

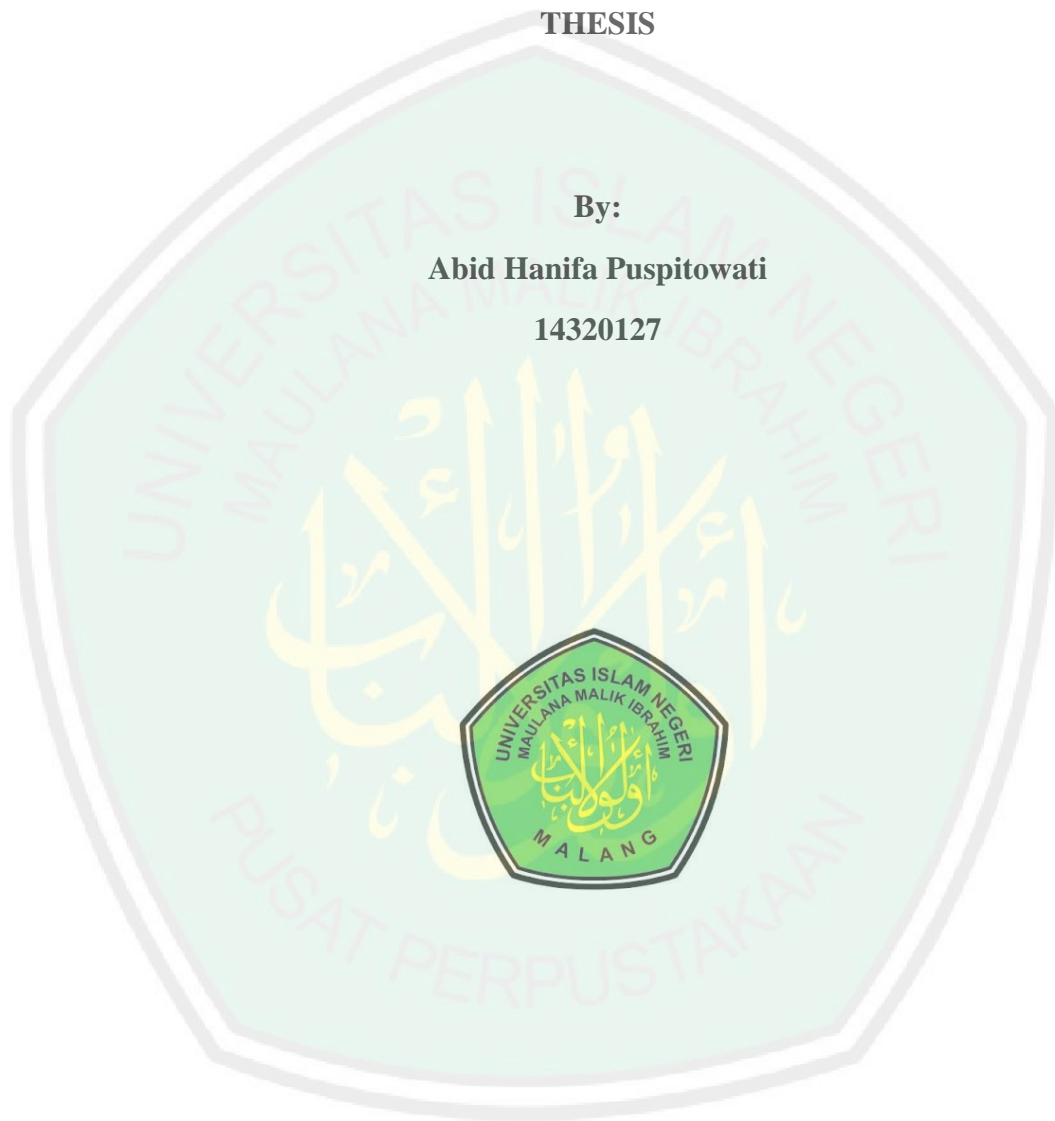
**LEXICAL ANALYSIS OF THE IMAGERY IN EDGAR ALLAN
POE'S *THE OVAL PORTRAIT***

THESIS

By:

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ENGLISH LETTERS DEPARTMENT

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

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LEXICAL ANALYSIS OF THE IMAGERY IN EDGAR ALLAN

POE'S *THE OVAL PORTRAIT*

THESIS

Presented to:
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In Partial Fulfillment of the Requirements
for the Degree of Sarjana Sastra

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MALANG**

2018

APPROVAL SHEET

This is to certify that Abid Hanifa Puspitowati's thesis entitled

“Lexical Analysis of the Imagery in Edgar Allan Poe’s *The Oval Portrait*”

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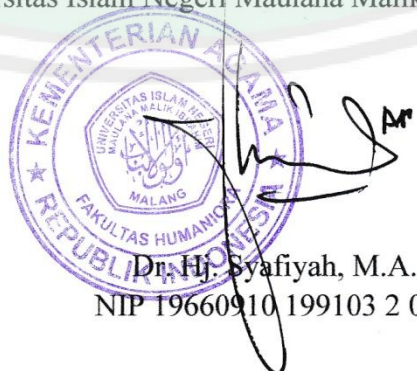
This is to certify that Abid Hanifa Puspitowati's thesis entitled

“Lexical Analysis of the Imagery in Edgar Allan Poe’s *The Oval Portrait*”

has been approved by the Board of Examiners as the requirement for the Degree
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Hereby, I declare that the thesis I wrote to fulfill the requirements for the degree of Sarjana Sastra (S.S) entitled “Lexical Analysis of The Imagery in Edgar Allan Poe’s *The Oval Portrait*” is truly my original work. It does not incorporate any materials previously written or published by other person, except those indicated in quotation and bibliography. Due to this fact, I am the only responsible person for the thesis if there is any objection or claims from others.

Malang, July 10, 2018
The Researcher,



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MOTTO

و إذا سألك عبادي عني فإني قريب ^طأجيب دعوة الداع إذا دعان ^طفليستجيبوا لي

وليؤمنوا بي لعلمهم يرشدون

“And when My servants ask you, (O Muhammad), concerning Me—indeed I am near. I respond to the invocation of the supplicant when he calls upon Me. So let them respond to Me (by obedience) and believe in Me that they may be (rightly) guided.” (Al Baqarah:186)

فإذا فرغت فانصب

“So when you have finished (your occupation), devote yourself for Allah’s worship.” (Al Insyiroh:7)

DEDICATION

I dedicate this thesis to English Letters Department, Faculty of Humanities of Universitas Islam Negeri Maulana Malik Ibrahim Malang and to whom are interested in learning or doing research in the same area.



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In the name of Allah, the Most Gracious and the Most Merciful

Alhamdulillah, all praises to Allah the almighty for his blessings, mercies, and strengths to accomplish this thesis. *Sholawat* and *salam* always be delivered to our prophet Muhammad SAW., who brought Islam as *Rahmatan lil 'aalamiin*.

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lovely *Bulek Nina, De Uun, Cung Lyla, Ustad Atabik Faza* and *Abah*, thank you for your countless prayers and attentions.

Finally, I do realize that I cannot avoid of making mistakes in writing this thesis, therefore, I expect corrections and suggestions to be much better of this thesis and next researches.

Malang, July 2018

Abid Hanifa Puspitowati



ABSTRACT

Puspitowati, Abid Hanifa. 2018. *Lexical Analysis of the Imagery in Edgar Allan Poe's "The Oval Portrait"*. Thesis. English Letters Department. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. H. Langgeng Budianto, M.Pd.

Keywords: Imagery, Lexical Category, Stylistics

The main medium of communication in the short story is the language. In this matter, each author has his or her own style or manner to express his ideas to the readers. One of them is by creating imagery to give the readers sensory experience while reading the fiction.

This study is analyzing Edgar Allan Poe's (Poe's) style of writing in his short story "The Oval Portrait". The style is investigated from the way Poe creates numerous imagery in the story, in term of lexical category. Particularly, this study focus on the lexical features used by Poe to form imagery and how they give effects to the story. The researcher uses descriptive qualitative method to analyze the short story based on stylistic approach. Firstly, the researcher identifies the imagery and its linguistic features. Secondly, the researcher analyses the effects of the use linguistic features in imagery. The researcher uses the theory of imagery based in Arp and Perrine in Rose (n.d). In addition, Leech and Short's checklist of linguistic and stylistic categories in *Style in Fiction* (2007), in term of lexical category (nouns, adjectives, verbs, and adverbs) is used to keep objective this study.

In this study, Poe's writing style is identified using concrete nouns to show and describe the characters, the scene-setting of the story, and physical position of interior decoration which help the readers to visualize the objects of vision. The adjective terms are used to create gloom atmosphere, mysterious, curious and suspense effects. The psychological adjectives are used to depict the internal emotion of the characters. Other adjectives are used to depict specific description of the physical appearances. Some of verbs are used to form kinaesthetic imagery—indicating activities done slowly, carefully, and respectfully, origin imagery related to psychological state and internal feeling of the characters, and visual imagery related to the physical positions. While the adverbs are mostly used to strengthen the building of kinaesthetic and origin imagery. Furthermore, seven alliterations are created phonological effect in the text and heighten the origin and kinaesthetic imagery.

الملخص

فوسفيتاواتي، عابد حنيفا. ٢٠١٨. التحليل المعجمي للصور في *"The Edgar Allan Poe Oval Portrait"* البحث الجمعي. قسم اللغة الإنجليزية و أدبها. كلية العلوم الانسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.المشريف: الدكتور الحج لنجينج بودينتو الماجستير.

الكلمة المفتاحية: الصورة، الفئة المعجمية، ستيلستيكية

الوسيلة الرئيسية للإتصال في القصة القصيرة هي اللغة. في هذه الحالة ، كل المؤلف له أسلوبه الخاص أو طريقة خاصة في التعبير عن أفكاره للقراء. ومنها هو من خلال خلق صورة لإعطاء القارئ تجربة حسية أثناء قراءة قصة قصيرة.

يحلل البحث أسلوب كتابة (Poe) Edgar Allan Poe في قصته القصيرة " The Oval Portrait". تحلل الأسلوب بطريقته في تكوين عديد الصور في القصة ، من حيث الفئة المعجمية. على وجه الخصوص ، يتركز البحث على الفئة المعجمية المستخدمة ب Poe لتشكيل الصور وكيف يؤثر على القصة. استخدمت الباحثة طريقة وصفية نوعية لتحليل القصة القصيرة على نظرية ستيلستيكية. أولاً ، تحدد الباحثة الصور و الفئة اللغوية. ثانيا ، تقوم الباحثة بتحليل تأثيرات استخدام الملامح اللغوية في الصور. تستخدم الباحثة قائمة الصور . Rose (n.d) في Arp & Perrine. Short و Leech للفئات اللغوية والأسلوبية في Style in Fiction (٢٠٠٧) ، من حيث الفئات المعجمية (الأسماء ، الصفات ، الأفعال والحالات) تستخدم لتثبيت البحث متجردا.

في هذا البحث ، تعرّف أسلوب كتابة Poe باستخدام الأسماء المادية لإظهار ووصف الحرف ، وتحديد القصة ، والموقف الخارجي للزخرفة الداخلية التي تساعد القارئ على تصور هدف الرؤية. يستخدم اسم الصفات لخلق تأثير كئيب ، غامض ، فضولي ، شبيه بالتوتر. استخدام الصفات النفسية لوصف العواطف الداخلية للشخصيات وتستخدم الآخرين لوصف أوصاف محددة من المظهر الجسدي.

يستخدم بعض الأفعال لتشكيل صور متحركة تظهر أنشطة بطيئة ودقيقة ومحترمة ، وعواطف مرتبطة بالحالات النفسية والمشاعر الداخلية للشخصية ، والصور المرئية المرتبطة بالمواقف المادية. في حين تستخدم معظم الظروف لتعزيز تشكيل الحركة وصور الإشعاع. علاوة على ذلك ، تخلق التتابع السبعة تأثيرات صوتية في النص وتعزز صورة الحركة والشعور.

ABSTRAK

Puspitowati, Abid Hanifa. 2018. *Analisis Leksikal dari Citraan pada Edgar Allan Poe "The Oval Portrait"*. Skripsi. Jurusan Sastra Inggris. Fakultas Ilmu Budaya. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. H. Langgeng Budianto, M.Pd.

Kata kunci: Citraan, Kategori Leksikal, Stilistika

Media utama komunikasi dalam cerita pendek adalah bahasa. Dalam hal ini, setiap penulis memiliki gaya atau caranya sendiri untuk mengekspresikan ide-idenya kepada para pembaca. Salah satunya adalah dengan menciptakan citraan untuk memberi pembaca pengalaman indrawi saat membaca fiksi.

Penelitian ini menganalisis gaya penulisan Edgar Allan Poe (Poe) dalam cerpennya "The Oval Portrait". Gaya ini diselidiki dari cara Poe menciptakan banyak citraan dalam cerita, dalam hal kategori leksikal. Khususnya, studi ini berfokus pada fitur leksikal yang digunakan oleh Poe untuk membentuk citraan dan bagaimana mereka memberi efek pada cerita. Peneliti menggunakan metode deskriptif kualitatif untuk menganalisis cerita pendek berdasarkan pendekatan stilistika. Pertama, peneliti mengidentifikasi citraan dan fitur linguistiknya. Kedua, peneliti menganalisis efek dari penggunaan fitur linguistik dalam citraan. Peneliti menggunakan teori imagery menurut Arp dan Perrine dalam Rose (n.d). Daftar kategori linguistik dan stilistika milik Leech dan Short dalam *Syle in Fiction* (2007), dalam hal kategori leksikal (kata benda, kata sifat, kata kerja, dan kata keterangan) digunakan untuk menjaga objektivitas kejian ini.

Dalam penelitian ini, gaya penulisan Poe diidentifikasi menggunakan kata benda yang konkret untuk menunjukkan dan mendeskripsikan karakter, latar tempat cerita, dan posisi lahiriah dekorasi interior yang membantu pembaca untuk memvisualisasikan objek penglihatan. Kata sifat digunakan untuk menciptakan suasana suram, misterius, penasaran, dan efek ketegangan. Kata sifat yang berkaitan dengan psikologis digunakan untuk menggambarkan emosi batin dari karakter dan yang lainnya digunakan untuk menggambarkan deskripsi yang spesifik dari penampilan fisik. Beberapa kata kerja digunakan untuk membentuk citraan gerak— menunjukkan aktivitas yang dilakukan secara perlahan, hati-hati, dan hormat, citraan rasa yang terkait dengan keadaan psikologis dan perasaan internal dari karakter, dan citraan visual yang terkait dengan posisi fisik. Sedangkan sebagian besar adverbial digunakan untuk memperkuat pembentukan citraan gerak dan citraan rasa. Selanjutnya, tujuh aliterasi menciptakan efek fonologis dalam teks dan meningkatkan citraan gerak dan rasa.

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CHAPTER 1

INTRODUCTION

This research discusses background of the research, research question, research objective, research significance, scope and limitation, definition of key terms, and research method.

1.1. Background of The Research

Fiction is a type of literary work. It is such an imaginary world in which people and events are described imaginatively. Fiction may be called as a world in words, a world which is created, built, offered, abstracted, and interpreted within the words (Nurgiyantoro, 2012). In fiction, an author intentionally and aesthetically poured out his or her ideas through meaningful and structured words. When an author encodes ideas into written text and the readers decode message from the written codes into meaning, it can be called as a communication process in fiction. Nurgiyantoro (2017) stated that the success of communication process in literary work is effected by the lexical choice of the author and readers' reading ability. Therefore, as long as the readers understand the author's written codes, they will not find difficulties in interpreting texts and the communication runs effectively.

An author's choice of linguistic features impacts the communication process and the aesthetic effect in fiction. It deals with author's writing style, thus Leech and Short (2007) call it as an effort to deliver messages and to gain aesthetic effects. Hence, the researcher is interested in doing stylistic analysis to

investigate Edgar Allan Poe (Poe)'s writing style in his "The Oval Portrait", particularly in term of lexical choices and their function in the whole text. The researcher just focuses on the lexical features of imagery since Poe created numerous imagery in the whole text of "The Oval Portrait". Poe is considered as the most outstanding and shocking master of literature for his magical linguistic skill so that he has an extraordinary, great and different style from the other authors (Sagiroglu, 2012: 20). Due to his prestige skill, the researcher is interested to analyse his writing style.

Creating imagery in a short story is always involving various lexical features. Imagery is commonly found in short story since its function is to generate mental pictures in readers' mind during reading the text. In Nurgiyantoro (2017), according to Abrams (1999:121) and Kenny (1966:64), imagery is the collection of images used to write down the object and the quality of sensory perception either by literal or figurative description. According to Eyoh (1997) in Yeibo (2012), imagery refers to a mental picture created through words and imaginative faculty, manifesting itself in various figure of speech (p.125). However, the use imagery in a short story will never semantically understood without applying appropriate lexical features. Therefore, lexical features are necessarily used by the author to form imagery and to give effects to the whole texts.

According to Sagiroglu (2012: 29), short story can be called as "artistic atmosphere" that has intense artistic value, getting together its writer and readers on the same platform. In short story, as an addresser, an author delivers his

opinions, feelings, thoughts, to readers as addressee through linguistic particularities. Since many informative units in a short story, an addresser needs to logically connect every single word and phrase in sentences to reach the whole meaning of the whole text. While examining lexical category in short story is interesting since the various form of words are used to deliver messages and to give effects to the text.

Since the invention of writing, many people started to write and appeared with their own works and writing style, Enkvist (1964) and Hough (1972) in Ho (2010: 139) simply defined style as a choice. According to Abrams (1999: 303) in Nurgiyantoro (2017), style is the way of using language in a prose, or how authors express what they want to convey through language. Nurgiyantoro (2012), defined style as a technique delivering the deep structure through surface structure of the text that principally to gain the aesthetic effects. According to Baldic (2001) cited in Nurgiyantoro (2013), deep structure is the meaning of words and surface structure is the external form of words. However, one's style in writing can be recognised from lexical feature, sentence structure, figurative language, cohesion, and so forth. Thus every author might freely use various flexible ways to deliver messages and affect the readers by the most effective surface structure of the text. Hence, analysing one's writing style in terms of imagery and its lexical features is necessary to do to understand how to utilize lexical features in writing a short story.

Some related studies are already conducted by many researchers. One of them is conducted by Liu (2010) entitled "Stylistic Analysis of *The Great Gatsby*

from Lexical and Grammatical Category”. Liu analysed the lexical and grammatical category by using linguistic and stylistic checklist which is offered by Leech and Short (2000). The result shows that the author used lexical deviation and words connotations for characterization and theme revelation. In terms of syntactical aspect, the author used narrative sentence type, the contrast register, appositions and prepositional phrases to describe the surrounding, to evoke mood, and to generate suspense.

Another previous study is done by Nofal, entitled “Darkness in Conrad’s *Heart of Darkness: A Linguistic and Stylistic Analysis* (2013). Nofal investigated the lexicogrammatical choice and pattern used by the author to create the darkness in the novel based on Haliday’s approach. Nofal found some lexicogrammatical choices and patterns used by Conrad’ such as lexical choices, grammatical choices, collocations, hyponymy, and some types of word order. Nofal concluded many recurrent phrases are significant to exploit the routine phraseology: words and grammar of the language which indicate darkness.

The next previous lexical analysis is entitled “Lexical Cohesion Found in Edgar Allan Poe’s *The Tell-Tale Heart*” by Astuti, N.P., Antari, N.M., Mulyawan, I.W. (2017). The researchers found that Poe in his “The Tell-Tale Heart” used lexical cohesion in form of reiteration and collocation. However, the repetition of pronoun I was mostly used to to convey the message in much more engaging and notable way. It was used to enhance the beauty of the sentence and stresses the main point.

Though some previous studies have been done before, however, this research will be conducted differently. The researcher uses stylistics approach to identify the lexical features used by Poe to form imagery in his short story entitled “The Oval Portrait”. This study is intended to find how Poe encodes and gains aesthetic effects in readers’ mind through imagery and its lexical features. From www.eastoftheweb.com, a website that offers full electronic text of variety of short stories, both classic and contemporary, the researcher finds that Poe used classical words in his writing. Poe also created numerous imagery which are formed through various lexical features. Therefore, the researcher analyses this story based on Leech and Short’s checklist of linguistic and stylistic categories in term of lexical category in *Style in Fiction 2nd edition* (2007). Finally, since many linguistic features determine the quality of fiction, this research is necessarily completed to reveal how lexical features form imagery and give significant functions toward the story.

1.2. Research Question

This research only proposes two research questions which will gain the research objectives.

1. What are the lexical features used by Edgar Allan Poe to form imagery in his short story of “The Oval Portrait”?
2. What are the functions of lexical features used by Edgar Allan Poe to form imagery in his short story of “The Oval Portrait”?

1.3. Research Objective

Related to the research question, this research is conducted to:

1. To find out the lexical features used by Edgar Allan Poe to form imagery in his short story of “The Oval Portrait”.
2. To find out the function of the lexical features used by Edgar Allan Poe to form imagery in his short story of “The Oval Portrait”.

1.4. Research Significance

This research is practically and theoretically expected to give useful benefits either for the researcher or the readers about stylistic analysis. Practically, this research is expected to give a deeper understanding about how to use lexical features in forming imagery, to know their functions in a short story and to be able to appreciate any literary work. Hopefully, this research can help the researcher and readers to enrich the way of thinking about language and exploring language in literary works as what already stated by Simpson (2004:3). While theoretically, this research will be a benefit to everyone concerned. This study is positively expected to be able to help other scholars to apply better this theory in other texts. Therefore, this research can be an additional reference for scholars who are going to comprehend this theory.

1.5. Scope and Limitation

Stylistic study can be applied in any kind of texts either written or oral texts. However, this research is only analysing Edgar Allan Poe’s short story of

“The Oval Portrait” as one of literary texts. The researcher uses theory of imagery according to Arp and Perrine in Rose (n.d.)

In addition, the researcher uses Leech and Short checklist of linguistic and stylistic categories in *Style in Fiction 2007* to analyse the story, which is categorized into four general headings: lexical categories, grammatical categories, figures of speech and cohesion and context. While for a more focus study, the researcher only analyses this short story under lexical category: noun, adjective, verb, and adverb, by which forming imagery.

1.6. Definition of Key Terms

1. Imagery: a mental picture created by author through lexical features (adjective, verb, noun, adverb) to catch concrete object or to appeal senses (sight, sound, smell, touch, taste, and feeling) in readers’ imagination.
2. Lexical category: a group of particular linguistic features connected with the words of language.
3. Stylistics: a study of linguistic features of text and functional significances of these features in relation to creating aesthetic effects.

1.7. Research Method

This part presents some points related to research method. There are some systematic steps that the researcher uses during the analysis. They are research design, research instrument, data sources, data collection, and data analysis.

1.7.1. Research Design

To conduct this study, the researcher uses descriptive qualitative method. The researcher identifies what are the lexical features used by Edgar Allan Poe to form imagery in his short story entitled “The Oval Portrait”. Therefore, the researcher needs to identify and analyse the nouns, adjectives, verbs, and adverbs indicating imagery. In this stylistics study, the researcher uses Leech and Short’s checklist of linguistic and stylistic category in term of lexical category to analyse the data. While the technique used by the researcher are reading, coding, and note taking.

1.7.2. Research Instrument

The main instrument of this research is the researcher herself. According to Creswell (2016), researcher is the main instrument of the qualitative research method. Another instrument, the researcher uses laptop and pieces of papers to take a note and to collect the relevant data.

1.7.3. Data Source

The data are obtained from Edgar Allan Poe’s short story of “The Oval Portrait” which is being published in website www.eastoftheweb.com with copyright ©East of the Web and contributors 2017, a website that offers full electronic text of variety of short stories, both classic and contemporary.

1.7.4. Data Collection

Data collection of descriptive qualitative study focuses on discovering the nature of the specific event under study (Lambert, 2012). In this research, the researcher collects the relevant data by reading and note taking of the whole text of Edgar Allan Poe's "The Oval Portrait". These following points are the steps to collect the data:

1. The researcher reads and understands Edgar Allan Poe's short story of "The Oval Portrait" comprehensively.
2. The researcher identifies the sentences consisting imagery.
3. The researcher codes the sentences based on number of paragraph and sentence.
4. The researcher identifies the words forming imagery.

1.7.5. Data Analysis

After collecting the data, the researcher needs to analyse the data by this following steps:

1. The researcher classifies the words based on the type of imagery.
2. The researcher classifies the words based on lexical category.
3. The researcher describes the collected data which had been classified based on type of imagery and their lexical category.
4. The researcher analyses the lexical features used to build or support the building of imagery by explaining their function in the whole text.
5. For the final step, the researcher concludes the lexical features used in each type of imagery and their significant function in the whole of text.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the theories that guide the writer in understanding the topic and the data. Hence, this chapter discusses about the supporting theories and related previous studies.

2.1. Stylistics Study

Style is simply defined as a manner of expressing author's thought (Naddi, Isidore, 2010: 20). Style is related to the use of language in literary works (Nuroh, 2011: 24). Nuroh (2011: 24) also stated that style is the way of author to choose, arrange, and fix words in sentences, thus give aesthetic function in the whole text. While stylistics refers to the linguistic study of style in which the goal is explaining the relation between the use of language and artistic function in literary work (Leech & Short, 2007: 11). It cares both meaning and form, tries to reveal how meaning is constituted by the author's stylistic choices on language components reflecting his or her world of idea, point of view, thoughts and aesthetic tendencies as an 'artist' (Sagiroglu, 2012). In Yu-Fang Ho (2010: 137), Wales states more precisely stylistics is discipline principally concerned with describing the linguistic features of text and the functional significance of these features in relation to our interpretation of the text.

Stylistics is particularly exploring the use of linguistic particularities and the functions of language in a text. It is about how the linguistic features facilitate the writers to convey their messages and to gain aesthetic effect. On the other

words, stylistic analysis is an effort to find the artistic principles underlying a writer's choice of language (Leech & Short, 2007). The objects of stylistics are language and its linguistic features. Yet, Leech and Short strengthen their opinion by stating that every single text has its different quality, the linguistic features of a text are not necessarily important in another text either by the same or different author. Therefore, Leech and Short (2007: 61-89) suggest a beneficial checklist of linguistic and stylistic categories which are placed under four general headings: lexical categories, grammatical categories, figure of speech, and cohesion and context.

According to Hough, stylistic study is the study of literary works in relation with the use of language (Ratna, 2009). Literary works use language as the main medium which can be analysed morphologically, syntactically, lexically, grammatically, and so forth. In Yu fang Ho (2010), style is simply defined as choice. An author is allowed to select and choose linguistic forms to express his ideas to gain the intended effects. Hence, stylistics study is intended to examine and explain the causal relation between certain linguistics forms chosen by an author for particular effects, those may include meaning, emotions, belief, disbelief, etc. (Ho, 2010).

2.2. Lexical Category

Lexical category is a group of particular linguistic features connected with words and phrases. Lexical items of language take significant action in literary works. They are put together in a sentence or even a literary discourse to build

meaning. On the other words, lexical item is a medium to deliver authors' ideas toward the readers in literary works.

Lexical category in this stylistic analysis concerns some types of words. In lexical categories, choice of words, word types such as noun: abstract or concrete, adjective, adverb, and their use to convey meaning are analysed (Sagiroglu, 2012). Geoffrey Leech and Mick Short argued that every stylistic analysis investigates the significance of language features and the functional used of them. While in order to keep stylistic analysis runs objectively, Leech and Short (2007: 62-63), in his book "Style in Fiction", provide a linguistic and stylistic checklist in four categories: lexical categories, grammatical categories, figurative language, and context and cohesion categories. However, this research will only focus on lexical categories:

1. General.

In this point, the linguistic features or vocabulary are categorized in general. These following questions can help researcher to analyse them. Is the vocabulary simple or complex? Formal or colloquial? Descriptive or evaluative? General or specific? How far does the writer make use of the emotive and other associations of words, as opposed to their referential meaning? Does the text contain idiomatic phrases or notable collocations, and if so, with what kind of dialect or register are these idioms or collocations associated? Is there any use of rare or specialized vocabulary? Are any particular morphological categories noteworthy (e.g. compound words, words

with particular suffixes)? To what semantic fields do words belong? (Leech & Short, 2007:61).

1. Nouns.

Are the nouns abstract or concrete? What kinds of abstract nouns occur (e.g. nouns referring to events, perceptions, processes, moral qualities, social qualities)? What use is made of proper names? Collective nouns? (Leech & Short, 2007: 61).

2. Adjectives

Are the adjectives frequent? To what kinds of attribute do adjectives refer? Physical? Psychological? Visual? Auditory? Colour? Referential? Emotive? Evaluative? etc. Are adjectives restrictive or nonrestrictive? Gradable or non-gradable? Attributive or predicative? (Leech & Short, 2007: 61).

3. Verbs.

Do the verbs carry an important part of the meaning? Are they stative (referring to states) or dynamic (referring to actions, events, etc.)? Do they 'refer' to movements, physical acts, speech acts, psychological states or activities, perceptions, etc.? Are they transitive, intransitive, linking (intensive), etc.? Are they factive or non-factive? (Leech & Short, 2007: 62)

4. Adverbs.

Are adverbs frequent? What semantic functions do they perform (manner, place, direction, time, degree, etc.)? Is there any significant use of sentence

adverbs (conjuncts such as *so, therefore, however*; disjuncts such as *certainly, obviously, frankly*)? (Leech & Short, 2007: 62).

2.3. Imagery

Baldic (2001: 121-122) in Nurgiyantoro (2017: 276), defined imagery as the use of language to concrete objects, views, acts, or statements which distinguish from abstract statements or expository, while commonly related to symbolism. According to Steven Croft and Hellen Cross—in *Literary, Criticism, and Style* (2000:56)—in Damanhuri (2000), image is a language use in such a way as to help us to see, hear, feel, think about or generally understand more clearly or vividly what is being said or impression that the write wishes to convey. Thus, the functions of image are to provide a clear picture and a special atmosphere, to make life images, thoughts, and senses. Furthermore, image function is to attract the readers to the whole text.

Imagery in fiction is actually a kind of ways to concrete abstract terms in readers' mind through words. Arp & Perrine in Rose (n.d.: 24) defined imagery as the language represent the experience of sense. Imagery can be understood as a method to present reality in different ways of senses. Thus, readers read the words and see the reality imaginatively in reader's mind. Therefore, the function of imagery is to facilitate and to ease the readers to catch the author's message in the text. According to Arp and Perrine in Rose (n.d.: 25), image may represent sight (visual), sound (auditory), smell (olfactory), taste (gustatory), touch (tactile), movement (kinaesthetic), internal sensation (organic).

These following points are kinds of imagery based on Arp and Perrine in Rose (n.d.,: 25):

1. Visual imagery

Visual imagery is a process that visualize any visible objects in readers' mind through words. In a literary work, visual imagery is built by the addresser to ease the addressee in understanding the messages. The addresser obviously uses visual imagery to concrete any abstract objects by stimulating the visual perception therefore the addressees able to see imaginatively. Visual imagery is productive to imagine about the surroundings. The example can be taken from the William Wordsworth's *I Wandered Lonely as a Cloud* (Shmoop Editorial Team, 2008).

*When all at once I saw a crowd,
A host, of golden daffodil;*

This William Wordsworth's poem affects the readers to see a thousand yellow daffodils, waving in the breeze.

2. Auditory imagery

Auditory imagery is related to human hearing. In literary works, auditory imagery is useful to generate auditory imaginings through words. This image represents sounds like words "buzzing, tinkling, chiming" and others related to the sounds (Damanhuri, 2011). Thus, addressees seem to hear the tweets of birds in the middle of jungle even only read a text while hear imaginatively. Ahmad Badrun's poem (2000) in Damanhuri (2011: 3), provides example of auditory imagery:

*Hear the sledges with the bells—
With silver bell!
What a world of merriment their melody foretells!
How they are tinkle, tinkle, tinkle*

Ahmad Badrun explains that the poet invites the readers to hear the bells. The silver bell is a copper bell which is more melodious than tinkle like a bell jingle. In this case, the readers can strongly feel sense of hearing the bell ringing.

Another example of auditory imagery is found in James Hilton's *Goodbye Mr. Chips* quoted from website of *literarydevices.net* ©2018.

Brookfield he had liked, almost from the beginning. He remembered that day of his preliminary interview—sunny June, with the air full of flower scents and the pick-plock of cricket on the pitch.

Based in the sentences above, the sense of hearing is shown in the words *pick-plock*.

3. Tactile imagery

Tactile imagery refers to a sense of touch or physical sensation. by tactile imagery, readers are expected to get the experience of touch imaginatively. For instance, John Keats uses tactile imagery in his poem entitled Ode to Nightingale. Keats uses the sense of touch *at my feet* in *I cannot see what flowers are at my feet* to describe surround him (*LiteraryDevices Editor, 2013*).

4. Olfactory imagery

Olfactory imagery is related to the smelling sense of fragrant, or smelly things. The use of olfactory imagery is an effort to imagine or experience something by smelling imaginatively. The words *flower scent* in James Hilton's

Goodbye Mr. Chips refer to the smell of sense. This following sentences are quoted from the website of literarydevices.net ©2018.

Brookfield he had liked, almost from the beginning. He remembered that day of his preliminary interview—sunny June, with the air full of flower scents and the pick-plock of cricket on the pitch.

5. Gustatory imagery

Gustatory imagery relates to the taste, such as sweet, salty, bitter. William Carlos Williams' poem entitled *This is Just to Say* provides is the example of gustatory imagery which is seen in the phrase *so sweet* (Azedaes, Chalish: 2012).

*i have eaten
the plums
that were in
the ice box
and which
you. were probably
saving
for breakfast.
forgive me
they were delicious
so sweet
and so cold*

6. Kinaesthetic imagery

Kinaesthetic imagery is aimed to concrete the movement of visible objects. It seems like visual imagery, but this kinaesthetic imagery focus on visualizing activity or movement not a motionless object. The end of Herman Melville's *Moby-Dick* offers the example of kinaesthetic imagery from the words *small fowls flew* (Florman, Ben: 2017).

Now small fowls flew screaming over the yet yawning gulf; a sullen white surf beat against its steep sides; then all collapsed,

and the great shroud of the sea rolled on as it rolled five thousand years ago.

7. Organic imagery

Organic imagery is image reserve the internal sensation of human body including internal emotion like tired, happy, sad, fear, fatigue, hunger, thirst, pain, regret, etc. *It's when I'm weary of consideration, and life is too much like a pathless wood*, Robert Frosts' poem entitled *Briches* is the example of Organic imagery which the sentence shows that I was tired of thinking (Edurite, 2018).

The table of type of imagery and the short description about imagery are in the explanation below.

Table 1. Type of Imagery

Type of Imagery	Definition of Imagery
Visual	Connected with sight
Auditory	Connected with hearing
Tactile	Connected with the sense of touch
Olfactory	Connected with the sense of smell
Gustatory	Connected with the taste
Kinaesthetic	Connected with movement
Organic	Connected with internal sensation of human body

2.4. Previous Studies

Many previous studies have been done related to lexical analysis. The researcher firstly reads these previous studies to and finds the gap to do this research then.

The first previous study is under the title “Stylistic analysis of *The Great Gatsby* from Lexical and Grammatical Category” by Liu (2010). In this study, the writer analysed the Fitzgerald’s style in his novel of *The Great Gatsby* from Lexical and Grammatical Categories based on Leech and Short’s theory in general. In term of lexical choice, Liu found that the author used contradictory adjective to give the readers suspicious impression. While the use of repetition is aimed to understand the scene described by the author. The researcher also found that Fitzgerald described the physical appearance, lexical cluster, and abstract nouns as techniques to depict the character. Overall, Fitzgerald imaginatively produced more elaborate writing with his use of adjectives to present illusionary aspect of Gatsby’s world, to depict the characters and theme revelation. Furthermore, in terms of analysis syntactical aspect, firstly the researcher described that the author used formal sentence and long narrative sentence type. The complexity of sentence used by Fitzgerald to illustrate the inner feeling and emotional changes. Fitzgerald used contrast register, appositional and prepositional phrases to describe the surrounding, to evoke mood, and to generate suspense.

Nofal conducted a study entitled “Darkness in Conrad’s *Heart of Darkness: A Linguistic and Stylistic Analysis* (2013). Nofal used Halliday’s approach to linguistic analysis to examine the novel linguistically and stylistically. In his research, Nofal examined lexicogrammatical choices and patterns both textually and contextually based on socio cultural context. As the result, Nofal found that the novel is most symbolic and ambiguous. Conrad deliberately leaves out almost people, places and times unknown as indicators of darkness (Nofal, 2013). Furthermore, the language use in the novel is everyday vocabulary but many recurrent phrases in the novel to exploit the routine phraseology: words and grammar of the language which indicate darkness.

Ejupi, V., Iseni, A., Siljanovska, L., et al. (2014) conducted a study entitled “Stylistic Analysis of *A Portrait of the Artist as a Young Man* from Lexical and Grammatical Category” which is published in European Scientific Journal, May 2014. This study classified many linguistic features and review some linguistic indicators commonly referred to as words, vocabulary, phrases, clauses, sentences, etc. This study revealed that James Joyce’s language style is universal and unravelled, used many stylistic devices by language philosophy and interior monologue. He also used literary technique named as *stream of consciousness* and *alienated style*. While his language patterns show incompatibility between his thoughts and reality.

Astuti, N.P., Antari, N.M., Mulyawan, I.W. (2017) conducted a qualitative analysis entitled “Lexical Cohesion Found in Story *The Tell-Tale Heart* by Edgar Allan Poe. While the theory used in that study is Halliday and Hassan (1976) and

Nunan (1993). The researchers found that Poe in his “The Tell-Tale Heart” used lexical cohesion in form of reiteration (repetition, synonymy atau near synonymy, superordinate) and collocation (antonym and unordered lexical set). Finally, the researchers also found that the most frequently occurred is repetition of pronoun I. They concluded that the repetition can be used to convey the message in much more engaging and notable way. It enhances the beauty of the sentence and stresses the main point.

The next previous study has done by Chandio, M.T., Bughio, F.A., Panhwar, A. H., at al. which is published in Journal of Education and Educational Department in 2017. The study is entitled “Stylistic Analysis of Ahmed Ali’s Short Story *Our Lane*”. The study analysed how the author has used linguistic features such as noun, adjective, conjunction, sentence complexity to picture the social, political, economic, religious, psychological and cultural conditions of the colonized natives of the Indian subcontinent in the wake of the British colonial rule. The result of this study are the use of linguistic deviations for rebutting colonial narrative. The author utilized adjectives to qualify the past, present, and future in the colonized land.

In short, those previous studies are about lexical analysis on literary works. Liu analysed lexical and grammatical category in Fitzgerald’s novel of “The Great Gatsby” by Leech and Short checklist of linguistic and stylistic category. Nofal used Halliday’s approach to find the darkness in Conrad’s novel of “Heart of Darkness”. He examined the lexical and grammatical choices and pattern based on sociocultural context. Ejupi, V., Iseni, A., Siljanovska, L., et al.

(2014) conducted stylistic study of “A Portrait of the Artist as a Young Man” from lexical and grammatical category. The researchers found that James Joyce’s literary technique named as stream of consciousness and alienated style. While Astuti, N.P., Antari, N.M., Mulyawan, I.W. (2017) analysed the lexical cohesion in Edgar Allan Poe’s “The Tell-Tale Heart” based on Halliday and Hassan’s theory. While they also used Nunan’s theory in their research. Furthermore, Chandio, M.T., Bughio, F.A., Panhwar, A. H., at al. (2017) identified the linguistic deviation and adjective representing the past, present, and future in colonized land.

While in this research, the researcher closely investigates the use of linguistic features regarding lexical category in building imagery in Poe’s The Oval Portrait. The researcher examines the short story using stylistic approach by following Leech and Short linguistic and stylistic checklist in *Style in Fiction*. This research is aimed to know how lexical features used to form imagery and to find their functional significance in the short story.

CHAPTER III

FINDING AND DISCUSSION

This chapter discusses about the finding and discussion of the data. By descriptive qualitative method, the researcher firstly collects the data based on type of imagery. Then, the researcher describes the data and analyse them based on lexical categories.

5.1. Research Finding

5.1.1. The Synopsis of “The Oval Portrait”

The story is written in first person point of view which the narrator is the only one telling the story. Readers can easily recognize that it was a male narrator by the use of “valet” in the first sentence of the story, since it is a man’s personal servant who takes cares of his mister.

One night in the open air, an injured narrator with Pedro, his valet had asked possible entrance to a chateau. They then entered to the smallest apartment under the turret. It seems an abandoned apartment with rich decoration of tapestry, trophies and painting. Yet, it was tattered and antique.

The room, into which the narrator and his valet entered to save themselves from the open air among the Appenines, the narrator was interested in the paintings hung on the walls. He then saw a guide book on the pillow and prefer to read it rather than sleeping all the night as Pedro did. The book told about those paintings. He then moved the position of candelabrum to throw more lights on the book. Yet, its movement affected unpredictably.

Surprisingly, the light revealed a portrait that had been hidden in the dark near one of the bedposts. It was a portrait of a rare-beautiful girl. It was a life-like picture depicting only a head and shoulders. The frame is oval and very rich of filigree. He then observed clearly the painting and read the guidebook describing the oval portrait while replaced the candelabrum to the first position.

Long-long he read, he knew that the lifelikeness of the oval portrait is a proof of how husband loved his most beautiful wife. The husband is competent artist who so much love and expert in painting. Therefore, he enthusiastically drew his wife. While the girl was his obedient wife loving him very much. Day by day, time flies. The husband only focused on his work while the spirit of the wife flickered up. Finally, he did very well on his painting and became a perfect life-like painting. By the time he done his work, he turned back his wife while nothing to believe but she has dead.

5.1.2. Description of the Data

1. *The chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the Appennines, not less in fact than in the fancy of Mrs. Radcliffe.*

The short story of “The Oval portrait” begin with complex sentence consists of 58 words. It tells about the chateau into which the narrator and his servant tried to get entrance. In this passage, Poe creates visual imagery by two concrete nouns “chateau” (1.1) and “valet” (1.2). The concrete noun “chateau” (1.1) shows that the narrator and his valet were in a castle. While the use of

“valet” (1.2) clearly shows male characters. Both of them ease the readers to know the setting of place and the character in the short story. While the use of noun “night” (1.3) helps the readers to see the darkness of the night.

In this sentence, Poe mention the proper name “Appennines” (1.6) and “Mrs. Radcliff” (1.7) to show the setting of place. This short story is categorized into gothic sense which used to create gloom atmosphere, like what Mrs. Ann Radcliffe, an American gothic author (1764-1823), which famous with her gothic story. Another visual imagery founded in this story is the appearance of gloom and grandeur in the abstract noun “gloom” (1.4) and “grandeur” (1.5). Readers can imagine the wholly impression of the chateau as the scene setting of this story. Besides, Poe uses alliteration of consonant /g/ in “gloom” (1.4) and “grandeur” (1.5) which give phonological aesthetic in the short story.

In this first sentence, Poe also creates organic imagery. The phrase “in my desperately wounded condition” is showing narrator’s bad condition. The use of descriptive adjectives “wounded” (1.9) is used to show that the narrator is getting injured, even there are no detail information about the injured part and its causes. In this term, reader is invited by Poe, as the author, to experience the narrator’s internal feeling of pain caused by his injury.

To accompany the organic imagery sees in descriptive adjective “wounded” (1.9) preceding the noun “condition” (1.10), Poe uses the adverb “desperately” (1.8) to emphasize the sense of injured in the narrator. Though Poe does not tell about what caused narrator injured and does not even show the detail

condition, however, it is his style to keep the mystery and to maintain reader's curiosity.

2. *We established ourselves in one of the smallest and least sumptuously furnished apartments.*

Poe tells that the narrator and his valet forcibly entered in a smallest and least cheap furnished apartment. Poe gives more description about the detail place they were exactly.

In this passage, Poe uses concrete noun of "apartment" (2.5) and referring to physical attribute to visualize the setting of place. Poe uses adjective "furnished" (2.4) and adverb of manner "sumptuously" (2.3) to specify the type of apartment. He also uses the adjective of superlative degree "smallest" (2.1) and of qualifier "least" (2.2) to show the quality of the apartment they forcibly entered. Poe implicitly shows that there were many apartments, yet they chose to enter the smallest and cheapest one.

3. *It lay in a remote turret of the building.*

Poe visualizes the reader's mind by "remote" (3.1) and "turret" (3.2), that the room they entered is an isolated turret of the chateau.

4. *Its decorations were rich, yet tattered and antique.*

Poe tells the physical appearance of the apartment through the narrator's description. Poe invites the reader to see the decoration of the room. Begins from the walls, Poe describes the abandoned apartment by "Its decorations were rich, yet tattered and antique". Poe shows the reader that the wall is rich decorated but old and shabby. Though it seems shabby, it is unique. To visualize the readers,

firstly, Poe describes the decoration by adjective “rich” (4.2), “tattered” (4.1), and “antique” (4.3), which referring to evaluative attributive since it was narrator’s evaluation.

5. *Its walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden arabesque.*

This passage describes the previous sentence telling that the decorations were rich, tattered, and antique. Then, Poe helps the readers to imagine the surrounding by the phrase “its walls were hung with tapestry” by which the readers will see the artistic tapestries imaginatively. For the clearer description, Poe shows the readers that the walls are also decorated with various armorial trophies. In addition, Poe invites the readers to see numerous brave modern paintings by “together with an unusually great number of very spirited modern paintings”. Poe then describes the frame, shows that it was rich of golden arabesque by “in frames of rich golden arabesque”. Imaginatively, readers can see many paintings in frame of rich golden arabesque.

However, it is abstract in readers’ mind. While to make them clearer and help the readers to imagine what the author means, Poe describes it by specific verbs referring to act of decoration: “hung” (5.2) and “bedecked” (5.4), and by concrete nouns like “walls” (5.1), “tapestry” (5.3), “trophies” (5.8), “paintings” (5.13), and “frames” (5.14). Poe modifies those nouns by indefinite adjective like “manifold” (5.5), “multiform” (5.6), and “great number” (5.10), “spirited” (5.11) and adverb “unusually” (5.9) to strengthen the visualization of the paintings,

which he considered as “modern” (5.12) style of painting. Furthermore, the additional adjective of “armorial” (5.7)—connected with heraldry, is used to visualize the kind of trophies inside. As well as Poe uses the noun “arabesque” (5.17)—a type of design, as an object vision of the painting. Finally, the adjective of colour “golden” (5.16) modified by adjective “rich” (5.15) gives impression of rich which imaginatively reader can see.

6. *In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks which the bizarre architecture of the chateau rendered necessary- in these paintings my incipient delirium, perhaps, had caused me to take deep interest; so that I bade Pedro to close the heavy shutters of the room- since it was already night- to light the tongues of a tall candelabrum which stood by the head of my bed- and to throw open far and wide the fringed curtains of black velvet which enveloped the bed itself.*

This passage is telling about the narrator’s admiration for what he saw in the artistic apartment. Poe let the reader’s vision see the artistic apartment through the description of what the narrators saw. The narrator is told that he saw many paintings. Poe shows the reader that those paintings were not only on the main surface of the walls, but also for the artistic nooks of the apartment. It seems in “In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks....” Poe describes by concrete nouns “paintings” (6.1), “surfaces” (6.2) “walls” (6.3), “nooks” (6.4) that refer to the physical appearance of the apartment.

Poe accompanies the visual imagery by indefinite adjective which is coded by “many”. It shows a large number of nook in the apartment. He then emphasizes it by adverb “very” before “many” to mean in a high degree or extremely. Poe

also modifies “very many nooks” by the restrictive adjective: “but in very many nooks which the bizarre architecture of the chateau rendered necessary”. The focus is on the evaluative adjective “bizarre” which modify the noun “architecture” (6.4). The use of “bizarre” shows unusual or strange design of building which represent the uniqueness of the apartment. While “rendered necessary” indicates something done in proportion which impress the artistic physical appearance of the apartment.

Poe gives visual imagery to the readers by describing surrounds. Though the narrator was not the agent of actions (but his valet) to close the shutter, light the candle, and open the bed curtain, readers can imagine their existence of those home furnishing. The visual imagery used in the passage above help the readers to see a heavy shutter of the room, a kind of wooden or metal closer of window to keep the light out and protect from the damage (Oxford Advance Learners Dictionary). The imagery visualizes the reader that the tall candelabrum is stood by the head of the bed. While the bed itself is covered by a black velvet fringed curtain.

Poe uses proper noun “Pedro” to characterisation. Besides, concrete nouns such as “shutter of the room” (6.5), “tongue of candelabrum” (6.8), “head of my bed” (6.10), “a fringed curtain of black velvet” which refer to the home furnishing. The phrase “a fringed curtain” (6.13) shows more specific kind of curtain: a tassel curtain. Poe also uses a material noun “velvet” (6.13) the give more details visualization. While Poe give visual imagery by an adjective modifying the noun, particularly of colour “black” (6.12) which bring gloomy

atmosphere. Furthermore, to describe the physical position of the curtain, Poe uses verb “enveloped” (6.14) and concrete noun “bed” (6.15).

In addition, Poe shows the narrator’s mental condition that he was in delirium, yet he took deep interest in those paintings. The noun abstract “delirium” (6.6) show narrator’s psychological state at that night referring to organic imagery. While the noun abstract “interest” (6.7) which refers to internal feeling indicates that the narrator was curious toward those paintings. By those description, readers can imagine what narrator felt.

7. *I wished all this done that I might resign myself, if not to sleep, at least alternately to the contemplation of these pictures, and the perusal of a small volume which had been found upon the pillow, and which purported to criticize and describe them.*

This passage is containing visual imagery. The clause “the perusal of small volume which had been found upon the pillow” illustrates a book on a pillow. Based on narrator’s description, the book is intended to describe the pictures. Poe simply uses concrete noun “volume” (7.2) and “pillow” (7.3) to visualize the readers, and adjective “small” (7.1) to heighten the visualization.

8. *Long - long I read - and devoutly, devotedly I gazed.*

The words “long-long” (8.1), “read” (8.2), and “gazed” (8.5) in the passage above are identified as a kinaesthetic imagery. Those words are used to depict what the narrator did. Poe shows that the narrator spent the night by reading the book telling about the pictures. He read slowly and carefully while gazing the pictures.

Poe uses dynamic verbs “read” (8.2) and “gazed” (8.5) to show the narrator activities. To accompany the dynamic verbs, Poe adds adverb preceding the verb itself. The adverb “long-long” (8.1) helps the reader to see how the narrator read the volume slowly and carefully. While “devoutly” (8.3), “devotedly” (8.4) help the readers to follow the narrator’s emotion of strongly believing with the book he read while affectionately looking the pictures.

Poe repeats the same structure between two clauses: “long-long I read” (Adverb-subject- verb) and “devoutly, devotedly I gazed” (adverb-subject-verb), connected by “and” as a conjunction to describe two activities done in sequence. To add the aesthetic effect, Poe prefers to uses alliteration in the adverbs. The repetition of the consonance /l/ in “long-long” and /d/ in “devoutly, devotedly” creates a musical effect in a piece of text. Overall, this sentence shows how narrator was curious and serious in reading the book and looking the pictures.

9. *The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book.*

The narrator was unhappy for the position of the candelabrum. Due to his desire to pass the night by reading the book, he needed to replace it to throw more rays upon the book. The use of adjective “displeased” (9.1) shows the narrator’s bad feeling at that night. To be comfort to read, the narrator moved the candelabrum to give more rays upon the book then. While to show the act, Poe use a dynamic verb “placed” (9.2) indicating a movement done by the narrator.

10. *The rays of the numerous candles (for there were many) now fell within a niche of the room which had hitherto been thrown into deep shade by one of the bed-posts.*

This passage consists visual imagery leading the readers to see the rays.

How simply the rays in the room, however, Poe visualizes the reader clearly to see rays of many candles falling within a niche of the room and in the deep shade of the bed-posts by concrete nouns such “rays” (10.1), “niche” (10.4), “shade” (10.5), “bed-post” (10.6). The noun phrase “the rays of the numerous candles” consisting concrete noun “rays”, and “candles” (10.3) modified by indefinite adjective “numerous” (10.2) leads the readers to see much rays. Poe uses “a niche of the room” and “deep shade of the bed-post” to visualize the detail setting of the story.

Poe seems to show an action of non-human agent and combines with noun phrases to describe setting in detail. For instance, Poe prefers to write and show that the rays were falling down within a niche of the room and deep shade of the bed-post rather than just tell that the rays lightened the picture. Besides, Poe precedes adverb of time to ensure the reader that the rays just lightened the niche and share of bed-posts. Thus, Poe’s lexical choice can show a proses of causal-effect: before and after replacing the candelabrum.

11. *I thus saw in vivid light a picture all unnoticed before (3.3).*

As the effect of moving the position of the candelabrum, narrator suddenly saw a picture which undetected before. In this passage, Poe let readers see a picture in a bright light by the concrete nouns “picture” (11.3) and “light” (11.2). To ensure the visualization, Poe modifies the noun

“light” by the adjective “vivid” (11.1) which referring to the quality of the noun.

12. *It was the portrait of a young girl just ripening into womanhood.*

Poe provides a visual imagery in the words “a picture” and “the portrait of a young girl just ripening into womanhood”. Thus, readers can see a picture that the narrator suddenly saw is a portrait of girl. It is not simply a picture of girl, but a portrait of girl which is maturing into womanhood. Poe uses restrictive adjective “just ripening into womanhood” consisting verb “ripening” (12.4) and noun “womanhood” (12.5) to give specific description to the readers about the concrete noun “portrait” (12.1), “girl” (12.3) modified by adjective “young” (12.2).

13. *I glanced at the painting hurriedly, and then closed my eyes.*

This sentence depicts the effect of seeing an oval portrait. The narrator was shock to see the life-like picture after replacing the candelabrum. The verb “glanced” (13.1) referring to perceptions act of the subject I. In addition, “hurriedly” (13.2) is an adverb of manner used to strengthen the verb “glanced”. After that, that first action is followed by the verb referring to movement “closed” (13.3). Poe uses those verb and adverb to strengthen each other so that can help the readers to get the sense of shock.

14. *But while my lids remained thus shut, I ran over in my mind my reason for so shutting them.*

Poe used organic imagery to show what happened with the narrator. By this sentence, reader can know that the narrator was surprised of a picture

suddenly appeared after moving the position of candelabrum. Then, automatically he closed his eyes while thinking why he did so. “I ran over in my mind my reason for so shutting them”, is a clause showing that the narrator was thinking of the picture he seen. The use of verb “run over” (14.1) and noun “mind” (14.2) refer to narrator’s psychological state or activity.

15. *In a very few moments I again looked fixedly at the painting.*

It was in a very few moments that the narrator looked at the picture carefully. Unlike the previous sentence, in which Poe uses verb “glanced” to show the sense of shock in a very short time. While in this passage, Poe uses “looked” (15.1), a verb referring to perceptions of the narrator in which reader can imagine how the narrator payed attention to that picture. One more time, Poe adds adverb of manner “fixedly” (15.2) to strengthen the acts so readers are easier to imagine. In addition, Poe uses “very” as adverb of degree to modify the indefinite adjective “few” before noun “moments”. In this case, the adverb and adjective are used to build the tense.

16. *That I now saw aright I could not and would not doubt; for the first flashing of the candles upon that canvas had seemed to dissipate the dreamy stupor which was stealing over my senses, and to startle me at once into waking life.*

Poe portrays the narrator’s internal feeling in a short sentence “That I now saw aright I could not and would not doubt” undoubtedly. To make sure, Poe adds an adverb of manner “aright” (16.2) after dynamic verb “saw” (16.1). Then, Poe enhances the certainty by the two negative auxiliary verbs “could not” (16.3) and “would not” (16.4) preceding the verb “doubt” (16.5) which revealed the same

voice of /Ü/ followed by two “not” after them. That sentence shows the narrator’s certainty toward the oval picture he already seen.

“The first flashing of candles” helps the reader to imagine a sudden light awaking him from the stupor through the noun “flashing” (16.6). Though, it implies that the narrator was in dreamy stupor. The use of non-human agent “the first flashing of the candles” that awakened the narrator from stupor, gives additional picture of narrator’s internal condition. In this passage, Poe pictured the narrator by “stupor” (16.8), an abstract noun referring to perception was a state in which the narrator could not think, hear, etc. clearly. Poe added adjective “dreamy” (16.7) referring to psychological attributive in which the narrator seems didn’t paying attention to what is happening around him. Therefore, he impulsively awoke from his dreamy stupor.

17. *The portrait, I have already said, was that of a young girl.*

This passage tells and shows the picture suddenly seen by the narrator in the one side of apartment. The narrator for the second time told that it was a sketch of a young girl. Poe uses non-restrictive adjective “I have already said” used to give additional information to the concrete noun “portrait” (17.1) that it was a young girl. Therefore, reader can imagine an oval portrait by noun of “girl” (17.3) modified by attributive adjective “young” (17.2).

18. *It was a mere head and shoulders, done in what is technically termed a vignette manner; much in the style of the favorite heads of Sully.*

The shape of the picture is oval consisting only a head and her shoulders done in vignette manner. Those are shown in the phrases “a mere head and shoulders”, “a vignette manner”. Poe uses adjective “mere” (18.2) preceding the nouns “head” (18.1) and “shoulders” (18.3) to focus in what appears on the oval portrait. While the clause “done in what is technically termed a vignette manner” that the noun “vignette” (18.5) and adverb “technically” (18.4) shows the reader a sketch of a young girl. Thus, reader can imaginatively see a sketch picture of a young girl maturing into a womanhood, particularly her head and shoulders only. Furthermore, the additional description by noun “head” (18.6) and “Sully” (18.7) help the readers to visualize the style of the oval portrait since it seems like the portrait mostly painted by Sully, an American portrait painter.

19. *The arms, the bosom, and even the ends of the radiant hair melted imperceptibly into the vague yet deep shadow which formed the back-ground of the whole.*

In this passage, Poe depicts the picture in more specific noun referring to part of human body such as “the arms” (19.1), “the bosom” (19.2), and the phrase “the ends of radiant hair” consisting noun “ends” (19.3) as the point of the noun “hair” (19.5). Poe leads the readers to see those arms, bosom and the glowing end of the hair which unnoticeably fused together becoming the whole background, as described by verb “formed” (19.8). Poe describes the detail picture such the hair position that hung down and faintly blend with the background. Poe accompanies the visual imagery by adjective of “radiant” (19.4) referring to sensory attribute, an intransitive verb “melted” (19.6), and an adverb of manner “imperceptibly” (19.7).

20. *The frame was oval, richly gilded and filigreed in Moresque.*

After describing the girl in the picture, Poe continues to describe the frame. The shape is oval seems in the adjective “oval” (20.2) describing concrete noun “portrait” (20.1). Poe brings visual imagery to help the readers picturing the portrait in their mind. In more detail description, Poe shows the ornament of the oval frame. The frame is covered with a gold thin layer and smooth decoration made from gold and silver. It is shown in the words “gilded” and “filigreed”. Hence, the readers can see how rich its decoration. Poe also gives specific detail of the ornament by noun “Moresque” (20.6) as a kind of architecture.

The use of the adjectives “gilded” (20.4) and “filigreed” (20.5) gives the impression of luxury to the frame. Gilded is an adjective referring to physical attributive refereeing to a layer made of gold or silver. Then Poe reinforces his description by adding adverb manner "richly" (20.3), therefore, readers will be easier to imagine a beautiful oval portrait as a masterpiece. Gold and silver are commonly symbolizing luxury. Whereas the word "filigreed" shows a result of a work done carefully with its artistic detail.

21. *But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light dripped upon the pale canvas only from overhead.*

In this sentence, the girl in the portrait was described as a humble and obedient wife. She just sat and only sat on the chair in the darkness for many weeks. Readers can see the dark atmosphere in a turret-chamber from: “and sat meekly for many weeks in the dark, high turret-chamber ...”, and the lights which only felt over the pale canvas from: “where the light dripped upon the pale canvas

only from overhead”. Furthermore, Poe also visualizes the concrete noun “canvas” by colour of pale.

Poe match the abstract description of “humble and obedient” by concrete action through “sat” as dynamic verb. While Poe uses adverb “meekly” to describe a sitting humble girl. Poe uses restrictive adjective “high turret-chamber where the light dripped upon the pale canvas only from overhead” to describe the darkness. Poe describes how the rays come and light the room only from overhead. Besides, it can visualize the reader about how dark its turret-chamber.

22. *Thinking earnestly upon these points, I remained, for an hour perhaps, half sitting, half reclining, with my vision riveted upon the portrait.*

The narrator was curious seeing the picture. He observed the detail picture including the peculiarities of the design, of the sketch, and of the frame while in half sitting and half reclining. Poe shows the narrator’s act by telling his exact position while observing the picture from the verb “remained” (22.1) and noun “half sitting” (22.2), “half reclining” (22.3). That both gerund help readers to imagine how the narrator placed himself around an hour.

23. *At length, satisfied with the true secret of its effect, I fell back within the bed.*

After captivating the picture and he was satisfied he fell himself on the bed. Poe used verb “fell” (23) referring to movement to build kinaesthetic imagery.

24. *I had found the spell of the picture in an absolute life-likeness of expression, which, at first startling, finally confounded, subdued, and appalled me.*

The clause of “..., which, at first startling, finally confounded, subdued, and appalled me” shows a change in psychological state of the narrator. Poe told the inner feeling of the narrator from the first sight of the picture up to the final gazing of the picture. Poe wrote the adjective “startling” (24.1), “confounded” (24.2), “subdued” (24.3), “appalled” (24.4) that are referring to emotive attribute in parallel to show that happened in sequence.

25. *With deep and reverent awe I replaced the candelabrum in its former position.*

The narrator was surprised, confounded, subdued, and finally appalled seeing the picture, he then returned the candelabrum to the first position. Poe completed the act of the narrator by prepositional phrase consisting two adjectives of “deep” (25.1) and “reverent” (25.2) before the noun “awe” (25.3). Both adjectives are referring to the emotive attributive which represent internal feeling of the narrator. Furthermore, Poe simply creates kinaesthetic imagery by the verb “replaced” (25.4) indicates which refers to movement. The use of adjective “deep” and “reverent” modifying noun “awe” reflect feeling of being impressed, respect, and admiration.

26. *The cause of my deep agitation being thus shut from view, I sought eagerly the volume which discussed the paintings and their histories.*

The narrator was in worry and anxiety. He soon read the book telling about the history of those paintings to know exactly about the oval portrait. To show the narrator’s inner feeling, Poe simply used abstract noun “agitation” (26.2) referring

to perceptions. Poe also modified the noun by attributive adjective “deep” (26.1) to heighten the feeling. The feeling of worry, anxiety, and nervous after seeing the picture caused the narrator wanted to find the book discussing of that painting enthusiastically. Poe uses the verb “sought” (26.3) referring to movements and modified it by “eagerly” (26.4) to give sense of curious.

27. *Turning to the number which designated the oval portrait, I there read the vague and quaint words which follow.*

The narrator had found the part of the book discussing the picture, he then read the history. Poe simply uses “read” (27), a verb referring to perceptions, to show the activity.

28. *But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light dripped upon the pale canvas only from overhead.*

The girl in the picture is told as a humble and obedient wife. The two evaluative adjectives “humble” and “obedient” is proven by the next description: “sat meekly for many weeks in the dark”. Poe uses “sat” (28.1), a verb referring to movement which is modified by adverb of manner “meekly” (28.2) to show the state of the wife.

29. *Yet, she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more dispirited and weak.*

Organic imagery is identified in this passage. The verb “smiled on” (29.1) which is modified by adverb “uncomplainingly” (29.2) show the readers that she seemed to give her life to her lovely husband whom in glory to paint her beauty.

Readers can feel the wife's big love and sacrifice. Thus, she kept her smile for him even grew daily more dispirited and weak.

In this case, Poe uses alliteration of the voice /s/ in "smiled" and "still", also repeats the word "on" within conjunction "and" to depict the internal feeling of the wife that she tried to be happy. Poe modify the "smiled" by adverb of manner "uncomplainingly" to show the feeling of sincerity. However, Poe shows the wife's real condition in the end of the sentence by emotive adjective "dispirited" (29.3) and "weak" (29.4). The wife seemed to cover her real state by smiling.

30. *And then the brush was given, and then the tint was placed; and, for one moment, the painter stood entranced before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid, and aghast, and crying with a loud voice, 'This is indeed Life itself!' turned suddenly to regard his beloved:- She was dead!*

In this passage, the painter did the last brushing by last tint. The verbs "stood" (30.1), "entranced" (30.2) show that the painter was standing in front of the painting to which he felt great pleasure and put his whole attention. Yet, his emotion swelled up when he gazed the painting. While after all of have done, the painter gazed his work, then his emotions grew up. The adjective "tremulous" (30.3), "pallid" (30.4), "aghast" (30.5) are the reaction of his pleasure and amazement of his work. Poe writes those psychological adjectives in parallel to present the narrator's series of complex internal feeling while regarding his painting.

5.2. Discussion

In this part, the researcher provides the analysis of the data based on the classification of Leech and Short's linguistics and stylistics checklist, particularly in term of lexical category.

A. Nouns

As the author of "The Oval Portrait", Poe uses various nouns to give mental pictures toward the readers, especially in building visual imagery which is connected with the sight. Poe tends to use concrete and physical nouns to depict the physical appearances of scene-setting.

At first, Poe uses the proper noun "Appennines" (1.6), "Mrs. Radcliff" (1.7) and concrete noun "chateau" (1.1) and "furnished" (2.4) "apartment" (2.5), "turret" (3.2, 21.3), "chamber" (21.4) to introduce the setting of place in general. Poe also fits "valet" (1.2) in his first sentence to introduce the character. It specifically implies that the narrator is male character since "valet" is a man's personal servant. While to visualize the whole appearance of the chateau and to create gloomy atmosphere, Poe uses the abstract noun "gloom" (1.4), "grandeur" (1.5), "night" (1.3), "rays" (10.1), "candles" (10.3), "light" (11.1, 21.5). In this case, Poe uses alliteration of consonant /g/ in "gloom and grandeur" which give phonological aesthetic in the short story. Furthermore, Poe also uses the noun "wife" which indicate that the painter was a man who has a wife.

Poe shows the more details of abandoned yet antique furnished apartment through physical description containing concrete nouns "tapestry" (5.3),

“trophies” (5.8) modified by adjective “armorial” (5.7), “frames” (5.14), “paintings” (5.13, 6.1) which are hung on the “walls” (5.1) even on the “surface” (6.2) of the wall (6.3) or on many nooks (6.4) of the room. Those nouns refer to physical nouns decorating the room. In addition, to ease the visualization, Poe mentions nouns “architecture” (6.5), “arabesque” (5.17), “Moresque” (20.6), “heads of Sully” (18.7) which refer to entities which are related to art.

Poe tends to describe the scene-setting and its decoration in detailed spots such as “from the walls not only in their main surfaces, but in very many nooks”, “upon the pillow” (7.3), “upon the book”, “within a niche (10.4) of the room”, “into deep shade (10.5) by one of the bed-posts (10.6)”, “upon the pale (21.8) canvas (21.9) only from overhead”, “within the bed”. Those are referring to physical position of the objects of vision.

Poe visualizes the physical furnishings of the room by providing concrete nouns such as “volume” (7.2), “pillow” (7.3), “shutter of the room” (6.6), “tongues of candelabrum” (6.9), “head of my bed” (6.11), “fringed curtain (6.12) of black (6.13) velvet (6.14)”, “rays (10.1) of numerous (10.2) candles (10.3)”, “first flashing (16.6) of the candles”. Thus, Poe tends to use many concrete nouns to provide visual imagery. Poe visualizes the setting of place in detail so as readers are easier to imagine every single place in the short story.

The Oval Portrait can be called as a story within a story. In the story telling about the mysterious picture which suddenly appeared in the dark, Poe visualizes it in details toward the readers. Frequently, Poe describes the painting

by concrete nouns and physical human body such as “picture” (11.3), “portrait” (12.1, 17.1), “young (12.2, 17.2) girl” (12.3, 17.3), “womanhood” (12.5), “vignette” (18.5), “background” (19.9), “oval” (20.1), “frames” (5.14, 20.2), “head” (18.2, 18.6), “shoulders” (18.3), “ends” (19.3), “hair” (19.5), “arms” (19.1), and “bosom” (19.2).

Those concrete nouns refer to objects of vision which ease the readers to introduce the characters and the main setting, to imagine the decoration of the room, to visualize the physical appearance of the mysterious oval portrait in the furnished apartment as the setting of place. Whereas, the other nouns are used to build organic imagery are abstract nouns such as “conditions” (1.10), “delirium” (6.7), “interest” (6.8), “mind” (14.2), “awe” (25.3), and “agitation” (26.2). Those three nouns represent the internal feeling of the narrator.

B. Adjectives

At the beginning of story, Poe shows the scene-setting towards the readers through various concrete nouns. In this part of discussion, the most notable functions of adjective used is to strengthen the visual imagery of scene-setting. Firstly, Poe uses three evaluative adjectives to impress with the whole chateau: “rich” (4.1), “tattered” (4.2), and “antique” (4.3). Those three adjective are depicted in more detailed description related to decoration in the next sentences. For instance, Poe frequently uses attributive adjectives to accompany visual imagery of nouns to show the big amount of decoration such as “greet number” (5.10), “spirited” (5.11), “rich” (5.15) which are used to strengthen the

visualization of the noun “modern (5.12) paintings (5.13)”. The use of adjectives referring to colour attribute: “black” (6.12), “vivid” (11.2), “dark” (21.1), “pale” (21.7) and also the use of “remote” (3.1) bring the gloomy atmosphere.

The colour attribute: “golden” (5.16), “radiant” (19.4), and some attributive adjectives such as “rich” (4.1), “manifold” (5.5), “multiform” (5.6), “gilded” (20.4), “filigreed” (20.5) can bring the effects of plentiful and luxuriant decoration of the room and pictures. Poe also uses some attributive adjectives in sequence to strengthen the building visual imagery of setting of scene-setting such as “small” (7.1) (attributive adjective), “least” (2.2) (adjective qualifier) and “smallest” (2.1) (superlative degree of adjective).

Other functions of adjective are to build organic imagery or even to strengthen them such as “wounded” (1.9), “reverent” (25.2), “dispirited” (29.3), “weak” (29.4) which refers to psychological adjective can bring the readers to feel the characters’ internal pain and “deep” (25.1, 26.1) to enhance the narrator’s feeling. The sequence adjectives “startling” (24.1), “confounded” (24.2), “subdued” (24.3), and “appalled” (24.4) show narrator’s internal emotion therefore readers can feel so and remained mysterious atmosphere. In the end story, the adjectives referring to psychological attributive: “dreamy” (16.7), “tremulous” (30.3), “pallid” (30.4), and “aghast” (30.5) create suspense in the story. At the final description, the narrator was satisfied of his work, yet, remained nervous, shock, and pallid knowing his true wife was dead.

Poe tends to combine adverbs and adjectives pre-modified the head of the noun phrases to present visual imagery of the specific scene-setting, they are:

1. “One of the smallest and least sumptuously furnished apartment”
2. “... together with an unusually great number of very spirited modern paintings....”
3. “... bedecked with manifold and multiform armorial trophies....”
4. “... in frames of rich golden arabesque”.

The words “great number”, “manifold and multiform”, “rich” are adjective referring to amount of entity that used to represent how rich its decoration as “its decoration were rich, yet tattered and antique”. Those words are used to emphasize the visualization of extraordinary amount of the head noun of “paintings”, “trophies”, “arabesque”. However, Poe still adds adverb of degree “very” and adverb of frequency “unusually” to emphasize the visualization.

C. Verbs

Verbs are particularly frequent to form kinaesthetic imagery since it might express action. These are the following verbs indicating kinaesthetic imagery in the Oval Portrait:

- a. Perception: “read” (8.2), “glanced” (13.1), “saw” (16.1), “looked” (15.1), “gazed” (8.5), “sought” (26.3).
- b. Movement: “placed” (9.2), “closed” (13.3), “fell” (23), “replaced” (25.4).
- c. Dynamic activity: “read” (27), “sat” (28.1).

- d. Dynamic process: “ripening” (12.4), “melted” (19.6), “formed” (19.8), “dripped” (21.6).
- e. Static verb indicating physical position or posture: “I remained (22.1), for an hour perhaps, half sitting (22.2), half reclining (22.3)”

The verbs used do not seem as hard motion even some refer to movement and dynamic activity. Yet, those verbs can evoke the effects of curiosity, mystery and suspense at that night since all activities almost done in slowly and carefully.

To form kinaesthetic imagery, Poe fits linguistics features especially verbs properly. Each of verbs “glanced” (13.1), “saw” (16.1), “looked” (15.1), “gazed” (8.5), “sought” (26.3) clearly able to give different experience of sight toward the readers. While the other verbs are referring to psychological states or activities are “displeased” (9.1) and “run” (14.1). Furthermore, static verb “doubt” (16.5) referring to perception that is preceded by alliteration of /Ū/ and /nɒ t/ in modal verbs “could not” (16.3) and “would not” (16.4) shows that the narrator was already certain to what he saw. Hence, Poe used verbs indicating internal feeling to create organic imagery such as “smiled on” (29.1). Another one is the use of dynamic verbs referring to physical position such as “hung” (5.2), “bedecked” (5.4), “enveloped” (6.15), “stood” (6.10, 30.1), “entranced” (30.2). Those are used to evoke visual imagery which is aimed to give description of the scene-setting toward the readers.

D. Adverbs

The most frequent adverbs found in this story are of manner ended in *-ly*. These adverbs are “desperately” (1.8), “sumptuously” (2.3), “unusually” (5.10) “devoutly” (8.3), “devotedly” (8.4), “hurriedly” (13.2), “fixedly” (15.2), “eagerly” (26.4), “meekly” (28.2), “uncomplainingly” (29.2) “aright” (16.2) which significantly used as an adjunct. These adverbs modify verbs indicating kinaesthetic imagery (“gazed”, “sought”, “sat”, etc.). Other adverbs, especially “richly” (20.3), “technically” (18.4), and “imperceptibly” (19.7) are of manner used to modify verbs which evoke visual imagery (“termed”, “gilded”, “filigreed”).

The other groups of adverb following the imagery are performing in semantic meaning of focus (“only”, “even”, “mere”), of degree (“unusually”, “very”, “fully”), of time (“now”, “finally”, “daily”, “again”, “when”), of purpose (“so as”), and “desperately”, which those functions are to heighten the visual, organic, and kinaesthetic imagery.

Another way to create aesthetic affect is alliteration. Poe repeats the same structure between two clauses: “long-long I read” (Adverb-subject- verb) and “devoutly, devotedly I gazed” (adverb-subject-verb), connected by “and” as a conjunction to describe two activities done in sequence. The use of alliteration in “long-long” (8.1) (repetition of consonance /l/) and “devoutly, devotedly” (repetition of consonance /d/ and ending *-ly*) create a musical effect in the text.

Overall, this sentence shows how narrator was curious, serious and carefully read the book while gazed the pictures.



CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter provides conclusion of this thesis and the suggestion.

Hopefully, this conclusion can help the readers to understand the result of the study. However, the suggestion is provided to the next researchers who are interested in stylistic analysis, particularly in term of lexical analysis in literary works.

4.1. Conclusion

The Oval Portrait is a story within a story in which the narrator directly cited a story from a small volume he found upon the pillow. This story is almost done in description. As the author, Poe tends to evoke imagery to provide his imaginative world toward the readers.

Poe frequently uses concrete nouns to introduce the characters, to show and to describe the scene-setting of the chateau and its interior decoration. The physical nouns are mostly used to depict the mysterious oval portrait. The detailed descriptions of physical positions are mostly depicted by concrete nouns help to visualize the readers about the objects of vision in the story.

Mostly, Poe uses adjectives to strengthen visual and organic imagery. Those adjectives are used to create gloom atmosphere, mysterious, curious and suspense effects. The psychological adjectives are used to represent the internal pain and emotion of narrator. Also, Poe uses strings of attributive adjectives to provide specific the description of physical appearances.

The verbs mostly used shows how the narrator did activities slowly, respectfully, and carefully. Those verbs are representing kinaesthetic imagery. Other functions of verb are representing organic imagery which related to psychological state, and internal feeling. Furthermore, the static verbs referring to physical positions are used to evoke visual imagery.

Oftentimes, Poe uses adverb of manner to emphasize kinaesthetic and organic imagery. Besides, other adverbs are used to focus and to show the frequency of activities done by the characters. Overall, the functions of adverbs are to heighten the visual, organic, and kinaesthetic imagery in the story.

Another Poe's style in writing imagery is the use of seven alliterations creating phonological effects in the sentence. Some are aimed to beautify and to heighten the forming of organic imagery picturing the narrator's internal feeling. Others, are aimed to support kinaesthetic imagery showing how activities done slowly and carefully maintain suspense.

4.2. Suggestion

This stylistics study is done qualitatively and textually, which analyse Edgar Allan Poe's writing style in building imagery in a horror short story "The Oval Portrait" in terms of lexical category. One may think that this study like a piece of cake, but both researcher and reader of this thesis will be more sensitive toward the function and power of lexical features used in the text. Thus, they are able to enrich the way thinking about language and able to use lexical features properly in any kind of writing, particularly in literary work.

The researcher also suggests the other scholars to investigate other literary works in terms of lexical and grammatical category. Therefore, it will reveal how lexical and grammatical category are interrelated to build meaning and give effects to the whole of text, since meaning of lexical features cannot be properly understood without correct grammar.



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APPENDIX

Appendix 1. Text of “The Oval Portrait”

The Oval Portrait

By Edgar Allan Poe

The chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the Appennines, not less in fact than in the fancy of Mrs. Radcliffe. To all appearance it had been temporarily and very lately abandoned. We established ourselves in one of the smallest and least sumptuously furnished apartments. It lay in a remote turret of the building. Its decorations were rich, yet tattered and antique. Its walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden arabesque. In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks which the bizarre architecture of the chateau rendered necessary- in these paintings my incipient delirium, perhaps, had caused me to take deep interest; so that I bade Pedro to close the heavy shutters of the room- since it was already night- to light the tongues of a tall candelabrum which stood by the head of my bed- and to throw open far and wide the fringed curtains of black velvet which enveloped the bed itself. I wished all this done that I might resign myself, if not to sleep, at least alternately to the contemplation of these pictures, and the perusal of a small volume which had been found upon the pillow, and which purported to criticize and describe them.

Long – long I read – and devoutly, devotedly I gazed. Rapidly and gloriously the hours flew by and the deep midnight came. The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book.

But the action produced an effect altogether unanticipated. The rays of the numerous candles (for there were many) now fell within a niche of the room which had hitherto been thrown into deep shade by one of the bed-posts. I thus saw in vivid light a picture all unnoticed before. It was the portrait of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. Why I did this was not at first apparent even to my own perception. But while my lids remained thus shut, I ran over in my mind my reason for so shutting them. It was an impulsive movement to gain time for thought- to make sure that my vision had not deceived me- to calm and subdue my fancy for a more sober and more certain gaze. In a very few moments I again looked fixedly at the painting.

That I now saw aright I could not and would not doubt; for the first flashing of the candles upon that canvas had seemed to dissipate the dreamy stupor which was stealing over my senses, and to startle me at once into waking life.

The portrait, I have already said, was that of a young girl. It was a mere head and shoulders, done in what is technically termed a vignette manner; much in the style of the favorite heads of Sully. The arms, the bosom, and even the ends of the radiant hair melted imperceptibly into the vague yet deep shadow which formed the back-ground of the whole. The frame was oval, richly gilded and filigreed in Moresque. As a thing of art nothing could be more admirable than the painting itself. But it could have been neither the execution of the work, nor the immortal beauty of the countenance, which had so suddenly and so vehemently moved me. Least of all, could it have been that my fancy, shaken from its half slumber, had mistaken the head for that of a living person. I saw at once that the peculiarities of the design, of the vignetting, and of the frame, must have instantly dispelled such idea- must have prevented even its momentary entertainment. Thinking earnestly upon these points, I remained, for an hour perhaps, half sitting, half reclining, with my vision riveted upon the portrait. At length, satisfied with the true secret of its effect, I fell back within the bed. I had found the spell of the

picture in an absolute life-likeness of expression, which, at first startling, finally confounded, subdued, and appalled me. With deep and reverent awe I replaced the candelabrum in its former position. The cause of my deep agitation being thus shut from view, I sought eagerly the volume which discussed the paintings and their histories. Turning to the number which designated the oval portrait, I there read the vague and quaint words which follow:

“She was a maiden of rarest beauty, and not more lovely than full of glee. And evil was the hour when she saw, and loved, and wedded the painter. He, passionate, studious, austere, and having already a bride in his Art; she a maiden of rarest beauty, and not more lovely than full of glee; all light and smiles, and frolicsome as the young fawn; loving and cherishing all things; hating only the Art which was her rival; dreading only the pallet and brushes and other untoward instruments which deprived her of the countenance of her lover. It was thus a terrible thing for this lady to hear the painter speak of his desire to pourtray even his young bride. But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light dripped upon the pale canvas only from overhead. But he, the painter, took glory in his work, which went on from hour to hour, and from day to day. And he was a passionate, and wild, and moody man, who became lost in reveries; so that he would not see that the light which fell so ghastly in that lone turret withered the health and the spirits of his bride, who pined visibly to all but him. Yet she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more dispirited and weak. And in sooth some who beheld the portrait spoke of its resemblance in low words, as of a mighty marvel, and a proof not less of the power of the painter than of his deep love for her whom he depicted so surpassingly well. But at length, as the labor drew nearer to its conclusion, there were admitted none into the turret; for the painter had grown wild with the ardor of his work, and turned his eyes from canvas merely, even to regard the countenance of his wife. And he would not see that the tints which he spread upon the canvas were drawn from the cheeks of her

who sat beside him. And when many weeks had passed, and but little remained to do, save one brush upon the mouth and one tint upon the eye, the spirit of the lady again flickered up as the flame within the socket of the lamp. And then the brush was given, and then the tint was placed; and, for one moment, the painter stood entranced before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid, and aghast, and crying with a loud voice, 'This is indeed Life itself!' turned suddenly to regard his beloved:- She was dead!"



APPENDIX 2. DATA TABULATION

NO.	SENTENCES	NUMBER OF PARAGRAPH /SENTENCE	NUMBER OF DATA	WORDS	TYPE OF IMAGERY	LEXICAL CATEGORY
1.	The chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the Appennines, not less in fact than in the fancy of Mrs. Radcliffe.	1/1	1.1.	Chateau	Visual	Noun
			1.2.	Valet	Visual	Noun
			1.3.	Night	Visual	Noun
			1.4.	Gloom	Visual	Noun
			1.5.	Grandeur	Visual	Noun
			1.6.	Appennines	Visual	Noun
			1.7.	Mrs. Radcliffe	Visual	Noun
			1.8.	Desperately	Organic	Adverb
			1.9.	Wounded	Organic	Adjective
			1.10.	Condition	Organic	Noun
2.	We established ourselves in one of the smallest and least sumptuously	1/3	2.1.	Smallest	Visual	Adjective
			2.2.	Least	Visual	Adjective

	furnished apartments.		2.3.	Sumptuously	Visual	Adverb
			2.4.	Furnished	Visual	Adjective
			2.5.	Apartments	Visual	Noun
3.	It lay in a remote turret of the building.	1/4	3.1.	Remote	Visual	Adjective
			3.2.	Turret	Visual	Noun
4.	Its decorations were rich, yet tattered and antique.	1/5	4.1.	Rich	Visual	Adjective
			4.2.	Tattered	Visual	Adjective
			4.3.	Antique	Visual	Adjective
5.	Its walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden arabesque.	1/6	5.1.	Walls	Visual	Noun
			5.2.	Hung	Visual	Verb
			5.3.	Tapestry	Visual	Noun
			5.4.	Bedecked	Visual	Verb
			5.5.	Manifold	Visual	Adjective
			5.6.	Multiform	Visual	Adjective
			5.7.	Armorial	Visual	Adjective
			5.8.	Trophies	Visual	Noun
			5.9.	Unusually	Visual	Adverb
			5.10.	Great number	Visual	Adjective

			5.11.	Spirited	Visual	Adjective
			5.12.	Modern	Visual	Adjective
			5.13.	Paintings	Visual	Noun
			5.14.	Frames	Visual	Noun
			5.15.	Rich	Visual	Adjective
			5.16.	Golden	Visual	Adjective
			5.17.	Arabesque	Visual	Noun
6.	In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks which the bizarre architecture of the chateau rendered necessary- in these paintings my incipient delirium, perhaps, had caused me to take	1/7	6.1.	Paintings	Visual	Noun
			6.2.	Surfaces	Visual	Noun
			6.3.	Walls	Visual	Noun
			6.4.	Nooks	Visual	Noun
			6.5.	Architecture	Visual	Noun
			6.6.	Shutters of the room	Visual	Noun
			6.7.	Delirium	Organic	Noun
			6.8.	Interest	Organic	Noun

	deep interest; so that I bade Pedro to close the heavy shutters of the room- since it was already night- to light the tongues of a tall candelabrum which stood by the head of my bed- and to throw open far and wide the fringed curtains of black velvet which enveloped the bed itself.		6.9.	Tongues of a tall candelabrum	Visual	Noun
			6.10.	Stood	Visual	Verb
			6.11.	Head of my bed	Visual	Noun
			6.12.	Fringed curtain	Visual	Noun
			6.13.	Black	Visual	Adjective
			6.14.	Velvet	Visual	Noun
			6.15.	Enveloped	Visual	Verb
			6.16.	Bed	Visual	Noun
7.	I wished all this done that I might resign myself, if not to sleep, at least alternately to the contemplation of these pictures, and the perusal of a small volume which had been found upon the pillow, and which purported to	1/8	7.1.	Small	Visual	Adjective
			7.2.	Volume	Visual	Noun
			7.3.	Pillow	Visual	Noun

	criticise and describe them.					
8.	Long-long I read – and devoutly, devotedly I gazed	2/1	8.1.	Long-long	Kinaesthetic	Adverb
			8.2.	Read	Kinaesthetic	Verb
			8.3.	Devoutly	Kinaesthetic	Adverb
			8.4.	Devotedly	Kinaesthetic	Adverb
			8.5.	Gazed	Kinaesthetic	Verb
9.	The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book.	2/3	9.1.	Displeased	Organic	Adjective
			9.2.	Placed	Kinaesthetic	Verb
10.	The rays of the numerous candles (for there were many) now fell within a niche of the room which had hitherto been thrown into deep shade by one of the bed-posts.	3/2	10.1.	Rays	Visual	Noun
			10.2.	Numerous	Visual	Adjective
			10.3.	Candles	Visual	Noun
			10.4.	Niche	Visual	Noun
			10.5.	Shade	Visual	Noun
			10.6.	Bed-posts	Visual	Noun

11.	I thus saw in vivid light a picture all unnoticed before.	3/3	11.1.	Vivid	Visual	Adjective
			11.2.	Light	Visual	Noun
			11.3.	Picture	Visual	Noun
12.	It was the portrait of a young girl just ripening into womanhood.	3/4	12.1.	Portrait	Visual	Noun
			12.2.	Young	Visual	Adjective
			12.3.	Girl	Visual	Noun
			12.4.	Ripening	Visual	Verb
			12.5.	Womanhood	Visual	Noun
13.	I glanced at the painting hurriedly, and then closed my eyes.	3/5	13.1.	Glanced	Kinaesthetic	Verb
			13.2.	Hurriedly	Kinaesthetic	Adverb
			13.3.	Closed	Kinaesthetic	Verb
14.	But while my lids remained thus shut, I ran over in my mind my reason for so shutting them.	3/7	14.1.	Run over	Organic	Verb
			14.2.	Mind	Organic	Noun
15.	In a very few moments I again looked fixedly at the painting.	3/9	15.1.	Looked	Kinaesthetic	Verb
			15.2.	Fixedly	Kinaesthetic	Adverb
16.	That I now saw aright I could not and would not doubt; for the first	4/1	16.1.	Saw	Kinaesthetic	Verb
			16.2.	Aright	Kinaesthetic	Adverb

	flashing of the candles upon that canvas had seemed to dissipate the dreamy stupor which was stealing over my senses, and to startle me at once into waking life.		16.3.	Could not	Organic	Verb
			16.4.	Would not	Organic	Verb
			16.5.	Doubt	Organic	Verb
			16.6.	Flashing	Visual	Noun
			16.7.	Dreamy	Organic	Adjective
			16.8.	Stupor	Organic	Noun
17.	The portrait, I have already said, was that of a young girl.	5/1	17.1.	Portrait	Visual	Noun
			17.2.	Young	Visual	Adjective
			17.3.	Girl	Visual	Noun
18.	It was a mere head and shoulders, done in what is technically termed a vignette manner; much in the style of the favorite heads of Sully.	5/2	18.1.	Mere	Visual	Adverb
			18.2.	Head	Visual	Noun
			18.3.	Shoulders	Visual	Noun
			18.4.	Technically	Visual	Adverb
			18.5.	Vignette	Visual	Noun
			18.6.	Heads	Visual	Noun
			18.7.	Sully	Visual	Noun
19.	The arms, the bosom,	5/3	19.1.	Arms	Visual	Noun
			19.2.	Bosom	Visual	Noun

	and even the ends of the radiant hair melted imperceptibly into the vague yet deep shadow which formed the back-ground of the whole.		19.3.	Ends	Visual	Noun
			19.4.	Radiant	Visual	Adjective
			19.5.	Hair	Visual	Noun
			19.6.	Melted	Visual	Verb
			19.7.	Imperceptibly	Visual	Adverb
			19.8.	Formed	Visual	Verb
			19.9.	Back-ground	Visual	Noun
20.	The frame was oval, richly gilded and filigreed in Moresque.	5/4	20.1.	Frame	Visual	Noun
			20.2.	Oval	Visual	Adjective
			20.3.	Richly	Visual	Adverb
			20.4.	Gilded	Visual	Adjective
			20.5.	Filigreed	Visual	Adjective
			20.6.	Moresque	Visual	Noun
21.	But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light dripped upon the pale canvas only from overhead.	5/5	21.1.	Dark	Visual	Adjective
			21.2.	High	Visual	Adjective
			21.3.	Turret	Visual	Noun
			21.4.	Chamber	Visual	Noun
			21.5.	Light	Visual	Noun

			21.6.	Dripped	Visual	Verb
			21.7.	Pale	Visual	Adjective
			21.8.	Canvas	Visual	Noun
			21.9.	Overhead	Visual	Adverb
22.	Thinking earnestly upon these points, I remained, for an hour perhaps, half sitting, half reclining, with my vision riveted upon the portrait.	5/9	22.1.	Remained	Kinaesthetic	Verb
			22.2.	Half sitting	Kinaesthetic	Noun
			22.3.	Half reclining	Kinaesthetic	Noun
23.	At length, satisfied with the true secret of its effect, I fell back within the bed.	5/10	23.	Fell	Kinaesthetic	Verb
24.	I had found the spell of the picture in an absolute life-likeness of expression, which, at first startling, finally confounded, subdued, and appalled me.	5/11	24.1.	Startling	Organic	Adjective
			24.2.	Confounded	Organic	Adjective
			24.3.	Subdued	Organic	Adjective
			24.4.	Appalled	Organic	Adjective

25.	With deep and reverent awe I replaced the candelabrum in its former position.	5/12	25.1.	Deep	Organic	Adjective
			25.2.	Reverent	Organic	Adjective
			25.3.	Awe	Organic	Noun
			25.4.	Replaced	Kinaesthetic	Verb
26.	The cause of my deep agitation being thus shut from view, I sought eagerly the volume which discussed the paintings and their histories.	5/13	26.1.	Deep	Organic	Adjective
			26.2.	Agitation	Organic	Noun
			26.3.	Sought	Kinaesthetic	Noun
			26.4.	Eagerly	Kinaesthetic	Adverb
27.	Turning to the number which designated the oval portrait, I there read the vague and quaint words which follow.	5/14	27	Read	Kinaesthetic	Verb
28.	But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light	6/5	28.1.	Sat	Kinaesthetic	Verb
			28.2.	Meekly	Kinaesthetic	Adverb

	dripped upon the pale canvas only from overhead.					
29.	Yet, she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more dispirited and weak.	6/8	29.1.	Smiled on	Organic	Verb
			29.2.	Uncomplainingly	Organic	Adverb
			29.3.	Dispirited	Organic	Adjective
			29.4.	Weak	Organic	Adjective
30.	And then the brush was given, and then the tint was placed; and, for one moment, the painter stood entranced before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid, and aghast, and crying with a loud voice, 'This is indeed	6/13	30.1.	Stood	Kinaesthetic	Verb
			30.2.	Entranced	Kinaesthetic	Verb
			30.3.	Tremulous	Organic	Adjective
			30.4.	Pallid	Organic	Adjective
			30.5.	Aghast	Organic	Adjective

	Life itself!' turned suddenly to regard his beloved:- She was dead!					
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