

Analysis of Figurative Language in The Tell Tale Heart and Other Stories by Edgar Allan Poe

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Abstract

This study presents a detailed analysis of figurative language in Edgar Allan Poe's short stories, specifically *The Tell-Tale Heart*, *The Black Cat*, and *The Fall of the House of Usher*. Using a qualitative, descriptive methodology, the research investigates various forms of figurative language, such as metaphor, simile, personification, and hyperbole, to examine their role in developing the themes of psychological horror and the macabre. The findings reveal that Poe employs figurative language strategically to enhance the unsettling atmosphere of his narratives. Alliteration is used extensively to create rhythmic and phonetic cohesion, heightening the eerie and suspenseful mood characteristic of his works. In contrast, allusion is used sparingly, suggesting Poe's selective approach to external references. Metaphors and personification are pivotal in illustrating psychological states such as guilt, paranoia, and existential dread, contributing significantly to the depth and resonance of his themes. These stylistic choices demonstrate how Poe's innovative use of language immerses readers in the complexities of the human psyche, offering a profound exploration of mortality and moral conflict. By intertwining linguistic artistry with psychological depth, Poe's narratives invite readers to confront the darker facets of existence. This study underscores Poe's enduring influence on literary expression, showcasing how his mastery of figurative language has shaped the genre of psychological horror and cemented his legacy as a pioneer in exploring the macabre through nuanced and evocative storytelling.

I. INTRODUCTION

Palmer, (1976) states "Semantics is a technical term used to refer to the study of meaning." It studies the meaning behind words and sentences of a language. How the meaning is formed from words, phrases, clauses and sentences, and how it is related to each other. This field of study is divided into several branches. While Conceptual Semantics attempts to develop a universal stipulation of terms before context, Formal semantics based on symbolic tradition, handles the

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direct inferential properties of language in a more formal manner. Altogether, there are two kinds of meanings in semantics. First is the literal meaning which can be described as an explicit or overt meaning. Second is a figurative meaning depicting the implicit importance of the word, phrase or sentence.

In daily utterances, people often use literal words to convey information between individuals. Literal language refers to words that are used exactly as they are defined, with no embellishments or hidden meanings. For example, if someone says, "It's raining outside," they are using literal language to describe the current meteorological state. In contrast, figurative language uses metaphors, similes, personification, and other figures of speech to describe concepts in a non-literal manner. For example, saying "It's raining cats and dogs" is metaphorical since it does not imply real animals are dropping from the sky, but rather that it is pouring severely.

Meanwhile the usage of figurative language used to help speakers or Narrators to express their emotion, feeling, and adorn the message delivered. According to Lakoff and Johnson (1980), Figurative language is the use of metaphor and other non-literal expressions to understand and experience one thing in terms of another, forming part of the conceptual framework through which we interpret the world. In contrast, according to Cuddon (2013), Figurative language is a way of using language that departs from the conventional order and meaning to convey a more complicated meaning, heightened effect, or to evoke particular emotions. This fundamentally means that figurative language enables speakers and writers to pass beyond literal meanings into a deeper layer of perception and emotion than the literal meaning conveys. The Narrators can convey very elaborate states of the mind and emotions using metaphors, symbolism, and such other rhetorical devices; therefore, this kind of language is the hallmark of artistic self-expression and telling.

Figurative language takes many forms: a simile, metaphor, personification, oxymoron, hyperbole, alliteration, allusion, among many more. begin the analysis, the first form of figurative language to be analyzed is that of metaphor, which helps people strongly and much more effectively understand and compare things. To initiate the analysis, this research will first examine the use of metaphor as a form of figurative language. Metaphors facilitate a deeper and more effective understanding of comparisons between concepts. The first kind of Figurative Language is called Metaphor. As described by Baym (1961), a metaphor is "an assertion that one thing is something else, although not in a literal sense. The second is Simile. As explained by Gorys Keraf in the book with the title diction and style (2001: 138) Simile is a comparison that is explicit. Thirdly, personification is another figure of speech. According to Melion & Ramakers (2016;1) describe personification as the rhetorical figure by which something not human is given human identity or face. The fourth type is onomatopoeia. According to Bredin in Dofs (2008: 4) defines Onomatopoeia as a form of sound that is named based on its object in accordance with the natural sounds produced. A fifth type of figure of speech is oxymoron. According to Murthy (2003:507) asserting oxymoron is a figurative language used to express two opposite properties of the same thing. The sixth is hyperbole. Hyperbole is a kind of figure of speech that exaggerates and emphasizes arguments more than facts (Burgers, Konijn, & Steen, 2019). The seventh is litotes. According to the Oxford English Dictionary, litotes is a figure of speech in which an affirmative is expressed by the negative of the contrary.

The eighth one is an idiom. Quoting Hornby (1995), idiom is a phrase or expression whose meaning cannot be guessed from the meanings of its individual words and must therefore be learned as a whole. The ninth category is alliteration. In Keraf's opinion (2010), alliteration is a

figure of speech involving the repetition of identical consonant sounds. The tenth category is allusion. Oxford Reference says that allusion refers to: Term used to indicate an indirect or passing reference to an event, person, place, or work of art, in which the Narrator does not

explain its nature and relevance but relies on the reader's prior knowledge of what is referred to. The eleventh figure of speech is synecdoche. Synecdoche is the figure of speech in which a part is used to represent the whole and vice versa (Nordquist;2014:1) or it is identified as substituting a more inclusive term for less inclusive one or vice versa such as fireside, hearth-refer to a part of the fireplace.

Figurative language in linguistics study has been widely analyzed by a lot of researchers. First, a research has been explored by a study entitled Translation Analysis of metaphors in Katy Perry's song lyrics (T. R. Nurhana, 2024) which also involves a similar field of study which is literature. The difference between these studies is in the researcher's paper, which used classic novels as research objects with richer diction and vintage language. There is also similar research with novels as the research object entitled An Appraisal An Analysis of Metaphor and Simile in the Novel The Secret Garden and Its Indonesian Translation (S.A. Candra, 2024) which transcribes several figurative line samples in a table as a reference to our research.

Contrast to both previous studies which utilizes the song lyrics and metaphor in the novel. This study would like to use Edgar Allan Poe's short stories. In this research, researchers transcript the sample from a book entitled The Tell Tale Heart and Other Stories (Edgar Allan Poe, second printed in 2024) published by Gramedia Pustaka Utama and researchers' use all of the figurative language type which also shows the difference between this research and the past. Researchers' samples from the most updated sources than past study which emphasize the accuracy and the newest data taken.

Edgar Allan Poe is one of the most brilliant 19th-century American writers, whose influence on literature was really great. One could say that pioneered the modern short story; gave way to modern literature by influencing Gothic fiction and detective tales, psychological horror-he has put a permanent mark on poetry due to the exploration of dark themes and style. Working with such unstable narrators and themes on madness and death, it really did change the modality in which Narrators would go about practicing narration and atmosphere in their work. While his influence remains strong within academia, today he continues to inspire Narrators, poets, and artists from every discipline imaginable.

One unmistakably sees that Edgar Allan Poe treads into the areas of macabre and psychological horror through short stories such as "The Tell-Tale Heart," "The Black Cat," and "The Fall of the House of Usher." In this short story, "The Tell-Tale Heart," he murders an older gentleman with an obsessive compulsion and plunges into paranoid fits of guilt poetically expressed by the imaginary sound of a beating heart. Likewise, "The Black Cat" portrays how guilt appeared when a man killed his wife and how a minor cat disclosed him. While "The Fall of the House of Usher" narrates about destruction and demolition in the House of Usher and in their family house too, which reflects the caustic effect of insanity and a bad conscience inside the characters. These narratives really bring into view Poe's prowess in handling the very fragile entity called the human psyche and the inevitable consequences of individualistic psychological trauma.

This research is in tune with Poe's close observation. Researchers are trying to test how "The Tell-Tale Heart," "The Black Cat," and "The Fall of the House of Usher" employ various forms of figurative speech. The reason author uses these three among the stories because these

three stories have been studied in many articles and become the most favorite story among readers. This tries to bring forth the types, meaning, and frequency of figurative speech employed by Poe in uniqueness in his narration styles. Employing descriptive qualitative methodologies in this paper, which emphasize data collection and interpretation presented through words and language, tries to do an in-depth investigation of the role that figurative language plays in these narratives in contributing to Poe's overarching themes. This methodology allows going deeply inside and in multiple layers into Poe's linguistic choices and their psychic repercussions.

II. METHODS

This study employs a qualitative research method which according to several prominent qualitative scholars (Creswell 2002; Pope & Mays 1995; Denzin & Lincoln, 1994) qualitative research is intended to deeply explore, understand and interpret social phenomena within its natural setting. So researchers use qualitative research methods because researchers intended to explore and understand the phenomena happening in primary data, which is *The Tell Tale Heart* and *Other Stories* by Edgar Allan Poe, in this case what message do Edgar wanted to convey by using figurative language in his book. According to (Creswell, 2014) The data collection steps include setting the boundaries for the study, collecting information through unstructured or semi structured observations and interviews, documents, and visual materials, as well as establishing the protocol for recording information. In this study researchers set boundaries from the primary data by selecting 3 (Three) resources of story which are *The Tell Tale Heart*, *The Black Cat* and *The Fall of the House of Usher*. It is because they were the most reviewed stories over the internet, which brought a wide discussion and debate among the readers. The researcher went through two steps in collecting the data. The first step is reading the stories many times, marking the uses of figurative language and the last main step is to classify the type of figurative language used from the sample data.

III. RESULTS

By analyzing all data and samples obtained, it appears that alliteration occurs more than other forms of figurative speech and that allusion would be used the least. This suggests a stylistic preoccupation with rhythmic and phonetic appeal through repetition of similar sounds, which often allows the creation of catchy, fluid phrasing in the text. On the other hand, allusion relies on references to something outside the speech and thus is seldom used. Obtained structure indicates that the structures in the superior level of the means which appeal to the sound and rhythm predominate over the means that connect with the ideas outside. Further details and quantitative insights can be viewed in the table below.

Table 1. Frequency of Figurative Language

Figurative Language	Amount of Usage
Alliteration	17
Hyperbole	15
Metaphor	13
Personification	12
Simile	11
Oxymoron	10
Allusion	7

Total	85
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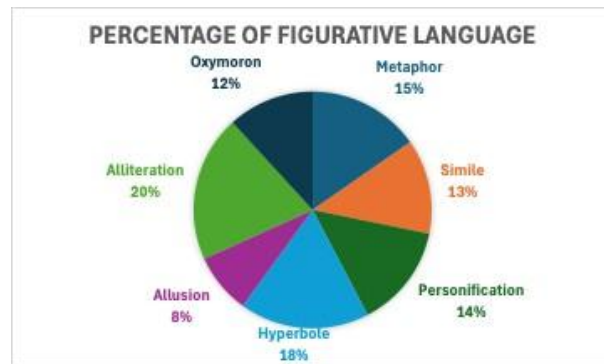


Figure 1. Frequency of Figurative Language

Based on the results that the researchers found in the story, researchers had analyzed several types of figurative language.

Metaphor

"An atmosphere which had no affinity with the air of heaven."

(The Fall Of The House Of The Usher, pg. 94)

That sentence is categorized as a metaphor. "The atmosphere" and "The air of heaven" provide contrasting states of the environment being described-pure, lofty, spiritual. The words "Atmosphere" and "Air of Heaven" describing the term "air of heaven" are generally used to describe something pure, divine, or uplifting. "Atmosphere" would suggest something more terrestrial or heavier. The use of "affinity" here is to denote no relation or harmony; this reinforces metaphorically that the atmosphere described hangs heavy, is dark or undesirable as compared to a heavenly or ideal state.

"The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabesque expression with any idea of simple humanity."

(The Fall Of The House Of The Usher, pg. 97)

That sentence is categorized as a metaphor. The phrase "Arabesque expression" is evoking a complicated, ornate quality to the hair, likening it to an artistic or architectural design-arabesques-rather than simply a human comparison. This takes the comparison beyond just physical characteristics. By saying this, the sentence implies a double entendre in that the character is other or disconnected from the human experience due to the fact that it could not connect this hair's appearance with "any idea of simple humanity". This would create a metaphorical exploration of how the character demonstrates qualities more complex and foreign to humans.

"My original soul seemed, at once, to take its flight from my body."

(Black Cat, pg. 18)

That sentence is categorized as a metaphor. The speaker uses metaphor when he says the soul "takes flight"; it would therefore mean that he feels a sort of detachment, like he is no longer attached to what he once used to be. That means his personality or emotions are changing. This change, upon saying that the soul has "taken flight," is unlike the other emotions; he actually could be changing into another person. It gives the reader a sense of something understandable, even traumatic, occurring.

"Evil thoughts became my sole intimates—the darkest and most evil of thoughts."

(Black Cat, pg. 24)

That sentence is categorized as a metaphor. The sentence "evil thoughts" one's "intimates" raises them to the level of bosom buddies or companions. This metaphor is exemplary in showing how these thoughts have become a standing, recognizable feature in the life of the speaker, almost as if they have a mind of their own. By calling evil thoughts his "sole intimates," the speaker intends to bring out the idea that no other relationships or connections are left behind. This use of metaphor underlines the isolation in which the speaker exists and sets up the darkness as his only company.

"The hideous beast whose craft had seduced me into murder..."

(Black Cat, pg. 29)

The fact that the speaker calls that influence a "beast" metaphorically implies that such influence is some kind of monstrous, animalistic force. This leads to the supposition that whatever temptation led them to murder in their view feels threatening and repulsive-as if it's an external creature. In describing how the "beast" had "craft" to seduce, it suggests that the force which tempted them to murder was really cunning and manipulative. This metaphor merits consideration because one can definitely see that the temptation was hard, clever, and finally powerful enough to compel the speaker to such an action against his morals.

Simile

"His room was as black as pitch with the thick darkness"

(The Tell Tale Heart, pg. 9)

That sentence is categorized as Simile. Simile is characterized by using as and like in the sentence. By analyzing the other aspect, in this sentence "black" is associated with "pitch" and "darkness". The sentence is explaining the room which has no light and it is all black where you cannot see anything inside the room.

"A watch's minute hand moves more quickly than did mine."

(The Tell Tale Heart, pg. 8)

The sentence is a simile because it directly compares two things using the word "than," which functions similarly to "like" or "as" in similes. In this case, the narrator is comparing the slowness of his own hand movement to the slow movement of a watch's minute hand.

"I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium."

(The Fall Of The House Of The Usher, pg. 91)

The sentence is a simile because it directly compares two things using the word "than". Here, Poe compares some indefinite sensation to "the after-dream of the reveller upon opium," suggesting the feeling is similar to that state of dreamy, drug-induced consciousness. Therefore, this sentence uses a simile to describe the weirdness of the sensation compared with an imaginary one that is produced by a person who has taken opium.

"The guilt of my dark deed disturbed me but little. Some few inquiries were made, but these were readily answered. Even a search had been instituted — but of course nothing was to be discovered. I looked upon my future felicity as secured."

(Black Cat, pg. 27)

Using the phrase "as secured," the simile likens the narrator's sense of contentment and security to something that is firmly locked or guaranteed. Even though it's more of an inferred comparison than a conventional simile that uses the words "like" or "as," it still expresses the narrator's sense of confidence following his crime. Since his apparent safety is

actually weak and will soon breakdown the word "secured" heightens the irony and heightens the story's issues.

"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..."

(Black Cat, pg. 28)

According to the similarity, the first muffled sound is like "the sobbing of a child." In contrast to the intensity of the circumstance, the analogy to a child's crying conveys a sense of innocence or weakness. As the sound increases into a "long, loud, and continuous scream," this simile heightens the tension and heightens the scene's emotional impact and sense of dread.

Personification

"It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night."

(The Tell Tale Heart, pg. 7)

The sentence is a personification. The word "Idea" is an abstract concept that is being given as a human characteristic. Which is proved by the sentence "the idea entered my brain" it is described as the idea that has a physical appearance that can move to the main character's mind. Not only that, the sentence "haunted me day and night." also supports the personification. "Haunted" is commonly used to describe supernatural beings, but in this case that word is applied to an "idea" which means that the idea itself describes persistence and has an emotional effect that affected the main characters day and night.

"...the vacant and eye-like windows."

(The Fall Of The House Of The Usher, pg. 91)

The sentence is a personification. The term "eye-like" would suggest that the windows have some attributes characteristic of eyes, such as observing or reflecting emotions. This now ascribes a very human characteristic to mere windows through anthropomorphism. The emptiness or loss, being human emotional states, is implied by describing the windows as "vacant." The personification brings an emotion of abandonment or desolation and makes the window seem more alive and expressive.

"The deep and dank tarn at my feet closed sullenly and silently over the fragments of the 'House of Usher.'"

(The Fall Of The House Of The Usher, pg. 118)

The words "sullenly" and "silently" attribute human emotions and actions to the tarn-a small lake or pool. "Sullenly" conveys a feeling of brooding darkness or resentment, inviting the reader to believe that the tarn feels as a person would. The phrase "closed. over the fragments" gives to the tarn an active role, as if it is deliberately covering or concealing the remnants of the House of Usher.

"An air of stern, deep, and irredeemable gloom hung over and pervaded all."

(The Fall Of The House Of The Usher, pg. 96)

The word "stern" implies weight or seriousness, as if it were a human. To describe gloom this way is to assume, in the sentence, that gloom is human-like in nature and shoulders some emotional weight. The verb "hung over and pervaded all" ascribes gloom with an agentive role in these actions, as if it were purposefully overwhelming and filling the environment. This makes gloom an agent, something alive that acts to affect the atmosphere.

"I had so much of my old heart left, as to be at first grieved by this evident dislike on the part of a creature which had once so loved me."

(Black Cat, pg. 18)

The phrase refers to a "creature which had once so loved me," assigning the human capacity for love and dislike to it. By describing the creature's emotions as "evident dislike," the speaker is personifying it, suggesting that the creature has feelings akin to those of humans.

Hyperbole

"TRUE! — nervous — very, very dreadfully nervous I had been and am"

(The Tell Tale Heart, pg. 7)

The sentence is a hyperbole, it is showed that Poe is repeatedly emphasizing the word "very" for two times and it is followed with the word "dreadfully" which that word already meant something is extraordinary feeling of frightening.

"I felt that I breathed an atmosphere of sorrow."

(The Fall Of The House Of The Usher, pg. 96)

The sentence is a hyperbole because Poe is describing the main character as breathing an actual atmosphere of sorrow. "breathed an atmosphere of sorrow" means this is the most overwhelming experience, which is an exaggeration over and above how sorrow might impact someone. Emotions can't be breathed like air. This hyperbole shows that the speaker wants to convey how deep his emotions are, emphasizing just how overarching and impossible to get away from his sadness feels.

"I shall perish... in this deplorable folly."

(The Fall Of The House Of The Usher, pg. 98)

The sentence is a hyperbole. The word "perish" means to come to an absolute end, which is hyperbolic considering what could really occur as a consequence of folly. One is not going to literally perish at the result of a mistake or foolishness. Poe uses such a strong word to denote how grave he feels the situation is—that this folly is overwhelmingly destructive to his well-being.

"Yet, mad am I not—and very surely do I not dream. But to-morrow I die, and to-day I would unburden my soul."

(Black Cat, pg. 15)

The Narrator claims that he will die soon and contains hyperbole. His claim that he will die tomorrow is an exaggeration, intended to highlight his sense of approaching doom and need to confess, even if he may still be held accountable for his acts. It conveys his sense of despair and desperation to defend his mental state just to his claimed ending.

"I had so much of my old heart left, as to be at first grieved by this evident

(Black cat, pg 18)

The statement itself increases the Narrator's emotional state by suggesting that he maintains tracks of his "old heart" despite his falling into cruelty. In order to give the impression that he still has a great deal of empathy, he dramatizes his sadness, but his actions betray this. The overreaction shows the difference between his current corrupted state and his previous self.

Allusion

"My wife, who at heart was not a little tinctured with superstition."

(Black Cat, pg. 16)

This word "superstition" being a part of society for long and, often, superstitious belief being attached with women. During the time that Poe was writing, many women were regarded as more susceptible to superstitions, to which one can relate with the cultural portrayal of women as more emotional or irrational in comparison to men. It also discussed in greater detail on the major themes in guilt, and madness that could have created the story considering her superstitions might've been predicting the unfolding doom.

"Sir Launcelot Canning's 'Mad Trist'"

(The Fall Of The House Of The Usher, pg. 112)

Poe invents the fictional book *Mad Trist* by Sir Launcelot Canning, which the narrator reads to Roderick Usher during a storm. The story within the book, describing a knight's battle with a dragon, parallels the supernatural events and eerie sounds in the Usher mansion, creating a suspenseful and haunting link between fiction and reality.

"A low, dull, quick sound, such as a watch makes when enveloped in cotton."

(The Tell Tale Heart, pg. 11)

The narrator compares the heartbeat to the ticking of a clock, symbolizing mortality and the passing of time, and hinting at the countdown to the old man's death and the narrator's inevitable guilt.

"I heard all things in the heaven and in the earth."

(The Tell Tale Heart, pg. 7.)

When the narrator claims to "hear all things in heaven and earth," he alludes to a god-like knowledge or power, suggesting he feels exceptionally aware. This heightens his arrogance and sense of control, adding irony given his deranged mental state.

"It is the beating of his hideous heart!"

(The Tell Tale Heart, pg. 14)

This allusion to the idea of a "tell-tale" confession implies that the narrator's guilt will inevitably reveal the truth, even if he tries to conceal it, foreshadowing his ultimate breakdown.

Alliteration

"the decayed trees and the gray wall, and the silent tarn—a pestilent and mystic vapor." (The Fall Of The House Of The Usher, pg. 94)

The sentence is an alliteration. This refers to the repetition of the same consonant sound at the beginning of words that are placed next to each other. In this instance, it can be noted that alliteration occurs "decayed" 'And 'trees' , "pestilent" And "mystic". The effect of such repetitive sounds and rhythm is an enhancement to the descriptive mood.

"A servant in waiting took my horse, and I entered the Gothic archway of the hall"

(The Fall Of The House Of The Usher, pg. 95)

The repeated "w" sound in "waiting" and "way" gives a sense of foreboding as the narrator enters the house. This creates an ominous tone, suggesting that the mansion holds dark secrets.

"I had so much of my old heart left, as to be at first grieved by this evident dislike on the part of a creature which had once so loved me."

(Black Cat, pg. 18)

The repeated "c" sound in "creature" and "which" gives almost a cadenced feel to the sentence, which underscores an emotional struggle with which the narrator is afflicted regarding the cat and his feeling of loss. It makes the effect of the emotional betrayal he feels stronger.

"But my disease grew upon me—for what disease is like Alcohol!"

(Black Cat, pg. 17)

This repetition of the "d" sound in "disease" and "upon" The alliteration here really brings out the word "disease," continuing to drive home the idea that alcohol is some kind of debilitating affliction overcoming the narrator, filling in more of those addiction and madness themes.

"It grew quicker and quicker, and louder and louder every instant."

(The Tell Tale Heart, pg. 11)

Repeating "q" and "l" sounds builds intensity, as though the narrator's heartbeat is echoing in the story, mirroring his frantic mental state.

Oxymoron

"an unredeemed dreariness of thought."

(The Fall Of The House Of The Usher, pg. 91)

The sentence is an oxymoron. The words "an unredeemed dreariness of thought" considered as an oxymoron with the following words "unredeemed" and "dreariness" are concerned. The case unredeemed and its derivatives are too pessimistic to suggest any hopes of redemption. And, it can be said that a state of dreariness is generally a heavy, oppressive, dull, and lacking in life state of mind. Together they create an extreme feeling of despair that extends the dreariness of thoughts.

"Peculiar sensibility"

(The Fall Of The House Of The Usher, pg. 92)

"Peculiar" (strange or unique) is combined with "sensibility" (sensitivity or awareness), suggesting an unnatural sensitivity that is both extraordinary and distressing, underscoring Roderick's heightened and eerie perceptions.

"I was especially fond of animals and was indulged by my parents with a great variety of pets."

(Black Cat, pg. 16)

This statement seems to be an oxymoron because it contrasts with the narrator's later actions. Initially, he expresses a deep affection for animals, but as the story progresses, his behavior becomes increasingly violent and cruel, particularly towards his pets. This dissonance highlights the theme of duality in human nature, where love can coexist with destructive impulses creating a stark and ironic contradiction.

"The disease had sharpened my senses — not destroyed — not dulled them."

(The Tell Tale Heart, pg. 7)

Although illness usually weakens, the narrator believes his illness heightened his senses, a contradiction that illustrates his distorted perception of reality.

"You should have seen how wisely I proceeded."

(The Tell Tale Heart, pg. 7)

The narrator thinks he is taking careful, rational steps, despite his clearly irrational obsession with the old man's eye. This contradiction highlights his delusional nature.

IV. CONCLUSIONS

In conclusion, this research has explored the use of figurative language within Edgar Allan Poe's "The Tell-Tale Heart," "The Black Cat," and "The Fall of the House of Usher" to intensify the themes of psychological horror and gruesome fascination in his stories. Through Poe's adept use of metaphor, simile, personification, and other literary devices, his narratives gain a haunting, immersive quality that invites readers into the characters' disturbed psyches. The high frequency of alliteration reflects a rhythmic cohesion, adding to the eerie atmosphere, while sparing use of allusion grounds his storytelling in isolated, self-contained worlds. This selective stylistic approach not only establishes Poe's distinctive voice but also contributes to his exploration of guilt, paranoia, and the descent into madness. This study gives deeper understanding of how figurative language not only shapes narrative tone but also serves as a tool for exploring human psychology. Future research might extend this analysis by examining the interplay between Poe's language and the reader's psychological engagement, further illuminating the timeless impact of Edgar Allan Poe's work.

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