

CHAPTER 2

FIGURATIVE LANGUAGES, IMAGERY AND MYSTERY ELEMENTS

2.1 Introduction

In this chapter, the writer puts linguistic approach in a literature work. The writer will choose figurative languages, imagery and mystery elements. The figurative languages used are hyperbole, personification, anaphora, synecdoche and simile. Then, the imagery applied are visual imagery, auditory imagery, olfactory imagery, organic imagery and kinesthetic imagery. In addition, as the way of analysis of this thesis is through the language quoted from the story, therefore, intrinsic element also becomes the approach to analyze these two short stories. According to Pearce-Moses (2005), intrinsic element is an internal component of a document's contents.

This chapter is divided into 6 subparts. Firstly, in 2.2 it is devoted to the explanation of each terms of figurative languages used. To give a more brief explanation, however, there are statements posing figurative language in each of the sections as well. The function of the language is to support the descriptions of each figure of speech. Next, in 2.3, there is explanation about the application of figurative languages in mystery story.

As the writer has mentioned about the definition of figurative language in 2.3, furthermore in 2.4 there is also definition about mystery story. Moreover, in 2.5, the reader will know about elements in mystery story. In this part, there is explanation about

mystery features which occur in mystery story. Lastly, in 2.6, there is explanation about imagery as the tool to represent reader's imagination created by the mystery elements.

2.2 The definition of figurative languages

Figurative language is a term in language structure which focuses on giving implicit meaning of an expression. It is true that the usage of figurative languages is often found in poems. However, on the other hand, it is applied in fiction, as occurs in short story and novel as well.

Through figurative languages, a story writer could express his or her ideas in a more vivid way. In this sense, the writer could bring readers into the story's atmosphere. As a supporting idea, Arp (1998) stated, "Using figure of speech is an extraordinary way to express something. The figure of speech is classified into as many as 250 separate figures (p. 620). In his book, Perrine's Literature: Structure, Sound and Sense, Arp (1998) showed his perception:

"Figurative language – language using figures of speech – is language that cannot be taken literally (or should not be taken literally only). People can say more by figurative statements than we can through literal statements as figures of speech offer another way of adding extra dimensions to language"(p. 620).

Moreover, based on <http://online.milwaukee.tec.wi.us>, "What makes figurative language work is that a reader knows the patterns of literal language and recognizes the distortion. If the reader does not identify the figurative language, simple confusion of meaning results".

Though there are as many as 250 type figures of speech, the application for each of them is distinct between one another. Each of them has to play a part in a statement to

restate meaning of an expression. In the function, although there are several figurative languages which have similar orientation like metaphor and simile, they still have difference in its structure.

According to Arp (1998: 620), metaphor and simile, are employed as a means of comparing things that are essentially different. The distinction between them is, first of all, the comparison is expressed by the use of some word or phrase, such as like, as, than, similar to, resembles, or seems which is used in simile.

The next example makes a comprehensible description, "You talk about me as if I were your servant". This sentence means that the speaker feels that he or she has been compared to a servant. Meanwhile, a servant is human being and could play as a compared object, hence in this case, literal meaning plays role in figurative language as well. In contrast, metaphor focuses on words having implied comparison. For illustration, "She is the moon in the middle of the night". This sentence means that the moon is the most beautiful woman among others.

2.2.1 Hyperbole

Hyperbole or overstatement is simply exaggeration but exaggeration in the service of truth. (Arp, 1998: 660). If someone uses overstatement in either oral or written language, he or she simply emphasizes to what he or she really means. "He killed me at tennis." refers literally to a defeat got by the speaker when the speaker played tennis. "I feel so close to the sky when I am on the top of Eiffel Tower", it does not mean literally

to say that he or she can touch the cloud. He or she means figuratively to say that he or she is on a very high place, which is Eiffel Tower. An example of hyperbole in *The Cask of Amontillado*, "His eyes flashed with a fierce light" means that the eyes stare violently.

2.2.2 Personification

"Personification means giving an inanimate object the characteristics of a person or animal (Stanford, 2003: 49). While hyperbole is simply giving exaggeration to an action of not only human but also object, on the other hand, personification is another way to provide exaggeration through only an object's action or quality that is usually done or felt by human beings. When someone says "My motorcycle is very stubborn today. He refuses to start", he or she figuratively means that the motorcycle has a problem in its machine. Another example, "The flowers are smiling in the spring" means literally that those flowers are very beautiful and blooming in the spring. An example in *The Oval Portrait*, "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" means that the chateau has been abandoned.

2.2.3 Anaphora

Using repetition means that people want to stress the value of an action or saying. In repetition, people can repeat the same idea, words, even sounds for several times in order to show that what he or she has said has a purpose on something. Burton (2003) stated that anaphora is a kind of repetition of same word or group of words. For instance, "He is the one who should go. He is the one who is guilty. He is the person who should be responsible". From this example, it could be indicated that the three statements have used the same words "he". The aim is to show up that "he" has a role as the main focus in those sentences. An example from *The Oval Portrait*, "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!" applies repetition of the words "and then". By using this figure of speech application, it is easier to make reader begin to wonder about "Why there are repetitions on that word?".

2.2.4 Synecdoche

Synecdoche is a speech which is practiced when there is a substitution of part for a whole or vice versa. "The traditional figure of synecdoche is identified with a rule which applies the term for the part to the whole" (Leech, 1998:150). As an example, "fifty sails" means "fifty ships", The next example can show a meaningful usage of

synecdoche, “Many hands make light work”, it states that “hands” is not merely a “hand” as a part of body, yet it stands for “help” which is done by a person in a whole physically.

Moreover, Leech (1998) highlighted, “A further illustration of the ambiguity of the term “synecdoche” is its occasional use for the converse substitutions as the term for the whole for the part, and the general term for the particular” (p. 150). Further, Arp (1997) gives some examples of synecdoche: redhead can stand for red-haired person, hands for manual workers, tongues for languages (p. 67). An example from *The Cask of Amontillado*, “But now there came from out the niche a low laugh that erected the hairs upon my head” means that the words “the hairs upon my head” represent for “the soul of body”.

2.2.5 Simile

Simile is a kind of figurative language which application is by using comparison. There is a similarity between simile and metaphor in their application. Both of them are dedicated to give comparison. Further, based on Arp (1998: 620), metaphor and simile, are employed as a means of comparing things that are essentially different. The distinction between them is that in the simile, the comparison is expressed explicitly by the use of some words or phrases, such as, like, as, than, similar to, resembles, or seems.

Although metaphor and simile both have the purpose to give comparison, however, the implementation of simile can lead to a more clear comparison. A simile is

generally more explicit than metaphor. "That bathen in gladness", for instance, does not tell exactly what gladness is compared to. Instead, there is a bunch of possibilities: the sea, a lake, water, some liquid, etc. On the other hand, simile can specify the ground of the comparison: in "I wandered lonely as a cloud", loneliness is stated as the property which the speaker and a cloud have in common (Leech, 1998:156). An example from *The Oval Portrait*, "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" means that "the spirit" is compared to "the flame".

2.3 The function of figurative languages in mystery story

Figurative language in its application in fiction has various purposes. Writing figuratively can be translated that a writer is saying something more than he or she intends to, or something less that he or she intends to, or contrary that what he or she intends to, or even something other than he or she intends to. Therefore, figurative language provides a more effective means of saying what someone has in mind than direct statement does.

Arp (1998) believed that there are several reasons of that effectiveness from figurative language application. Firstly, figurative language gives imaginative pleasure. Next, figures of speech are a way of adding emotional intensity to otherwise merely informative statements and of expressing attitudes along with information. As an

example, when someone says, "My head is killing me," it is as much emotional as informative. Lastly, figures of speech are an effective means of concentration. For instance, the comparison between life and a candle. Life is like a candle which beginning and ending is in darkness. It is colorful, gives off light and energy and gets shorter and shorter. (p. 626-627)

Figurative language in the field of its function as style of language has a detail to enhance meaning in verbal communication of neither implied nor explicit meaning. As well as the idea of mystery is to raise reader's emotion, the application of figurative language in the piece of mystery story, is obviously to emphasize the content of mystery story itself.

By combining metaphorical language and literal language, it will enlarge the quality of mystery story. When a writer uses metaphorical language, he or she intends to make his or her reader been influenced to feel as same as the story has described. By using language style, it will influence the value of a story. The value itself is not merely the idea or composition of the mystery story. It is the matter how readers can grab the tension and emotional intensity within the intrigue of mystery story.

2.4 The definition of mystery story

Thrillers, horror, crime fictions, and detective fictions: all of these, and more, have been used, separately or interchangeably, to describe basically the same thing. They are all essentially referring to the same overall genre of literary fiction, the

mystery or crime story (<http://www.mysterynet.com/>). Some mysteries concentrate on crimes other than murders, but most are about an unnatural death. Since death is the deepest mystery of all, it follows that murder is the greatest injustice one human can inflict on another (<http://uncpress.unc.edu/>).

Describing how people feel about mystery is neither easy nor difficult. When people are asked what mystery is, they usually tell that mystery is something that is still unexplained yet or something that is obscure which next will be discovered some time. Meanwhile, during the process to make the obscurity to be clearer, it involves emotional provocation. Lombardi (2005) affirmed that a mystery provides the element of shock and awe. Besides that, it also gives an investigation process, "Readers explore hidden paths, or explore the unknown, until they discover the truth".

Mystery, in the case as one of types in fiction, has several meanings in its practice. Detective, thriller, horror, suspense, crime, which include as subcategory in mystery fiction, can not only become as a part of mystery, but also as an interpretation of mystery as well. In the stories entitled *The Cask of Amontillado* and *The Oval Portrait*, the mystery plays as horror. These two stories have a murderer in each of them. Those similarity and characteristic assure the stories include as horror. As an addition, Whitty (1997) confirmed that *The Cask of Amontillado* and *The Oval Portrait* are classified into horror fiction. So that, according to this information, further, the writer only focuses on description about horror.

Horror is also known as mystery in the case as subgenre of mystery fiction. It sometimes makes confusion between the meaning of mystery as a type of fiction and also mystery as subtype in mystery fiction. The difference is that mystery as a subgenre of mystery fiction has another name which is often called as horror. On the other hand, mystery as a type of fiction is an umbrella that has several subgenres like detective, suspense, crime, even horror itself.

The horror genre is a mix of popular genres. It originates with the gothic novel, which gave birth to both the ghost story and the horror story. J. A. Cuddon (1991) described the gothic as being a tale "intended to chill the spine and curdle the blood". For Cuddon, the horror story is a broad, inclusive genre that deals with "murder, suicide, torture, fear and madness". Moreover, the fictions of horror and thriller have related idea. Both of them involve a reader's dynamic temptation when he or she reads this type of fiction. Describing what horror is, needs an approach of what thriller is. Based on <http://en.wikipedia.org/>, it is stated that a thriller is a story which intention is to evoke strong feelings of suspense and danger, usually involving a high- stakes hunt, chase, or a race against time. Todorov (1966) enlightened that thrillers often involve espionage, crime, medicine, or technology. Violence includes beatings, killings which have been immoral, on the other hand, take the part of noble feelings in thriller (p. 141).

Likewise, Todorov (1966) also stated that thriller, which becomes a part in detective story, also has other meaning as a matter of mystery story. The interest in thriller appears in its model which does not show investigation as detective fiction does.

Meanwhile, the reader's interest is not simply vanished since there are other different forms of interest exist in thriller, like satisfaction which is got through temptation, anxiety, etc (cited in Lodge & Wood, 2000, p. 141).

2.5 The elements of mystery story

The uniqueness of mystery story is through its development in creating reader's emotion. In this case, the development is divided into three parts which curiosity formation, tension rising and bewilderment resolution. All of which link each other in story development in order to show the mystery occurs in the story.

2.5.1 Curiosity formation

The idea of mystery is basically an obscurity. This obscurity raises people's emotion into bewilderment in the middle of unknown facts. In this situation, reader builds his or her speculation about what will happen to the story. The reader has his or her tension aroused and got anxious when reading mystery story from the beginning of the story. In this situation, he or she tries to follow the pieces of clue illustrated through each character's action, saying, atmosphere, location.

Based on H. E. Dudeney, in the *The Canterbury Puzzles*:

"It is extraordinary what fascination a good puzzle has for a great many people. We know the thing to be of trivial importance, yet we are impelled to master it, and when we have succeeded there is a pleasure and a sense of satisfaction that are a quite sufficient reward for our trouble, even when there is no prize to be won. What is this mysterious charm that many find irresistible? Why do we like to be puzzled? The curious thing is that directly the enigma is solved the interest generally vanishes. We have done it, and that is enough. But why did we ever attempt to do it? The answer is simply that it gave us pleasure to seek the

solution -- that the pleasure was all in the seeking and finding for their own sakes”.

A sense of place is crucial to the mystery. Setting creates atmosphere, illustrates characters, holds clues, and contributes to the tension of curiosity. “The well-respected writer of horror stories, Edgar Allan Poe, is considered to be the inventor of the mystery, and so in him the separate threads of the gothic come together” (Kotker, 1996). The settings of Poe’s story which often occur in castles and old, dark houses, in which mysterious and sometimes violent or supernatural occurrences take place is called as gothic literature. According to Holman and Harmon (1992), gothic literature is a work that features as its setting “a medieval castle with long underground passages, trap doors, dark stairways, and mysterious rooms whose doors slam unexpectedly” (p. 217). Additionally, it often relies heavily on setting to contribute to this atmosphere (p. 219).

2.5.2 Tension rising

Flanagan (2005) defined that mystery including suspense, detective, horror and thriller fiction is known for its ability to heighten the tension and wrack the reader with expectation and anxiety. Though all of those genres show different characteristics in their story pattern, a rising emotional temptation is the one that becomes the similar thought.

Thus, the aim of mystery stories which are portrayed in either about detective, horror, thriller is to make reader being excited during the reading. It is the goal for mystery writers as well when they have their readers followed the mystery tracking in

brief way, this part could be indicated from the actions which show movement of the character to do more complex and further action which can raise reader's emotion.

However, the mystery story's obligation is to make amusing and effective use of time, as in <http://art3idea.psu.edu>, it is stated that a story must create a perfect laboratory - not of places copied from any literal model but of imaginary landscapes made to flourish in the imagination's own "out there". This means that mystery's spaces are accessible in a particular and interesting way, for they are designed specifically to take hold of the imagination of any and every audience.

2.5.3 Bewilderment resolution

Wells (1913) had advanced the idea of passion to solve mystery which is the crux of the mystery story. It is designed to try the reader's ingenuity at re-solution. The exercise of this tried ingenuity is what gives the entertainment or amusement found in a mystery story. Moreover, Wells (2000) stated that while reading mystery fiction, one component enjoyed by many readers is solving the puzzle.

Actually, resolution part in mystery story is similar to the resolution part in other fiction. The similarity locates in their purpose which is to give reader conclusion of story. However, there is still a difference between them. While in mystery story, the resolution part plays as the time to answer the mystery occurs during the story, on the other hand, the resolution part in other fiction just plays as an ending. There is no answer to be waited for during the story line that that is going to be shown. Since during the line of mystery story imposes clues that need to be resolved afterward,

therefore, the resolution part becomes the one which gives the answer of the hints shown during the story line.

Discussing resolution part, the thing arises in mind is plot structure. It is because resolution part includes as one of plot structures, which symbolizes as the story ending. Nonetheless, the plot of mystery story is different to heroic and romance story as well. As the plot in romance and adventure is usually has its resolution after reaching the climax, on the other hand, climax in mystery story happens at the same time as the resolution does which is indicated from the decreasing tension of the character.

Wells (1913) explained that the plots selected by fiction writers for their stories are the cases that interest the reader's imagination, pique his curiosity and make possible the solution of the problem. Kotker (1996) explained, "The central element of the mystery story is when they have been resolved, the story comes to an end". Furthermore, Floyd (2003) described that in mystery short story, if there is no crime to be shown, the plot is meaningless.

2.6 Imagery as representation of mystery elements

The artistic beauty in Edgar Allan Poe's piece of literature is shown through the choice of language that will demand emotion:

"Poe put such importance on *creating an effect* that would appeal to the *emotions*, he rejected all works of primitive art or works based on a primitive sense of art. Likewise, he believed that didactic writing was for the pulpit and had no place in the realm of artistic creation. Anything that appealed solely to the intellect could not be considered art because art existed in the world of the beautiful, the refined, and the aesthetic. (<http://www.cliffsnotes.com>).

Curiosity, tension raising and bewilderment solving are elements that only could be described through feelings. Furthermore, the feeling is an emotion which could be explained if people use their senses. These elements of mystery describe points of view which show emotional feelings, therefore, in order to give further and clear portrayal, the writer uses imagery as an supporting approach because idea of this approach is to give illustration that is felt by human senses.

As Arp (1997) described, "Imagery may be defined as the representation through language of sense experience" (p. 49). Then, he also reported, "Since imagery is a peculiarly effective way of evoking vivid experience, and since it may be used to convey emotion and suggest ideas as well as to cause a mental reproduction of sensations, it is an precious resource of the writer" (p. 51). Further, imagery is a subgenre in not only psychology, but also literature field. According to the research done by Francis Galton in 1880, it is found that visualization of people is different each other. Each of them has their own perspective which is influenced by their social background. Additionally, Wellek & Warren (1995: 236) explained that imagery may show different effect among readers.

Next, Arp (1998) mentioned that there are seven applications of imagery which all of them based on human sense. Firstly, visual imagery which is a kind of imagery that gives a mental picture, something that seen in the mind's eye. Next, auditory

imagery which is a kind of imagery which application is represented through sound. Then, olfactory imagery which is a kind of imagery that gives representation of sense through smelling.

Moreover, gustatory imagery is an imagery that suggests sense of taste. Next, tactile imagery is a kind of imagery that refers to sense of touch like hardness, softness, wetness, or heat and cold. Then, organic imagery which application is felt through internal sensation, such as hunger, thirst, fatigue, or nausea. Lastly, kinesthetic imagery is the type of imagery which reference is to movement or tension in the muscles or joints (p. 607).

I.A. Richards in *Principles of Literary Criticism* (1929) concluded:

“Too much importance has always been attached to the sensory qualities of images. What gives an image efficiency is less its vividness as an image than its character as a mental event peculiarly connected with sensation”.

Based on Wellek & Warren (1977) in their book entitled *Theory of Literature*, it is included notion of imagery from Ezra Pound, a theorist who became pioneer in literature progress. Pound (1918) told that imagery does not merely work as visual imagery but “as that, which presents an intellectual and emotional complex in an instant of time” (p. 237). Moreover, to give a clearer definition about imagery, afterward, the writer gives an example of each imagery. To begin with, visual imagery, which implementation is to give picturesque about something through the sense of sight, can be explained as this example, “The girl looked at that flashes of thunder”. To describe the situation of “flashes of thunder”, visual imagery becomes an effective way to

describe that situation. To describe of how the form of “flash of thunder” is, visual imagery is the one which works in people’s sense.

Secondly, auditory imagery, which implementation is to present imagination of something through sense of hearing. As an example, “It is a peaceful thing to listen the chirp of birds every morning”. From the statement before, it is a reasonable decision to choose auditory imagery in explaining the situation of “the chirps of birds” since the imagination of how the sound of chirping is, can only be felt through the auditory imagery a person has.

Thirdly is the imagery giving representation of something through sense of smelling, which is called olfactory imagery. The explanation can be evaluated from this example, “I can feel the dampness in this tunnel”. How the state of dampness is, can be tasted through olfactory imagery, which gives illustration through a person’s sense of smelling. As an illustration, the smell may be like the fragrance of wet soil.

Fourth, gustatory imagery which becomes the way to describe the sense of taste. For instance, “The cake is as sweet as honey”. To describe the taste of “sweet” in that sentence, it becomes the duty of gustatory imagery to present it. Fifth, tactile imagery which is imagery that gives illustration of a word through the sense of touch. As an illustration, “Her skin is as smooth as silk”. How to feel the smoothness of silk is only can be explained through the sense of touch as happened in tactile organic. When a person touches a silk, he or she feels softness. The sense of softness is the thing that can be felt through tactile imagery.

Sixth, organic imagery which includes internal sensation in its application is explained when a person says that he or she is hungry. The thing created in other people's mind is that there are indications to show his or her hunger from neither the action nor saying from that person. As examples, he or she may lose his or her mood which effect of it later on is to make him or her to be more sensitive to get angry; he or she feels pain in the stomach; he or she may lessen his or her concentration.

Lastly, kinesthetic imagery which application is to present movements of joints or muscles. It is the work of kinesthetic imagery when a person can imagine as if the person him or herself who does the action although actually he or she just reads sentences. In this case, he or she can feel the motion and strength about the action. From the examples above, it is a positive way to include imagery as an additional approach to describe how a person feels curiosity, tension rising and bewilderment resolution, when the short stories *The Oval Portrait* and *The Cask of Amontillado* are read.