce the semantic aspect of the text. As reported in section 4.2.1, frequent adjective combinations is also observed in *The Black Cat*, which could make a base to assert that use of multiple adjectives is a trait of Poe's style to have a detailed description. Further support to this claim come from the literature. Pinkrova (2008) analyzed Poe's short stories and came to the conclusion that detailed depiction of the things, characters and concepts is Poe's typical writing technique.

The last focus of the analysis in the lexical category was adverbs which are generally classified as manner, degree, time or place adverbs (Denham & Lobeck, 2010). The most remarkable aspect regarding Poe's preferences for the adverbs is that he heavily relies on manner adverbs. Following sentences display only a few of them.

[7] "I went boldly into the chamber, and spoke courageously to him calling him by name in a heart tone.

[8] "I talked more quickly-more vehemently; but the noise steadily increased"

The sentence 7 includes manner adverbs such as "boldly" and "courageously" while in another sentence, three manner adverbs such as "quickly", "vehemently" and "steadily" are used by the author. It could refer to the desire of author for disclosing all events with manners.

Another salient feature of adverbs in *The Tell-Tale Heart* is repetition as illustrated below;

[9] "I moved it slowly- very very slowly, so that I might not disturb the old man's sleep",

[10] "I undid the lantern cautiously-oh so cautiously-cautiously-I undid it just so much that a single thin ray fell upon the vulture eye",

[11] “So I opened it-“you can not imagine how stealthily stealthily-until at length, a single dim ray, like the thread of the spider”,

The repetitions of adverbs could be in line with the narrator’s action. As stressed by Ho (2010) the repetitions of “slowly”, “cautiously” combined with “very and so” intensify the narrator’s action. The use of successive words, phrases, mostly in parallel and repeated structure creates slow and fast rhythm like heartbeat (Ho, 2010).

In conclusion, it is clearly seen that the Poe prefers simple words to create an uncomplicated narration. His choices of verbs in depicting events reflect his general tendency towards using Gothic diction. Poe’s heavy reliance on adjectives, as found out in this study, is linked to the detailed depictions in his works, and this trait is evaluated as a typical technique of Poe. His repeating some adverbs also reveals his style as a writer, which is interpreted as an attempt to create a special effect on the reader. . The following part is comprised of grammatical category which analyzes sentence types.

4.3.3. The grammatical category

In grammatical category, sentences in The Tell-Tale Heart were analyzed and classified based on their structures and functions. The manual analyses has indicated that a total of 132 make the story, types of which is illustrated in Figure 6.

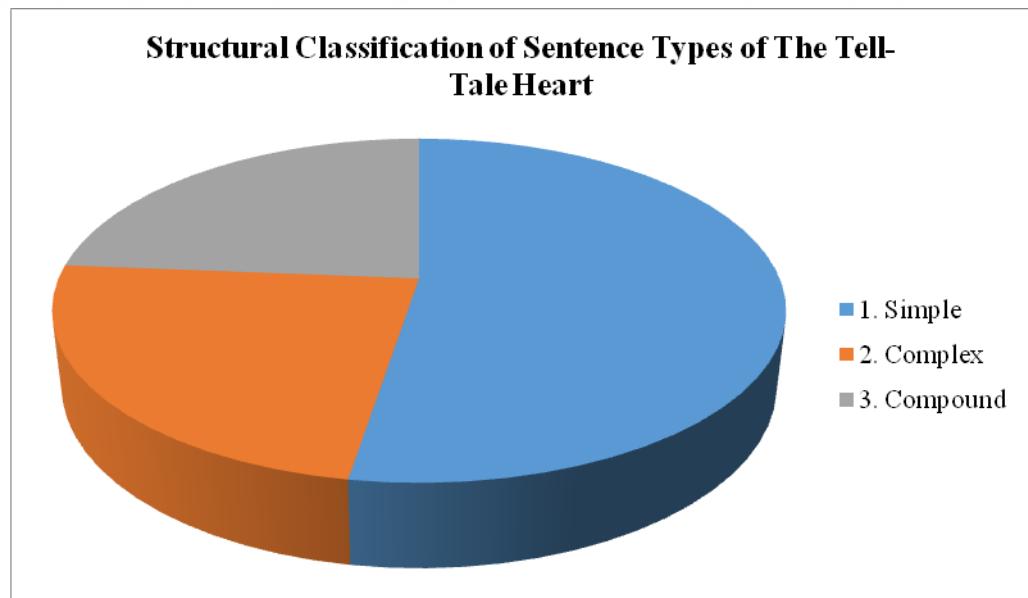


Figure 10: Structural classification of sentence types

As clearly seen in figure 10, the broadest category is simple sentences (n=82), which are followed by the complex sentences.

In lexical category, it could be deduced that the author prefers the use of simple words frequently. In parallel with figure 9, it is observed in figure 10 that simple sentences are mainly used in the short story. It could be deduced that author's choice of sentences are in line with his desire to create a clear and understandable narration. Functional classification of sentences are manually calculated and shown in Figure 11.

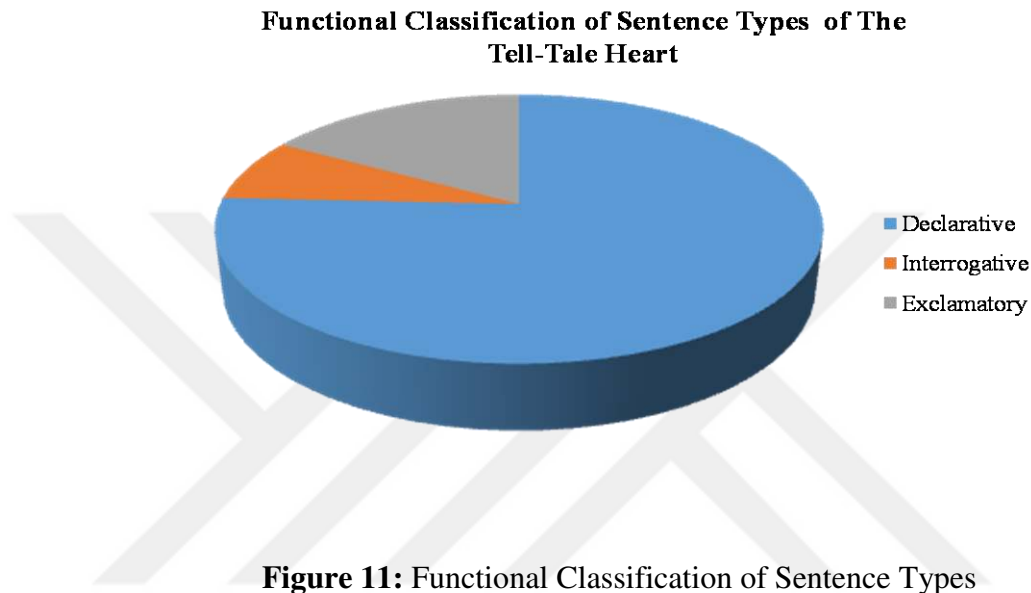


Figure 11 shows that declarative sentences are mostly used compared to other sentence types. Following declarative sentences (100), exclamatory sentences (22) are common used. Interrogative (10) is the least common sentences.

When analyzed sentence types, declarative sentences are more extensively used in this work. The author avoids from complex sentences and mainly focuses on declarative sentence in addition to the simple sentences without subordination. Only a few subordinate sentences are observed; however, the simple sentences are preferred densely compared to other sentence types. Author uses interrogative and exclamatory sentences for enhancing suspense and excitement as illustrated below;

[12] "True-Nervous-very, very dreadfully nervous I had been and am, but why will you say that I am mad?"(p.4)

[13] "Hearken and observe how healthily-how calmly I can tell you the whole story"(p.4).

[14] "The old man sprang up in bed, crying out-"Who is there?"

[15] “I grew louder-louder-louder!”

[16] “Almighty god! no, no! They heard!-they suspected! they knew!-they were making a mockery of my horror!”

A closer look at the word order shows that inversion is dominant in the text. Author employs a plethora of inversions to have a peculiar style which is out of common. The use of inversions are out of ordinary (Green, 1981). Author also aims to draw attention of readers by inversions. This is in line with the previous work conducted within the field of literature. (Kaya, 2009). It is clearly seen that initial sentence of the short story has inversion structure as illustrated below:

[17] “True! nervous very dreadfully nervous I had been and am; but why will you say that I am mad author” (p.1).

[18] “Passion there was none” (p.1)

[19] “Object there was none” (p.1)

In the 17th sentence it could be claimed that the narrator has achieved to attract attention at the start of the short story with an inversion. In the 18th and 19th sentences, author stresses “passion” and “object” by putting these words as initial words of sentence.

As an interim summary, the types of sentences are analyzed in grammatical category according to their function and structure. It is found out that declarative sentences are mainly used compared to other types of sentence. Interrogative and exclamatory sentence types are preferred by the author to increase the suspense. The last finding in grammatical category is the common use of inversion structure. It could be deduced that the author aims to attract the attention of reader by inversion. Next part consists of figures of speech in which simile, metaphor, metonym, personification alliteration and parallelism are analyzed.

4.3.4. Figures of Speech

The language which includes figure of speech is called figurative language and it aims to create clarity and beauty in the language (Tajali, 2003). Figurative language consists of plethora tools such as simile, metaphor, anaphora, metonym, personification, alliteration, parallelism, etc. Figurative language brings the literary work more distinctiveness and adds aesthetic to the work. Poe has employed figurative elements

abundantly in this story. The first item in figurative language of *The Tell-Tale Heart* is the metaphor. Newmark (1988) defines the purposes of metaphor as:

The purpose of metaphor is twofold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify “graphically” to please, to delight and to surprise (p.104).

The frequent use of metaphor is striking in the story under investigation. Selected for describing critical situations “vulture eye”, “stone dead” and “evil eye” are examples of metaphor. By using metaphor, author aims to have an effective and illustrative narrative.

Next element of figurative language is simile which is defined as “the claim of likeness of two things in one or two attributes (Shamisa, 2004, p. 7). A thorough analysis of the story showed that simile is not a frequent figure of language as it is used in a few sentences below:

[20] “His room was as black as pitch with the thick darkness”.

[21] “It was four o’clock-still dark as midnight”,

[22] “It increased my fury, as the beating of a drum stimulates the soldier into courage”

In the first sentence “room” likens to “pitch” whereas in the second sentence the weather is likened to the midnight’s darkness and in the final sentence, the beating of heart is resembled to the beating of drum. The author wants to portray the aforementioned objects vividly for readers through simile.

Being one of the salient elements of figurative language, anaphora, in grammar studies, is defined as referencing to the backward linguistic unit (Halliday&Hasan, 1976). From a rhetoric perspective taking previous stylistic investigations into consideration, the term anaphora gains a different meaning. Wales (2011) defines it as the use of same word to start successive sentence or clauses. Similarly, Fahnestock (2005) defines it as the repeated phrase at the beginning of any sentence.

The Tell-Tale Heart is, in fact, quite rich in terms of anaphora. Following lines are only a few examples illustrating the use of anaphora in the text:

[23] “**I heard** all things in the heaven and in the earth. **I heard** many things in hell.

[24] “**With what caution**—with what foresight, **with what** dissimulation, I went to work!

[25] “**He had been** trying to fancy them causeless, but could not. **He had been** saying to himself,

[26] “**It is** nothing but the wind in the chimney; **it is** only a mouse crossing the floor.

[27] “**They** heard! – **they** suspected! – **they** KNEW! – **they** were making a mockery of my horror!”

In this text, Poe manages to create a rhythm and intensity in the story. When the context of repetitions is interpreted in connection with the content of the story, an interesting and deliberate preference by the author stands out. Accordingly, the author has used the repetition in nervous and high-tension scenes throughout the book. By this, Poe may have aimed to reinforce the image of mentally unstable narrator in the eyes of the reader. Similar conclusions have been reached in the literature on the language traits of Poe (Amir, 2018).

Being salient in figurative language, alliteration contributes to the aesthetic structure of literary work. Sagirolu (2012) expresses the significance of alliteration as one of mostly used figures of speech to contribute to the poetic dynamism of text and give it harmony and fluency. There are some examples of alliteration found in The Tell Tale Heart as follows:

[28] It is the beating of **his hideous heart**

[29] Harken! And observe **how healthily, how calmly**, I can tell you the whole story.

[30] They were **making a mockery of my** horror!

[31] Meanwhile the **hellish** tattoo of the **heart** increased.

[32] It grew **quicker and quicker and louder and louder** every instant.

Each of sentences above mentioned includes alliteration. Poe attempts to reflect the inner world of narrator who is nervous and in panic by forming a fluent narration through alliteration. In the 28th, 31st and 32nd sentences, the narrator tells his extreme fear of heart by alliteration. In the 29th sentence, narrator tries to explain desperately that he is not insane by alliteration. In the 30th sentence, the narrator in terror and panic narrates the mockery of officers by the means of alliteration.

Being one of the elements in figurative language, personification could be defined as turning abstract objects into concrete items by drawing an analogy between them. To Sayakhan, (2016) “Personification means using comparative similes and metaphors to give living qualities to non-living objects or ideas” (p.7). In addition, the researcher mentions about the functions of personification as follow:

It adds life and vividness to expressions or concepts as we always look at the world from the perspective of a human being. Writers and poets rely on this device to bring inanimate things and abstraction to life, so that their nature and actions are better understood because it is easier to relate to something that is human or that possesses human qualities (p.7).

In the *The Tell-Tale Heart*, there are some sentences including personification as exemplified below;

[33]“Many a night, just at midnight, when all world slept, it has welled up from my bosom”

[34] “All in vain; because Death, in approaching him, had stalked with his black shadow before him”,

The 33rd sentence includes personification of all the world which is sleeping. It could be concluded that Poe wants to find similarities between the world and the human in his short story with personification. He also attempts to make the narration more effective. In the 34th sentence death is personified by verb “stalk”. In a study titled as the stylistic analysis of the short stories of Charles Dickens, Kaya (2009) states that personification is used by Dickens to emphasize the deep meaning of objects. The researcher also adds that general effects of stories of Dickens are centered on some objects. It could be seen that the use of personification both by Dickens and Poe bears some resemblance. In the short story, *The Tell – Tale Heart*, Poe has focused on the theme of death which is personified.

As significant figures in figurative language, symbols are distinctive in this story. The leading symbol in the story is vulture eye of the old man. The author finds a similarity between the old man’s eyes and the vulture. Various meanings could be deduced from this resemblance. Firstly, the vulture is an animal which feeds with the carcass of animals. The choice of this animal to draw an analogy adds to horrific atmosphere of the short story. At the beginning of the story, the narrator states that he has loved the old man but he abhors and fears from his eye. His fear of the old man’s

eyes is the basic drive leading the narrator to commit the murder. The most probable reason why the author resembles the old man's eye to that of a vulture is this fear. Therefore, the vulture and eye complete each other according to the author. Furthermore, the symbol of vulture eye could be also considered as a foreshadowing item since it is generally associated with death. No need to remind, the narrator commits the murder when he sees the eyes of old man. Support for these claims come from the previous analysis of the same story by Amir (2018) and Turner (2013) who regard the eye as a distinctive feature of the Tell Tale Heart.

Another symbol is "the watch" in the story which is repeated at the crux of events and is likened to beating of heart. A deep analysis of the scenes in connection with "the watch" shows "the watch" and its sound appear at times whenever the narrator feels under stress. In its first appearance, the narrator hears the watch sound on being noticed by old man that the narrator creeps in the old man's chamber. The old man is in a terror and shock state since someone stalks in his room. At this point, the narrator states that his heart beats increase and they are likened to watch's rhythm being dull, low and quick. In another scene, as the narrator sits with the officers, suddenly he hears again dull, low and quick sound watch makes. This sound gets louder and louder, and narrator loses his mind and at the end, he confesses his murder. Therefore, it could be stated that watch as a figure is the indicator of climax scenes in the short story. In both scenes, following the watch's sounds, the crucial events exist.

Another significant symbol is "lantern" which is preferred by Poe consciously. The narrator creeps into the old man's chamber by a lantern. He would not probably enter that room without lantern because of his fear of eyes. The lantern enables him to see the old man and the room. Therefore, narrator uses the figure of lantern mostly and by the lantern he gets the possibility to access to old man's room and to examine the old man's face.

Being one of the words in the title, "Heart" is the last conspicuous symbol in the story. The narrator hears the sound of heart beating when he commits the murder. He thinks this sound is the same as old man's heart beating because of horror. It could be the sound of conscience of the narrator. Towards the end of the story, the narrators hear the same sounds one more time as he is talking with the officers coming to introspect to the home. The fact that the narrator hears heart beats like sound for a second time could

be interpreted as a sign for his pangs of conscience. The last sentence of the story is a clear indicator of the narrator's growing uneasiness for the murder.

The last element of figurative language is punctuation mark which is accepted as tropes in figures of speech category according to Leech and Short's (2007) method of analysis. They are employed for enabling the reader to better understand the text. Poe has used a great number of punctuation marks to attract reader's attention and to indicate the feelings and agony of the hero. The effectiveness of the writing with its coherence and clarity mainly depends on proper punctuation. Awad, (2012) mentions that punctuation marks have three major functions as explained below:

- 1) Phonetic Function: this is very important, since punctuation marks show clearly the rhythm, pauses, and tone inflexions in a written document; a written document has a tone.
- 2) Grammatical Function: punctuation is used in direct style: to form interrogations; to mark emphatic content; to highlight syntactic elements displaced from their natural positions; and to build the structure of the sentences, complex sentences, paragraphs, documents, etc.
- 3) Semantic Function: punctuation helps learners understand the meaning of particular words/phrases by marking/highlighting them differently than normal text, using italics, underlining, bolds, capitals, etc. In a short apposition, one could use commas to isolate it or not (p.213).

The following table shows the raw numbers and the percentages of the punctuation marks in this short story.

Table 6: Punctuation Marks of *The Tell-Tale Heart*

No	Punctuation	Symbol	The Total No.	Percentage
1	Comma	,	150	30%
2	Colon	:	7	1.4%
3	Full Stop	.	122	24.4 %
4	Exclamation	!	41	8.4 %
5	Semicolon	;	16	3.2 %
6	Question	?	12	2 %
7	Apostrophe	'	8	1.6%
8	Dash	-	134	26.8 %
9	Quotation	“ ”	5	1 %
10	Parentheses	()	3	0.6%
11	Hypen	-	2	0.3%
	Total		500	100%

Punctuation marks are one of the figures that make the base of Poe's style and densely use of punctuation mark makes Poe a distinctive author. The first item of punctuation mark in *The Tell-Tale Heart* is comma which is frequently used in this tale. Author has used one hundred and forty five commas in this work as exemplified in the following excerpt:

And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head and how he behaved during the day: And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty, and inquiring how he has passed the night.

Author prefers comma for complex sentences to divide them into more understandable parts. Poe tries to accomplish an easy and simple narrative by commas. In the study of *Lord of Rings* by Tolkien, Dayı (2011) stresses that Tolkien has preferred comma for controlling the rhythm of words and forming a quicker pace. In parallel with Tolkien, Poe uses commas to quicken the pace of short story.

Another major use of punctuation mark is dash which is employed 135 times in the story as seen in the following sentences from the book.

[35]“Almighty god-no, no! They heard!-they suspected! they knew! they were making a mockery of my horror-this I thought, and this I think”.

The common use of dash leaves in the reader a negative impression about the narrator's mental health. Because the author interrupts the flow of his idea with the repetitive use of dash. Similar claims are raised by Mahmoud (2017) who states that dashes are employed to imply the hysteria in the mind of the narrator.

Being one of punctuation marks, exclamation mark had majorly been used in this tale. Selcen (2010) states that Poe has used exclamation mark in his works to double the stress and exaggerate the reactions of narrator. In this work, Poe has preferred the use of exclamation mark firstly in initial sentence of the short story as illustrated below ,

[36] True! nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad?

In the 36th sentence, the narrator attempts to prove him that he is not insane. The narrator implies that his words are absolutely true by putting exclamation mark after

“true”. He adds that he is so nervous person, however, he is not mad. The exemplary of another exclamation mark could be regarded as follows;

[37] Oh, god! What could I do! I foamed—I raved—I swore—It grew louder—louder—louder!.

In the 37th sentence, the narrator is on the verge of losing his temper. The narrator attempts to reflect his exaggerated reactions with exclamation marks.

Being another punctuation mark, full stop has been used by the author to create haste and fear atmosphere as exemplified in the following sentences:

[38] “The officers were satisfied. My manner had convinced them. I was singularly at ease.”

When the narrator utters this speech, he is in great panic and horror.

The last punctuation mark scrutinized is the question mark which is employed by the author nearly ten times. The sentences with question mark are as follows:

[39] “How, then I am mad?”

[40] “For what had I to fear?”

[41] “What could I do?”

[42] “Why would they not be gone?”

The sentences reflect the inner conflict of the narrator and by means of question marks, he seeks a solution with his problem. In a similar study, Sagiroglu (2012) states that question marks are preferred by author especially in the paradoxical situations resulted from dilemmas and problematic sense of identity.

As an interim summary, in the category of figurative language, punctuation marks and figures of speech are analyzed. The first element is the use of metaphor and it is determined that the use of metaphor facilitates an effective and illustrative narration. The second one is the simile which could have an effect to make the reader understand text easily and envisage it. Third element of figurative language is anaphora which serves as enhancing stress in the story. Fourth figurative element is alliteration which aims to contribute to the aesthetic structure of the work. Next item is personification analyzed as a part of figurative language. It has a function to increase the tension. Another element in the figures of speech is symbol which is dominantly used in the story. Symbols in *The Tell-Tale Heart* are employed as being indicators of climax scenes. The last part of figurative language is comprised of punctuation marks. Firstly, comma is used for dividing complex sentences into understandable pieces. Next, the use

of dash serves as interrupting the flow of narrator's ideas. As another figure, exclamation mark has an effect to contribute to the stressed and excited atmosphere. Full stop is frequently preferred by the author to form simple and understandable sentences. The last punctuation mark is the question mark which shows the complex mental state in the story. Next section gives information about context and cohesion of the story by analyzing narrator and cohesive devices.

4.3.5. Context and Cohesion

In the previous sections, the short story has been analyzed lexically, grammatically and figuratively. The present section analyzes the short story in terms of context and cohesion. When the context is analyzed, the first item to be handled is the narrator. The story is told by an unnamed narrator from first person point of view. The narrator addresses the reader directly. It is easily recognized because the use of first person singular pronouns is common in almost every sentence. The example of it is as follows:

[43]“And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head”.

Amir (2017) puts forward that from first point of view, Poe lets the readers get into the mind of guilty character and this point of view creates an atmosphere full of suspense and nervousness. In a similar vein, Ho (2010) stresses that the first person narrative technique gives us limited information about the story as the reader only knows the events through mind of narrator and this leads to suspense about minds of other characters.

Poe has preferred an unnamed narrator. There could be some reasons behind it. One reason could be that Poe wants the narrator to be everyone by not giving him a specific name. In addition, the author tries to emphasize that everyone pays what he does and focuses on universal deduction.

The story mainly focuses on narrator's attempts to prove that he is not insane. He discloses the plan of the murder and gives the details of concealing the corpse. By explaining plan, he wants to demonstrate to the reader that his mental state is well. Unlike narrator, Ho (2010) claims that narrator is clearly insane and he mentions that his insanity is perceived with the desire of murder without any cause in the example as follows

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes it was this! He had the eye of vulture-a blue blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees-very gradually-I made up my mind to take the life of the old man, and thus rid myself of the eye forever. (p.3)

The narrative reference of narrator is done by definite article such as “the idea”, “the old man”. At the beginning of narration, the reader does not know anything about the short story. Hence, the authors generally prefer to use indefinite article. However, unlike the common authors, Poe has used definite article at the start of story which refers to “in medias res technique”. In medias res technique means “into the middles of things” in Latin origin” (Wales, 2014). This technique is defined as a term which plunges the reader into the apparent middle of a situation, as if ‘interrupting’ it, with no preliminaries of introduction (Leech& Short, 2007).

Ho (2010) states that this technique enables the reader to get involved with what happens at the beginning of story and additionally, it serves as an instrumental to build an odd viewpoint tension which the story examines throughout its course.

Cohesion is the vital part of text that creates the unity of literary text. Poe has employed several cohesive devices to form the unity. The frequency of coordinating conjunctions is conspicuous. Exclusively “and”, “but” are common conjunctions which draw attention. Poe has used “and” nearly 32 times and “but” 14 times. Poe has selected the basic conjunctions and his abundant use of these conjunctions indicates that author wants to increase the suspense in the reader. The example of it is as follows:

[44] I gasped for breath-and yet the officers heard it not.

[45] I talked more quickly-more vehemently; but the noise steadily increased.

[46] I arose and argued about trifles, in a high key and with violent gesticulations, but the noise steadily increased.

Another striking feature relating with conjunctions, “and” is used at the beginning of sentence and many times it is repeated. The repetition of “and” at the beginning of sentence creates distinctness and reflects Poe’s style.

[47] “And every night, about midnight, I turned the latch of his door and opened it.

[48] And then, When I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head”.

Lexical repetition is salient in this tale for narrating extremely excited atmosphere as illustrated below:

[49]“It grew louder-louder-louder.”

[50]“He was stone, stone dead”.

[51]“It grew quicker and quicker, and louder and louder every instant.

[52]“I admit the deed!-tear up the planks! here, here”.

All of these sentences and the lexical repetitions reflect the tension of events.

Final point of the analysis is ellipsis which is the technique in which some words are omitted without altering the meaning of text. Poe has employed ellipsis technique for the basic and plain narrative as exemplified below;

[53]“For it was not the old man who vexed me, but his Evil Eye”,

[54]“To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts”.

[55]“Now you may think that I drew back-but no”,

The first sentence shows that the verb is omitted following evil eye. The second sentence is the exemplar of omitting auxiliary verb and main verb. The last sentence indicates that the subject, verb and object’ is omitted in the sentence following “but”. The author avoids redundant words and prefers much more simple and understandable narrative.

In conclusion, cohesive devices and contextual elements are analyzed in this section. The most striking feature in the context is the style of the author to address the reader. As a narrator, the author addresses the reader from the first point of view. Another conspicuous element in the context is the use of in medias res technique. The author has aimed to create a narration which has been known before by the reader. When cohesive devices are analyzed, it is obviously seen that the author has preferred the frequent use of coordinating conjunctions such as “and”, “but” for enhancing the suspense. Besides, it is clearly seen that the author has a distinctive style in using the conjunctions “and” at the beginning of sentences. Next section gives information about the conclusion part of the thesis.

CHAPTER V

5. CONCLUSION

The present study analyzes stylistically two short stories *The Black Cat* and *The Tell-Tale Heart* by Edgar Allan Poe. The stylistic analyses are carried out according to Leech and Short's method (2007). The method requires analyzing four main domains: 1. Lexical, 2. Grammatical, 3. Figures of Speech, 4. Context and Cohesion. In the lexical analysis of *The Black Cat*, the findings show that Poe has used much more abstract nouns with supernatural and horror themes. It deduces from the findings that the author has lived in romantic atmosphere in his own world. Moreover, with the analysis of the abundance of adjectives, it is concluded that Poe has employed descriptive narration. Considering grammatical structure of *The Black Cat*, it is noticed that short story is encompassed with complex sentences to depict the narrator's confused mind. Employing various symbols such as gallows, black cat, watch both draw attention of readers and enhance the suspense. The use of capitalization could be related with the desire of drawing attention of reader in the literary text. With the common use of italic words indicate the narrator regard the italic words exclusively. Poe's use of dash is striking in the short story and it could be linked with Poe's attempt to pay attention to the point in the reader. In the analysis of coordinating conjunction, it is clearly seen that "and" and "but" are frequently used. Particularly, their initial use in the text could be interpreted as an element in Poe's distinctive style for catching attention. In *The Black Cat*, the stress on alcohol could be a reflection of Edgar Allan Poe's personal life. Because when he was young and when he had many valuable things, he used extreme alcohol and lost everything. The bad memory in his past could be one of the important themes of story.

In the analysis of *The Tell-Tale Heart*, Poe has preferred simple narration with simple sentences contrary to *The Black Cat*. *The Tell-Tale Heart* is told by unnamed narrator on a cruel plan of murder of an old man for his vulture eye. The narrator abhors the old man and executes his murderous plan on the eighth night. On the other hand, the narrator attempts to prove he is not insane by giving details of murder and concealing the corpse. At the end of story, narrator could not tolerate the sounds in his ears and confess his guilt. The narrator knows that he has killed the old man without logical

reasons. Therefore he feels inner conflict and the sound that he hears could be the sound of his conscious. Upon considering the personal life of Edgar Allan Poe, the old man could be his foster father, Mr. Allan. With examining his biography it is noticed that there is not adorable relationship between Mr. Allan and himself and it is known from Poe's words that Mr. Allan does not show compassion to Poe. On analyzing the lexical structure of the short story, it is deduced that the author heavily preferred manner adverbs, multiple adjectives and dreadful verbs. The use of manner adverbs could be explained with disclosing all events with manner, the use of multiple adjectives shows that the author could attempt to enrich the descriptions, and lastly, the choice of dreadful verbs could be in line with creating a gothic atmosphere. When examining the figurative of speech, it is concluded that the metaphors, particularly the vulture eye is striking in most of story to have an effective and illustrative narrative. Furthermore, the common use of symbols is preferred at the climax points. The study of anaphora shows that Poe could attempt to create a rhythm and intensity through anaphora. The common use of alliteration could be linked with the desire of Poe to catch the poetic dynamism. The author also employed massively punctuation marks, especially dashes. The frequency of dash refer that author interrupts the idea steadily and this situation gives negative impression on author's mental state. The initial use of inversion is conspicuous in the short story and it could be **interpreted** as a part of Poe's style which attracts attention of reader.

As a conclusion, two stylistic analyses of short stories of Edgar Allan Poe disclose the style of Edgar Allan Poe. Poe was a distinguished and genius author with selecting words, sentences and practicing single effect into the stories. In each stories, the reader focus on only the murders with great suspense, in a sitting. Accordingly Poe has achieved single effect in these stories. At the same time, it is noticed that easily gloomy and gothic side of Poe as he mainly employs horror and gothic themes and terms.

5.1. Limitations of the Study and Suggestions for Further Research

Despite the promising findings obtained from the current study, there are several limitations that require consideration. Firstly, the study remained limited to only two short stories by Edgar Allan Poe. Though it is possible to comment about style of Poe, analyses including other stories by Poe would lead stronger claims about his style.

Thus, further research needs to be conducted with a larger number of short stories to be able to acquire more information about Poe and his style.

Second limitation results from the analysis technique used in the study. This study made use of manual analyses in counting and classifying the linguistic units in both works, which might lead the researcher to overlook some details. Further research could make use of computer based analyses (i.e. corpus stylistics).

Third, in the present study, only one-word analysis has been conducted. However, 3-4-word analysis relating to lexical bundles or collocations has not been considered due to the scope of the present research. Hence, future studies could include 3-4 word analysis, which would yield interesting results.

Fourth, in the present study proper names, people and place names in the analysis of nouns are excluded, which could make a topic of future research.

Finally, in the present study, Leech and Short's method has solely been utilized. The deductions are obtained from the analysis according to this method. Exploring Poe's style following other methods could create new perspectives to his style and could open up new venues for comparative studies.

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APPENDICES

Appendix 1. The List of Nouns in *The Black Cat*

Narrative	Gratification	Alliteration	eyes	charaction
Belief	Love	Feeling	reason	reason
Sense	Brute	Language	fumes	inclination
Evidence	Heart	Wife	night	teeth
Soul	Occasion	Violence	debauch	judgement
World	Friendship	Pets	horror	law
Comment	Fidelity	Change	crime	spirit
Series	Man	Disposition	remorse	overthrow
Event	Wife	Regard	feeling	vile
Consequence	Disposition	Scrupple	excess	perverseness
Event	Opportunity	Rabbits	wine	longing
Horror	Kind	Monkey	soul	soul
Intellect	Bird	Dog	deed	violence
Phantasm	Fish	Affection	memory	nature
Commonplace	Rabbits	Way	cat	sake
Awe	Monkey	Disease	socket	injury
Nothing	Animal	Disease	eye	brute
infancy	Degree	Alcohol	appearance	morning
Docility	intelligence	Effects	pain	blood
Humanity	Wife	Temper	house	noose
Disposition	Heart	Night	terror	neck
succession	superstition	Homehaunt	approach	tree
Causes	allusion	Town	heart	tears
tenderness	Notion	Presence	evident	eyes
Effects	Cats	Cat	part	remorse
Heart	Witches	Fright	creature	heart
Jest	Disguise	Violence	feeling	reason
Companions	Point	Teeth	place	offence
Parent	Matter	Fury	irritation	sin
Variety	Reason	Demon	overthrow	sin
Pet	Cat	Soul	spirit	soul
Time	Name	Flight	perverseness	thing
Peculiarity	Pet	Body	spirit	mercy
Character	Playmate	Malevolence	philosophy	night
Growth	House	Fibre	soul	day
Manhood	Streets	Frame	perverseness	deed
Source	Friendship	Waistcoat	impulses	sleep
Pleasure	Year	Pocket	human	cry
Affection	Temperament	Penknife	heart	fire
Dog	character	beast	faculties	curtains
Trouble nature	instrumentality	Throat	sentiments	bed
Intensity	intemperance	Atrocity	direction	flames

house	Rope	Infamy	Deed	animal
difficulty	accuracy	Object	weeks	wife
servant	impression	Hogsheads	Presence	character
escape	Neck	Furniture	Breath	mark
conflagration	apparition	Gin	Pestilence	hair
destruction	Wonder	Rum	Discovery	difference
wealth	Terror	Apartment	Morning	beast
despair	reflection	Hogshead	Eyes	reader
weakness	Aid	Minute	Circumstance	mark
sequence	Garden	Fact	Wife	degrees
cause	House	object	Humanity	degrees
effect	crowd	Hand	Feeling	reason
disaster	Tree	Respect	Trait	time
atrocities	window	Hair	Source	distinctness
chain	chamber	Body	Pleasures	outline
facts	Sleep	Portion	Aversion	representation
link	Walls	Cat	Partiality	object
fire	Victim	Breast	Footsteps	monster
ruins	Cruelty	Splotch	Pertinacity	image
walls	substance	Hand	Reader	thing
exception	Lime	Creature	Chair	gallows
compartment	Flames	Notice	Knees	horror
house	Carcass	Landlord	Caresses	engine
head	portrait	Person	Feet	crime
bed	Reason	Caresses	Claws	agony
plastering	conscience	Disposition	Dress	death
measure	Fact	Animal	Clamber	humanity
action	impression	House	Manner	beast
fire	Fancy	Wife	Breast	fellow
fact	Months	Part	Blow	beast
wall	phantasm	Dislike	Memory	image
crowd	Cat	Reverse	Crime	woe
persons	Period	Fondness	Beast	blessing
portion	Spirit	Feelings	Dread	creature
minute	sentiment	Disgust	Dread	dreams
attention	Loss	Annoyance	Dread	fear
words	Animal	Bitterness	Evil	thing
expression	Haunts	Hatred	Loss	weight
surface	Pet	Creature	Felon	nightmare
curiosity	Species	Sense	Cell	heart
figure	appearance	Shame	Terror	pressure
cat	attention	remembrance	Horror	torments

remnant	Corpse	Anger	glee	arms
thoughts	Fragments	Moo	heart	corpse
intimates	Fire	Fate	triumph	eyes
thoughts	Flor	Animal	assurance	spectators
moodiness	Cellar	Violence	guiltlessness	head
temper	Box	Cause	party	mouth
things	Arrangements	Wretchedness	steps	eye
mankind	Porter	Death	suspicious	fire
outbursts	House	Mood	health	Beast
fury	Well	Creature	courtesy	Murder
wife	Yard	Relief	house	Voice
sufferers	Cellar	Sense	walls	Monster
cellar	Monks	Absence	desire	Tomb
errand	Walls	Bosom	frenzy	Hangman
building	Plaster	Night	cane	
poverty	Atmosphere	Introduction	hand	
cat	Dampness	House	portion	
madness	Walls	Tormentor	brickwork	
axe	Chimney	Man	corpse	
wrath	Fireplace	Monster	wife	
dread	Cellar	Terror	fangs	
hand	Bricks	Premises	reverberation	
animal	Corpse	Search	blows	
blow	Calculation	Inquiries	silence	
hand	Crowbar	Felicity	voice	
wife	Bricks	Assassination	tomb	
interference	Body	Premises	cry	
rage	Wall	Place	child	
arm	Position	Police	scream	
grasp	Trouble	Investigation	howl	
spot	Structure	Inscrutability	shriek	
groan	Sand	Concealment	horror	
axe	Hair	Embrassment	triumph	
Brain	Precaution	Search	throats	
Murder	Plaster	Nook	agony	
Deliberation	Brickwork	Corner	demons	
Task	Wall	Cellar	damnation	
Body	Appearance	Muscle	thoughts	
House	Rubbish	Innocence	terror	
Risk	Care	Arms	party	
Neighbors	Labor	Bosom	stairs	
Projects	Step	Police	awe	

Appendix 2. The List of Verbs

pen	Tinctured	blush	aroused
expect	Made	burn	made
solicit	Regarded	shudder	swallowed
be	Mention	Cut	resigned
expect	Happen	returned	seek
reject	Remember	morning	establish
dream	Fed	slept	detail
unburden	Attend	experienced	wish
place	Went	remained	leave
terrify	Prevent	plunged	visited
torture	Follow	drowned	fallen
destroy	Last	recovered	found
attempt	Grew	presented	stood
expound	Suffer	appeared	rested
seem	Use	suffer	resisted
found	Offer	went	attributed
reduce	Made	expected	collected
perceive	Feel	Fled	seemed
detail	Neglect	Had	approached
note	Illuse	came	saw
make	Retain	takes	given
be	Restrain	found	beheld
indulge	Maltreat	knows	regard
spent	Made	committing	came
be	Came	understand	remembered
feed	Grew	consummate	hung
caress	Be	inflicted	filled
grew	Becoming	hung	been
derive	Began	streaming	thrown
cherish	experience	urged	done
need	Return	continue	compressed
be	Fancied	Vex	accounted
explain	Avoided	came	fail
go	Seized	violate	rid
test	Inflicted	hung	came
be	Possessed	hung	seemed
find	Knew	Felt	went
observe	Seemed	knew	regret
lost	Take	commit	constituted
procure	Opened	jeopardize	looking
pen	Done	surprise	
perceived	Seemed	succumbed	
approached	Increase	became	
touched	Followed	increased	

had	Make	abandoned
touching	Crouch	accompanied
arose	Covering	compelled
purred	Arose	followed
rubbed	Walk	throwing
appeared	Get	exasperated
offered	Throw	uplifting
purchase	Fastening	forgetting
knew	Long	stayed
seen	Destroy	aimed
continued	Withheld	proved
prepared	Confess	descended
go	Be	arrested
evinced	Define	goaded
accompany	Inspired	withdrew
permitted	Heightened	buried
do	Be	fell
reached	Called	accomplished
domesticated	Spoken	set
became	Constituted	concealing
arising	Destroyed	knew
anticipated	Remember	remove
know	Struggled	observed
annoyed	Reject	entered
disgusted	Assumed	thought
avoided	Shudder	destroying
preventing	Loathed	resolved
abusing	Dreaded	dig
strike	Rid	deliberated
ill use	Dared	casting
came	Say	getting
look	Wretched	take
flee	Destroyed	hit
brought	Work	considered
been	Knew	determined
endeared	Left	wall
said	Started	recorded
possessed	Find	adapted
been	Had	constructed

Plastered	Answered	toiling
Prevented	Instituted	stood
Caused	Discovered	decayed
Filled	Looked	clotted
Made	Came	seduced
Resemble	Make	consigned
Displace	Proceeded	walled
Insert	Felt	had
Wall	bade	Speak
Detect	Accompany	Place
Deceived	Descended	caused
Dislodged	Roamed	
Deposited	Prepared	
Propped	Restrained	
Relaid	Burned	
Stood	Say	
Procured	Render	
repared	Said	
Distinguished	Ascended	
Went	Delight	
Finished	Say	
Satisfied	Knew	
Present	Uttered	
Disturbed	Say	
picked	Going	
Looked	Put	
Said	Rapped	
Look	Held	
Resolved	Stood	
Appeared	Shield	
Alarmed	Deliver	
Forbore	Sunk	
Describe	Answered	
Imagine	Muffled	
Make	Broken	
Slept	Swelling	
Passed	Arisen	
Came	Speak	
Breathed	Staggered	
Fled	Remained	
Behold	Stood	
Disturbed	Fell	
Made		

Appendix 3. The List of Adjectives

wild	serious	Unfathomable	Certain	usual	Very
most	better	Bitterest	Former	patient	Long
mad	favorite	Deadly	Some	some	Loud
immediate	several	Immortal	Unutterable	old	Continuous
mere	general	Possible	Odious	childish	Anomalous
less	radical	Most	High	this	Wailing
terrible	moody	Merciful	Distinguishing	hideous	Half
baragues	irritable	Most	Simplest	entire	One
some	regardless	Terrible	Purest	many	Dozen
calm	intemperate	Most	Loathsome	minute	Red
logical	personal	Cruel	Long	usual	Extended
excitable	sufficient	Great	Sharp	rough	Hideous
less	Old	Complete	Former	false	Informing
far	peevish	Wordly	Absolute	suspicious	Solitary
ordinary	intoxicated	Possible	Ashamed	this	popular
conspicuous	One	One	This	little	Black
great	slight	Thick	Ashamed	every	This
happy	original	Great	Merest	new	Final
principal	fiendish	Dense	White	slightest	evident
faithful	gin-natured	Particular	Sole	next	Slow
sagacious	thrilled	Very	Visible	satisfied	ungovernable
derivable	every	Eager	Strange	crafty	uncomplaining
unselfish	poor	Similar	Indefinite	previous	These
self-sacrificing	damnable	White	Slow	present	mere
frequent	Half	Gigantic	Long	impossible	
paltry	feeble	Extreme	Imperceptible	deep	
gossamer	equivocal	Open	Rigorous	blissful	
mere	untouched	Other	Ghastly	detested	
happy	Lost	freshly-spread	Mournful	one	
uncongenial	True	Startling	Terrible	second	
domestic	frightful	Deep	Insufferable	third	
agreeable	extreme	Same	Unutterable	free	
fine	This	Similar	Vast	supreme	
gold	Old	One	hot vast	dark	
small	irrevocable	Immense	Incarnate	some	
large	sure	Black	Feeble	few	
beautiful	primitive	Large	Evil	rigorous	
black	indivisible	Every	Sole	third	
sagacious	primary	White	Darkest	fourth	
astounding	hundred	Large	Usual	strong	
frequent	stupid	Indefinite	Sudden	little	
ancient	perpetual	Great	Frequent	well constructed	

Appendix 4. The List of Adverbs

Today	Soon	Now	through
Hereafter	Then	beyond	behind
In	Merely	during	quickly
Without	Finally	by day	utterly
For	On	any more	through
With	By	eternally	bodily
In	Above	beneath	Into
Hardly	Recently	within	Slowly
Directly	Above	Now	No longer
Early	Truly	blindly	As usual
In	At length	Into	At first
Remarkably	Probably	instantly	almost
Entirely	Then	by night	Once
At	Readily	at one period	at length
In	Just	Again	Above
Ever	During	loosely	excellently
Now	Now	Lately	scarcely
Alone	Habitually	throughout	Here
About	Suddenly	readily	heavily
Even	Steadily	carefully	
Through	Sooner	originally	
During	Closely	carefully	
Through	Nearly	triumphantly	
Day by day	Immediately	firmly	
At length	At once	soundly	
Still	Occasionally	tranquilly	
Upon	Immediately	Still	
Even	Soon	for ever	
Now	Just	no more	
At length	Gradually	redily	
Consequently	Gradually	Upon	
Even	Violently	Into	
With	Silently	Very	
Instantly	Only	unexpectedly	
At once	Once	at length	
Deliberately	Upon	calmly	
Again	Nearly	easily	
Into	partly	thoroughly	
Soon	chiefly	doubly	
In the meantime	exactly	easily	

Appendix 5. The List of Nouns in The Tell - Tale Heart

Disease	Chamber	Echo	Watch	Heart	Police
Senses	Night	Terrors	Cotton	Sound	Office
Hell	Door	Man	Beating	Wall	Officers
Sense	Watch	Heart	Man	Man	Premises
Story	Minute	Noise	Heart	Bed corpse	Shriek
Earth	Hand	Bed	Fury	Hand	Gentlemen
Things	Night	Fears	Beating	Minutes	Dream
Idea	Extent	Wind	Drum	Pulsation	Man
Brain	Powers	Chimney	Soldier	Eye	Country
Object	Sagacity	Mouse	Courage	Precautions	Visitors
Passion	Feelings	Flor	Lantern	Concealment	House
Insult	Triumph	Cricket	Ray	Body	Chamber
Desire	Deeds	Chirp	Eye	Night	Treasures
Man	Thoughts	Suppositions	Tattoo	Silence	Secure
Eyes	Bed	Death	Heart	Corpse	Enthusiasm
Vulture	Reeom	Shadow	Instant	Head	Confidence
Eye	Shutters	Victim	Man	Arms	Chairs
Blood	Fear	Influence	Terror	Legs	Room
Degrees	Robbers	Presence	Moment	Planks	Fatigue
Mind	Opening	Head	Hour	Flooring	Audacity
Life	Lantern	Room	Night	Chamber	Triumph
Man	Thumb	Time	Silence	Scantlings	Seat
Eye	Tin	Crevice	Night	Boards	Spot
Point	Man	Lantern	House	Human	Corpse
Caution	Bed	Ray	Silence	Eye	Victim
Foresight	Muscle	Thread	Terror	Stain	Officers
Dissumilation	Bed	Spider	Minutes	Blood	Manner
Week	Night	Crevice	Beating	Spot	Things
Latch	Death	Eye	Heart	End	Head
Night	Watches	Distinctness	Anxiety	Labors	Ringing
Head	Wall	Veil	Sound	Bell	Ears
Lantern	Groan	Marrow	Neighbor	Hour	Ringing
Opening	Groan	Bones	Man	Knocking	Definitiveness
Head	Terror	Man	Hour	Street	Noise
Sleep	Sound	Face	Yell	Door	Ears
Light	Bottom	Person	Lantern	Heart	Voice
Bed	Soul	Ray	Room	Suavity	Sound
Heaven	Awe	Spot	Instant	Offivers	Sound
Head	Sound	Madness	Flor	Police	Sound
Hinges	Night	Ears	Bed	Shriek	Watch
Eye	World	Senses	Deed	Neighbor	Cotton
Day	Bosom	Sound	Minutes	Information	Breath

Officers	Noise	Noise	Mockery	Planks	Derision
Noise	Heavy	Chair	Horror	Beating	Similesdeed
Trifles	Strides	Boards	Agony	Heart	Noise
Key	Observation	Gesticulations	Men		



Appendix 6. The List of Adjectives

True	Perfect	Heavy
Nervous	Dull	Louder
Mad	Hideous	Louder
Many	Very	Louder
Mad	Old	Almighty
Old	Damned	Beter
Pale	Low	Tolerable
Blue	Dull	Hypocritical
Old	Quick	Hideous
Mad	Old	Heightened
Every	Hellish	Little
Dark	Quicker	Single
Wise	Quicker	Wide
Single	Louder	Quick
Every	Louder	High
Seven	Every	Violent
Long	Old man	
Evil	Extreme	
Every	Dead	
Hearty	Dreadful	
Profound	Uncontrallable	
Old	New	
Every	Stone	
Eighth	Many	
Cautious	Louder	
Secret	Louder	
Black	Wise	
Tick	Dark	
Old	Foul	
Slight	Light	
Mortal	Three	
Low	Old	
Stifled	Very	
First	Familiar	
Slight	Pale	
Single	Pale	
Mournful	Low	
Unperceived	Dull	

Appendix 7. The List of Adverbs

Dreadfully	Patiently	Well
Very	Very	Well
Above	Very	Causeless
Then	Stealthily	Only
Heathily	stealthily	Merely
Calmly	precisely	Countinually
Once	Well	Now
First	even	Again
Never	scarcely	no more
Never	steadily	Here
Over	well	
For ever	once	
Gradually	only	
Wisely	gaily	
Then	then	
Slowly	through	
Slowly	still	
During	no longer	
Wisely	hastily	
Never	then	
Cautiously	cleverly	
Catiously	cunningly	
Cautiously	too	
Just	stil	
Always	well	
Couregously	over	
Boldly	upon	
Usually	singularly	
Quickly	cheerily	
Never	still	
Fairly	still	
Suddenly	fluently	
Through	quickly	
Still	vehemently	
Steadily	steadily	
Steadily	steadily	
Still	upon	
Presently	over	

Appendix 8. The List of Verbs

been	Been	heard	Knew	Describe	ached	felt
say	Undid	knew	Increased	Took	fancied	bear
sharpened	Undid	arises	stimulates	Waned	sat	scream
destroyed	Creaked	overcharged	Refrained	Worked	chatted	die
dulled	Fell	welled	Kept	dismembered	became	heard
heard	Did	deepining	Held	Took	continued	shrieked
heard	Found	knew	Tried	Deposited	became	dissemble
hearken	Do	say	Maintain	Replaced	talked	admit
observe	Vexed	knew	Increased	Detected	get	tear
tell	Broke	pitied	Grew	Wash	continue	disturb
say	Went	chuckled	Been	Caught	gained	took
entered	Spoke	knew	Grew	Made	found	see
conceived	Calling	lying	Say	Sounded	grew	lay
haunted	Inquiring	turned	Mark	Came	talked	sitting
loved	Passed	trying	Told	Open	increased	listening
wronged	Been	saying	Excited	Went	do	done
given	Suspect	made	Refrained	Entered	makes	hearkening
had	Looked	trying	Stood	introduced	gasped	Told
resembled	Slept	comfort	Grew	Heard	heard	mistake
fell	Moves	found	Thought	Aroused	talked	came
ran	Contain	approaching	Seized	Lodged	increased	makes
made	Think	stalked	Heard	Deputed	arose	held
take	Dream	enveloped	Come	Search	argued	trouble
rid	Chuckled	caused	Threw	Smiled	increased	think
fancy	moved	saw	Leaped	Bade	gone	think
know	Drew	heard	Shrieked	Welcome	paced	felt
seen	Knew	feel	Dragged	mentioned	fury	getting
seen	See	waited	Pulled	Took	increased	wished
proceeded	Kept	hearing	Leaped	Bade	foamed	gone
went	Had	resolved	Shriek	Search	raved	suspected
killed	Slipped	opened	Smiled	Led	swore	knew
turned	Sprang	imagine	Vex	Showed	swung	smiled
opened	Crying	grew	Found	Brought	sitting	making
made	Kept	gazed	Heard	Placed	increased	
put	Said	saw	Ceased	convinced	grew	
shone	Move	chilled	Removed	Sat	chatted	
laughed	Hear	see	exxamined	Answered	hear	
thrust	Lie	directed	Placed	Chatted	heard	

Appendix 9. Originality Report



SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLİK RAPORU

ÖĞRENCİ BİLGİLERİ	
Adı-Soyadı	Deniz CİVELEK
Öğrenci Numarası	141201103
Enstitü Anabilim Dalı	Batı Dilleri ve Edebiyatı
Programı	İngiliz Dili ve Edebiyatı
Danışmanının Unvanı, Adı-Soyadı	Doç. Dr. Aysel ŞAHİN KIZIL
Tez Başlığı (Türkçe)	Edgar Allan Poe'nun "The Black Cat" ve "The Tell Tale Heart" adlı kısa hikayelerinin biçimbilimsel analizi

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ'NE

Yukarıda başlığı belirtilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam ...95... sayfalık kısmına ilişkin, 16.05.2019 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 24....'tür.

Uygulanan filtrelemeler:

- 1- Kabul/Onay ve Bildirim sayfaları hariç,
- 2- Kaynakça hariç
- 3- Alıntılar hariç/dâhil
- 4- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç

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Gereğini saygılarımla arz ederim.

Aysel ŞAHİN KIZIL
Danışmanın Adı-Soyadı
(İmzası)

M. H. Altı
Anabilim Dalı Başkanı
(İmzası)

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AUTOBIOGRAPHY

Deniz CİVELEK was born in 1986, in Elazığ. She completed her primary and high school education in Elazığ and received her bachelor's degree from the Department of English Language and Literature at Ankara University in Ankara, Turkey, in 2008. She has been working as an English lecturer at Munzur University since 2009.

