

ANALYSIS OF SHORT STORY "THE TELL-TALE HEART" BY EDGAR ALLAN POE: INDICATIONS FOR STYLISTICS TEACHING.

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Abstract

This essay uses style analysis as a tool to examine the narrator's internal and external worlds in the short story "The Tell-Tale Heart." Here, stylistic analysis is essential because it clarifies how language and creative expression are related. The story's structure is highlighted in particular, as it makes use of devices like parallelism and the transitory quality of processes—both material and mental—to highlight the narrator's strange actions and compulsive obsession with the elderly man's "vulture's eye." The narrator's actions, which are characterized by careful planning and cunning maneuvers, highlight his unstable mentality and contradictory treatment of the elderly guy, whom he eventually sees as a victim because of his obsession with the eye. Readers can identify the narrator's underlying objectives and motives by closely analyzing that speech served and utterances that make up his story. This analysis aims to clarify the ways in which the narrator's journey into illness and obsession is portrayed through stylistic decisions in character development, dialogue, imagery, point of view, theme, and tone.

Keywords: Stylistics; of "The Tell-Tale Heart".

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Introduction

A subfield of applied linguistics known as stylistics examines and interprets different kinds of writings, emphasizing spoken language and literary works in particular, by examining their grammatical and tonal patterns. Although Russian Formalism from the early 20th century marked the formal development of modern stylistics, its roots are in classical rhetoric. In 1909, Charles Bally put out the idea of stylistics as a separate academic field with the goal of enhancing Ferdinand de Saussure's linguistics ideas by focusing on the subtleties of their individual expression in language.

Roman Jakobson's 1958 speech at Indiana University, which was subsequently published as a "Linguistics & Poetics" in 1960, was a seminal event in the field of stylistics. Jakobson combined American New Criticism and Russian Formalism to create a fundamental framework for stylistic study. Michael Halliday, another significant individual, made a significant contribution to British stylistics in 1971 with his study "linguistic Functions and Literary Style." In an effort to make language analysis inside literary contexts more understandable, Halliday invented the term "tenor," which is approximately equal to "style."

Linguist David Crystal has pointed out that in practice, stylistic analysis tends to focus on the complex and important language that may be found in literature—a concept known as "literary stylistics." This method focuses on investigating how linguistic decisions affect the literary texts' expressive and artistic qualities.

This paper seeks to analyze the stylistic elements within the story. It acknowledges the limitations of comprehensively covering all aspects of stylistic analysis but focuses specifically on how various elements of the story are intricately woven together to sustain suspense for the reader. The argument put forth is that through careful examination, these stylistic elements can be effectively utilized in English language classrooms. Therefore, the paper has four main objectives:

1) It attempts to analyze the element of stylistic aspects Poe's short story: "The Tell-Tale Heart."

2) It discusses the storyline and dissect the series of short stories and offers suggestions and engaging activities for structure teaching purposes.

3) Readers can identifies the style of the story elements provided.

4) Can divide several parts of the storyline and get the quality value of a story.

My goal in writing this article is to show that we may determine the critical importance of each individual plot point by methodically dissecting it that are inside a literary work.

Methodology:

This study uses a qualitative methodology based on stylistic analysis, with the main goal being to identify the structural components of short stories. This technique enables a thorough analysis of a plot by breaking it down into several sections and examining different points of view inside the story. Ten categories will be used to organize the analysis: character development, dialogue, imagery, point of view, theme, and tone.

Introduction of Stylistic

Stylistics originated in the 1960s and can be viewed as an evolution stemming from earlier trends in literary criticism during the early 20th century, which focused on the analysis of texts rather than the biographies or intentions of authors. In Britain, this approach, known as "Practical Criticism," was championed by I. A. Richards and his student William Empson. A parallel movement in the USA, termed "New Criticism," was associated with scholars like Cleanth Brooks, René Wellek, Austin Warren, and others.

By removing the overemphasis on the author's intention in literary criticism, the Moscow-based Russian Formalists had a profound impact on the evolution of stylistics. Rather, they promoted examining a text's language and how it affects the reader psychologically. The Russian Formalists, who are regarded as stylistics' forerunners, presented the idea of the "foregrounding theory," which subsequently developed into a crucial component of textual analysis in stylistics. This method has been furthered by contemporary stylisticians who investigate readers' psychological interactions with texts, especially in relation to linguistic features that are highlighted. Douthwaite (2000) and Short (1996) are two sources that offer more thorough insights into the long history of stylistics and the idea of foregrounding.

From its inception, stylistics has come to be known as the language analysis of literary speech. But stylistics' function as a link between language analysis and literary criticism, in Widdowson's opinion, is what distinguishes it from both fields (Widdowson, 1975: 3). Making a methodical connection between linguistic analysis components and their practical importance in the critical consideration of a text is the main objective of stylistics (Wales, 2001: 373). Scholars such as Leech and Short (2007), Short and Semino (2008), and Stubbs (2005) have conducted a variety of stylistic analyses that have shown how closely examining the language used in literary texts can result in a more in-depth comprehension and appreciation of the text.

About The Author

Edgar Poe was born on the January 19, 1809, to itinerant performers David and Eliza Poe. Since Edgar was a newborn, his father left the family, leaving Edgar's mother to care for their three small children. Edgar was adopted at the age of two by John and Frances Allan, a couple who lived in Richmond. Sadly, on December 8, 1811, Edgar's mother died at when he was of 24, leaving her three children behind. Despite never having been formally adopted, Edgar did not take on his foster father's surname due to continued animosity between them. Rather, he was recognized as that of Edgar Allan Poe.

Edgar Allan Poe lived in Philadelphia from 1838 until 1842, when he wrote the most of his books. The Tell-Tale Heart, The Black Cat, The Pit and the Pendulum, The Gold Bug, The Fall of the House of Usher, and The Murders in the Rue Morgue are just a few of the well-known pieces he penned during this time. On October 7, 1849, Poe departed this life. His tragic and sudden passing was befitting of a writer most recognized for his macabre and terrifying stories. Poe left behind mysterious that remains to this day, even in death.

About The Story

Poe used descriptive language that depicted the psychological state of the narrator skillfully. The unknown narrator narrated the story. Symbolically, the old man's "vulture eye" initiated the narrator's fear and insanity, which led him to kill the old man. He cannot kill the old man while he is sleeping because old man's "evil eye" is narrator's problem not the old man himself. The complication part of the plot tells that the old man will not be killed for months if he does not wake up. Two settings can be identified; the physical setting and the mental one.

Character Development

Abrams defines a character as a person who is portrayed in a drama or narrative work and who the reader interprets as possessing particular morally correct, intellectual, and emotional qualities. These characteristics can be deduced from the character's behavior, speech, and distinctive dialect (32).

Character development, according to Taylor, is the process by which a character's personality changes or develops and shows particular qualities (66). The adversary, the narrator of the short story, is revealed to be the main character, who becomes mentally ill after witnessing the old man "vulture eye." He has a true affection for the elderly man, but the "vulture eye" makes him become a very harsh person..

The researcher examined each main character's character development using Elizabeth Hurlock's theory of personality development. Hurlock proposed that, in specific circumstances, people might modify or enhance their personality traits. Here, the main character kills the elderly guy with great anticipation, waiting for the chance to go into the man's room and shut his eye for good.

Dialogue

There is not a lot of character interaction or speech in this story. On the other hand, the narrator gives the main character internal monologues, including thoughts about past experiences. These dialogues, which bolster the plot of the narrative, take several forms, including monologues.

a. interior monologue (hyperbole)

"I heard sounds from heaven"

The narrator uses hyperbole in that statement to emphasize the word "sound," likening it to the splendor of paradise. Heaven is a place of flawless perfection; beauty, and the best place to go to after death. "The heaven" might also refer to something really desirable, a fortuitous chance, or extraordinarily good news or knowledge. The narrator feels fortunate to be able to carry out good deeds, as the line suggests.

b. soliloquy

"Listen! Listen, and I will tell you how it happened. You will see, you will hear how healthy my mind is"

The narrator uses a soliloquy, which is a kind of monologue, in that sentence to help the audience comprehend the main character's predicament. In order for the main character to talk to herself and explain his situation, the narrator begs the audience to whom to be silent. The audience is also instructed to hold their silence for a brief period of time when the word "listen" is used.

c. dramatic dialogue

"Who's there??!"

The narrator creates a tense period in the story with a theatrical monologue in that sentence. Other characters in the story are able to detect someone's presence thanks to the narrator. "Who's there?" draws attention to the dramatic scenario that is developing in the narrative and heightens the audience's sense of tension.

d. explication dialogue

"Yes! Yes, I killed him. Pull up the boards and you shall see! I killed him. But why does his heart not stop beating?! Why does it not stop!?"

In the last line of the story, the narrator uses clarifying speech to make sure the listener understands the main character's feelings as well as the important events. The sentence "Yes! The confession made by the main character to all of the other characters is "Yes, I killed him." The question "But why does the heart not stop beating?" divulges the inner turmoil and anguish of the main character.

Imagery

A technique for describing something excessively and is usually used for something that is considered impressive. According to Chris Baldick, imagery in literature refers to the use of language that evokes sensory experiences through literal or figurative references to physical objects, scenes, actions, or states (121). And in this story there are several imagery words such as "I heard sounds from heaven" which means that the main character in the story seems to feel something inside himself and something is not good. Then there are "vulture eyes" which means the eyes that a very vicious bird has and indicates that it is a very scary thing. And "Dead as a stone" which means the absence of something and just lying still for some indication.

Point of view

Narrator's point view

A Gothic horror tale told in the first person perspective is called "The Tell-Tale Heart". The murderer is narrating a dramatic monologue. Poe creates suspense and anxiety by letting readers into the criminal's head through the use of this storytelling technique. Readers are able to determine the narrator's derangement and unreliability by his narration. Poe may be implying that the narrator represents all people by not giving him a name, especially those who have occasionally acted impulsively (Wheeler, n.d.).

The narrator states, "Can you not see that I have full control of my mind?," in an attempt to prove his sanity. Is it not evident that I'm not crazy? He adds that he used to get along well with the elderly man and even adored him. But the old man "vulture eyes" did something to him that altered him. He was very particular about making sure the old man was dead, even though he was very kind toward him.

The narrator also asserts that he has extraordinary hearing, which he claims inspired his actions in addition to the old man's light blue eye. In an effort to demonstrate his sanity, he describes the meticulous preparation and execution that went into carrying out what he thought to be the ideal murder. But in the end, the narrator's intense guilt drives him in to turn confession to the police and disclose his offense. Poe explores a murderer's mind in this first-person narrative, offering readers a variety of ways to understand the enigmatic and engrossing tale (Shmoop).

Theme

The following paragraphs can be used to assess the story's major theme and gain a better understanding of its content:

Humans have evil side: This story's premise implies that everyone has a deeper, more sinister side to their nature. They are motivated by this "other self" to carry out heinous deeds without obvious goals in mind. At the outset, the narrator admits that killing the elderly guy was pointless, saying, "There was no object." There was no passion. I cherished the elderly man. He'd never done me any wrong. He had never insulted me before. I had no yearning for his gold (Womack, 1997).

It is worse to be evil inside than to be evil outside: The elderly man isn't intrinsically bad; rather, he only has an ugly and disgusting eye that serves to make him appear terrible on the outside. This is highlighted by the topic of interior and exterior evil. The storyteller, on the other hand, is ugly within. He kills an otherwise innocuous old man because of his unpleasant the eye. He carefully prepares and executes the murder (ibid.).

Crime and punishment: Anyone which committed a crime and tries to hide it will be punished, according to the prevailing theme of punishment and crime. No matter how skillfully they hide their tracks, something will ultimately cause them to be punished (ibid.).

Tone

The tone of the story is tense and depressing. The narrator's appearance suggests he has had a terrible existence that gets worse after a murder and his confession, as he seems pitiful and perhaps physically unwell. Poe believes that the most genuine of all poetry tones is sadness, and the narrator's storytelling style reflects this uneasiness. The protagonist of the novel is a physically

and mentally ill man who is under a lot of stress. Even though he is a killer, the melancholy tone of the narrative makes him a tragic character (Fisher, 2002).

Many terms are employed in the story, including the opening line "dreadfully," "acute," "disease," "hearkened," "hell," "mad," and "sharpened" (Poe, p. 59). This creates the horrifyingly suspenseful mood of the story as horror. Additionally, these phrases hint at the horrible things that would happen later (shmoop).

Conclusion

This essay seeks to demonstrate how effective stylistic devices can be when examining a literary work's substance and breaking it down into manageable chunks for readers to understand. We can get a clear understanding of how the language used to express "terror" in the middle section of this narrative and how an audience engages with the text by looking closely at the stylistic elements in "The Tell-Tale Heart."

Furthermore, as numerous stylistic scholars have shown, stylistics is a valuable tool for teaching purposes literature and language at the secondary level. When teaching literature using a stylistic approach, it's common to close read works and concentrate on the precise language choices chosen and their implications or meanings. We can assist students in developing a greater awareness of language use in particular literary texts by providing them with in-depth stylistic analysis, which combines literary analysis and linguistic analysis. This method concurrently develops their literary awareness and linguistic sensitivity (for some examples of how students react to the short narrative, see the Appendix).

This method can increase one's sensitivity to different literary works and turn the stylistic method become a useful tool for literary analysis and critique. Analyzing a literary text stylistically is similar to studying a painting in general: the more we know about how various colors, patterns, and textures are created, as well as how our minds interact with perspective and the foreground, the more we are able to appreciate the artistic creations of writers and painters.

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