



The Detailed Analysis of *the Black Cat* by Edgar Allan Poe in Stylistic Perspective¹

Edgar Allan Poe'nun *the Black Cat* Adlı Eserinin Biçembilimsel Açıdan Ayrıntılı Analizi

Deniz CİVELEK*

Abstract

As a discipline embracing both language and literature works, stylistics has been a great focus to many researches for many years. Dating back to rhetoric, stylistics paves the way for having different views in analyzing literary works. 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, the present paper sets out to investigate the style of Edgar Allan Poe as reflected in his short story “The Black Cat”. The method followed in the study is Leech and Short (1981) 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.

Keywords: Stylistics, “The Black Cat”, short story, Leech and Short’s method.

Öz

Hem dil hem de edebi çalışmaları kapsayan bir disiplin olarak biçembilim birçok çalışmanın odak noktası olmuştur. Kökeni retoriğe dayanan biçembilim, edebi eserlerin incelenmesinde farklı bakış açılarına sahip olmanın yolunu açmıştır. En geniş anlamıyla, Biçembilim edebi bir figürün tarzının dilbilimsel çerçevede analizini gerçekleştiren bir bilim dalı olarak tanımlanabilir. Bu alanının içinde yeralan bu çalışma, ünlü yazar Edgar Allan Poe'nun “The Black Cat” adlı kısa hikâyesinde yansıtılan tarzını incelemeyi hedeflemiştir. Çalışmada takip edilen yöntem, edebi eserlerdeki kelime, dilbilgisi, söz sanatları, bağlam ve tutarlılık yönlerine odaklanan Leech and Short (1981)'ün yöntemidir. Metinlerin titiz bir şekilde analizi ile elde edilen bulgular, Edgar Allan Poe'nun edebi bir figür olarak tarzının anlaşılmasına katkıda bulunmaktadır. Buna göre, noktalama işaretlerindeki kasıtlı seçimi, yazı yazmadaki hünerini sergileyen kelime seçimleri, okuyucuda korku ve dehşet uyandıran kelimelerin tekrarını kullanması ve söz sanatlarını yetenekli bir şekilde kullanması, Poe'nun biçeminin kendine özgü özellikleri arasında sayılabilir.

Anahtar sözcükler: Biçembilim, “The Black Cat”, kısa hikâye, Leech ve Short'un metodu.

¹ This paper is taken from the Master’s thesis “The Stylistic Analysis of “The Black Cat” and “The Tell-Tale Heart” by Edgar Allan Poe”

* Lecturer, Munzur University, Pertek Sakine Genç Vocational School, Department of Foreign Languages and Cultures. E-mail: dcivelek@munzur.edu.tr, ORCID: 0000-0002-4542-0661

Introduction

Although the literature is abundant with the studies analyzing Poe's works, most of them approached the topic within a literary perspective (Bagcıbası, 2010). Understanding Poe's style profoundly also requires an 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 which analyzed Poe in a detailed stylistic way has remained limited. A closer look at the relevant literature implies that further research on the linguistic aspects of Poe's works is warranted.

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 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).

Literature Review

Stylistics is a scientific branch that intermingles literature with language. It is based on linguistic study of the literary texts. As the major source of data for stylistic analysis is the language itself in literary texts, it is so natural for stylistics to be in close connection with the approaches developed in linguistics. Though its roots date back to rhetoric, it is in the 20th century when stylistics started to manifest itself as a field of study. In the 20th century, the direct and major influence on stylistics is attributed to two movements in linguistics: Russian Formalism and Prague School of structuralism. Within these two schools, the 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 the twentieth century. Functional stylistics focuses on the function of a text and contextual factors regarding the literary text. 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. 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, the 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. 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 presenting clues on the text and its author's style. Author's language choice is determined by the help of stylistic analysis.

"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).

A plethora of studies on stylistics of poems, novels and plays were conducted by several researchers. (Li & Shi, 2015; Kaya, 2009; Nnadi, 2010; Jaafar, 2016; Imami, 2017). They found out that stylistic analysis was a significant tool for exploring the style of the author. However, another genre that attracts the attention of stylisticians recently is the 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 using a few adverbs or adjectives as he omitted the detailed information and the 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. Sađirođlu (2012) analyzed Lorrie Moore's selected short stories stylistically by employing the method of Leech and Short's four categories. With these categories, Sađirođlu (2012) introduced Lorrie Moore's style and world view to the reader and presented 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 (1981). Alemu (2015) stated that O. Henry was an author skillfully addressing the reader by his special language traits such as noun, adverb choice and cohesion. The researcher suggested that the author used transitive, intransitive and linking verbs to facilitate the reader's comprehension of the text. Additionally, he asserted that use of exclamatory sentences had the function of expressing strong emotions such as happiness, sympathy and pain.

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 "The Black Cat" using stylistic methods. In the light of stylistics analysis, it is aimed to discover Edgar Allan Poe's style.

Aim 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 (1981). The main focus in this analysis is the literary texts entitled "The Black Cat" which is 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 story "The Black Cat" 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 address to this gap in the relevant literature, this study intends to explore Poe's style through his linguistic choices in "The Black Cat". 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.

Method

"The Black Cat" has been analyzed by the method suggested by Leech and Short (1981). This method offers four basic categories of 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 is not listed separately because Leech and Short (1981) emphasize 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.

Table 1: Leech and Short's categories

Lexical Category	Grammatical Category	Figures Of Speech	Context & Cohesion
Noun	Sentence Types	Grammatical	Context
Adjectives	Sentence complexity	Lexical Schemes	Cohesive devices
Verbs	Clause Structure and Types	Phonological schemes	
Adverbs	Word classes	Tropes	

All in all, stylistic analysis could be carried out using various methods and tools each with their own advantages and limitations. The choice of method depends on the purpose and scope of the study. In the present research, Leech and Short (1981) 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 (1981) is heuristic and systematic as it mainly involves the domain of linguistics. In the present study the short story "The Black Cat" is examined through Leech and Short's method.

Results

Stylistic Analysis of "The Black Cat"

Lexical Processes

The present study sets out to present a comprehensive analysis of "The Black Cat". Below is the detailed stylistic analysis of "The Black Cat" with reference 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 "The Black Cat", and what is the contribution of these features to the interpretation of the story? To provide an answer to this question "The Black Cat" was analyzed focusing on its lexical properties by analyzing the nouns, verbs, adjectives and adverbs. For text comprehension analysis of vocabulary is crucial (Susosy and Tanyer, 2019).

Figure 1 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.

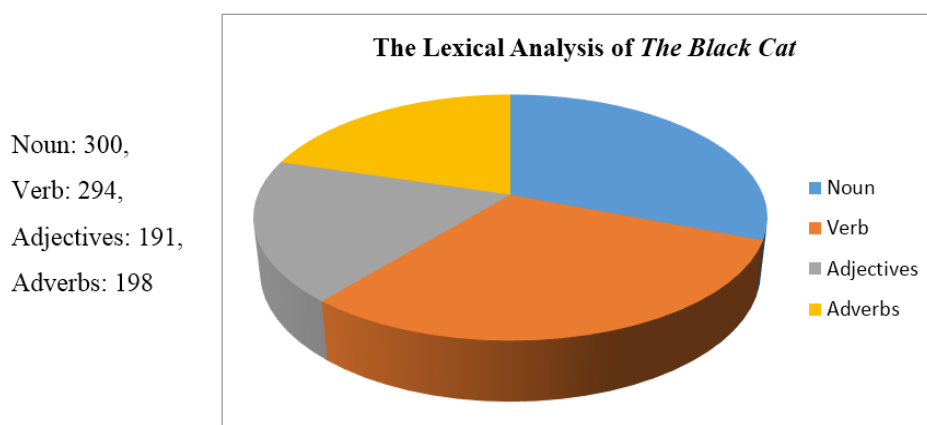


Figure 1: The Lexical Analysis of "The Black Cat"

The first lexical item investigated in detail in the story is the nouns. It has been found out that abstract nouns are superior to concrete nouns. The extensive use of abstract nouns implies significant messages regarding Poe's perception of the imaginary world. The striking and thrilling events reflecting

author's imaginary world are portrayed in the short story with the help of abstract nouns. In the sentences "I fancied that the cat avoided my presence", "I seized him; when, in his fright at my violence, he inflicted a slight wound upon my hand with his teeth", the author has used the abstract nouns "presence", "fright", "violence". Though the cat did not avoid his presence, the narrator dreamed of it and cut one of its eyes. In the excerpt "No sooner had the reverberation of my blows sunk into silence, than I was answered by a voice from within the tomb!—by a cry, at first muffled and broken, like the sobbing of a child, and then quickly swelling into one long, loud, and continuous scream, utterly anomalous and inhuman—a howl—a wailing shriek, half of horror and half of triumph, such as might have arisen only out of hell, conjointly from the throats of the damned in their agony and of the demons that exult in the damnation", it was seen that the author has used many abstract nouns "reverberation", "silence", "scream", "horror", "triumph", "hell" "agony", "demons" and "damnation" which strengthen his perception about his unreal world. In fact, the narrator did not hear the cry of the body. However, he pointed the wall by believing that his hearings were real.

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 (2011), 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 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 in the story. In the study entitled "A Stylistic Analysis of Lorie Moore's selected stories, Sađirođlu (2012) stated that abstract nouns are the servers of stylistics create a gloomy atmosphere in the plot. The researcher also highlighted abstract nouns such as suspicion, confusion and contradiction reflected the terrific and turbulent situations in inner world of characters.

Subsequent to the analysis of nouns, the adjectives of "The Black Cat" were analyzed. It was found that the story is composed of nearly one hundred and ninety one adjectives and types of adjectives are given in detail in figure 2 as follows;

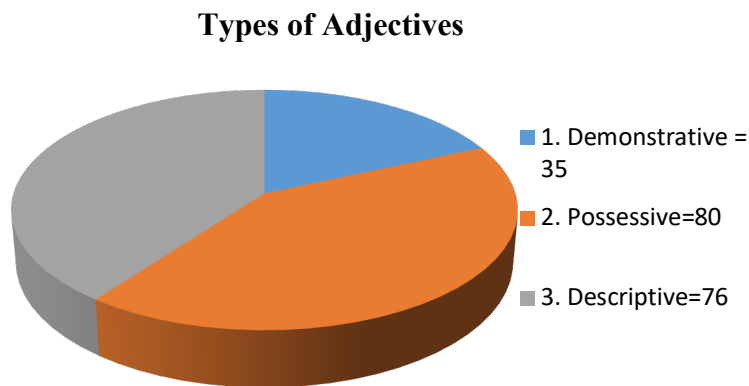


Figure 2: Types of adjectives

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. While the narrator introduced the cat to reader, he preferred to use many adjectives picturing the cat as seen in the sentence. "This latter was a remarkably

large and beautiful animal, entirely black, and sagacious to an astonishing degree”. In the other sentence “ Upon its head, with red extended mouth and solitary eye of fire, sat the hideous beast whose craft had seduced me into murder, and whose informing voice had consigned me to the hangman”, the author employed several adjectives “red”, “extended” “solitary” and “hideous” . With the help of these adjectives the narrator portrayed vividly his new character to reader. Heavy reliance on adjectives is also reported to be the characteristics of Fitzgerald. In the stylistic analysis of “The Great Gatsby”, Liu (2011) 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 the protagonist from a lovely mood to a mood of intemperance 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 Iiu (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 uses adjectives such as “uncomplaining”, “most usual” and “most patients” to portray the narrator’s wife. In sentence 7, the use of “merciful” and “terrible” at the same sentence illustrates the contrast.

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 294 in the story and the majority of verbs are composed of active verbs. Based on this finding, it could be suggested that the author prefers 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 narrator cuts 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.

Another salient thing in the choice of verbs, the author used the verbs arousing negative feelings and horror. The short story contains the verbs "cut" "hung", "illuse", "maltreat", "neglect", "dislike" and "bury". In addition to the choices of noun and adjective, the author is the master at preferring the verbs which create the gloomy and dark atmophere.

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 (1981) method.

Grammatical Category

As mentioned before (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 2 illustrates the sentence types in "The Black Cat".

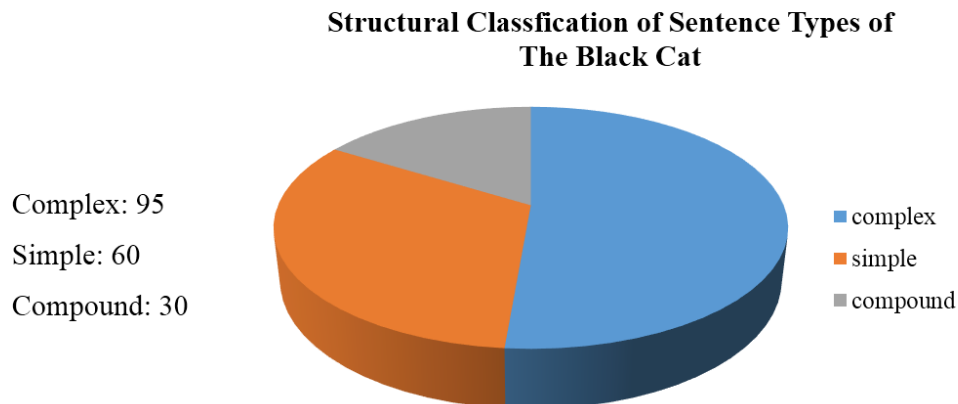


Figure 3: Structural Classification of Sentence Types of "The Black Cat"

As seen in Figure 3, 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.

The functional classification of sentence types

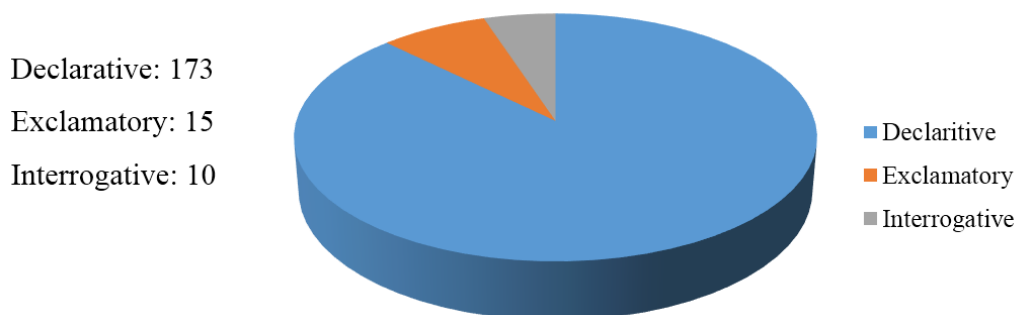


Figure 4: The functional classification of sentence types

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 4, 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. The narrator expounds his unclear mental state by using interrogative question at the first part of the story. However, narrator then prefers mostly declarative sentences for describing the events.

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 because narrator needs to explain his confused mind 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” reflects the main idea. In addition, these sentences show the turbulent state of narrator. 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. In Liu(2015)’s study on William Faulkner’s novel “The Sound and The Fury”, the researcher stresses that the common use of complex sentences is related with the character’s mind’s complexity. 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.

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.

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.

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 this 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 enable to quicken the flow of events and create an aesthetic effect in this work.

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. In the western culture, black cat is seen as bad omen and to meet a black cat creates a negative feeling in the atmosphere (Piercy, 2013). Second, the alcohol, when interpreted in connection with the plot, symbolizes a drive that leads to intemperate manner. This idea is supported by Poe’s sentences “For what disease is like Alcohol”. Third, gallows in the story are preferred as an efficient symbol in the story since the gallows are generally treated as the symbol of death. 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 the narrator’s crime. The fire symbolizes the warning from God and implies that if one deals with evil deeds, he is punished. Fire could be a tool to remind unforgettable events and foreshadows the unfortunate catastrophe of the character. (Manopriya,

2015). 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, 1894). Based on this, Poe's choice of Pluto to name the cat could be claimed to be deliberate as "The Black Cat" symbolizes death. As a last symbol, Poe has used the house which comes to the fore with gothic side. (Kocsoy, F.G, 2010). The frequent torture against animals in the house gives the reader negative impression about the house.

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" to highlight the nervous state of narrator. The dominant use of capitalization could be also 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 (1981) 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 3 displays the major punctuation marks with their raw frequency and percentages obtained through manual calculation.

Table 2. Punctuation Marks of “The Black Cat”

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

A closer look at the Table 2 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, 2006 & 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 the dashes. Lauchman (2010) stated 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’ 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.

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 changes 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 the murders. 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 (1990) 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 (1990) 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, 1990). 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, 1990). 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.

Conclusions

The present study analyzes stylistically the short story “The Black Cat” by Edgar Allan Poe. The stylistic analyses are carried out according to Leech and Short’s method (1981). 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. Employing various symbols such as gallows, black cat, and watch pave the way for drawing attention of readers and enhancing the suspense. The evident use of capitalization could be used as a tool to pay attention to the moments when the horror and excitement are dominant. The common use of italic words indicates that the narrator regards 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 create different style by using punctuation marks. 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.

As a conclusion, it could be seen that a few number of stylistic analyses of short stories of Edgar Allan Poe are taken place in the literature by disclosing the style of Edgar Allan Poe. However, in this study “The Black Cat” was analyzed in four domains of Leech and Short’s method compared to the other studies which comprise of one or two categories of the method. In addition, the comprehensive analysis of symbols, punctuation marks, repetitive words and cohesive devices are striking in the present study. At the end of analysis, it was deduced that 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 this story. At the same time, it is noticed easily gloomy and gothic side of Poe as he mainly employs horror and gothic themes and terms.

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