

# Stylistic Analysis of Edgar Allan Poe's "The Bells"

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## ABSTRACT

The element that makes the poem beautiful is a figure of speech. There are many types of figures of speech, for instance, metaphor, personification, irony, alliteration, onomatopoeia, and assonance. The researcher chooses Edgar Allan Poe's "The Bells" to identify because the poem "The Bells" has not many often identified by using figures of speech. This research aimed to identify figures of speech and to find out the possible message that Edgar Allan Poe tries to convey in the poem. This research used qualitative and quantitative methods. The data and source of data took from Edgar Allan Poe's "The Bells". This poem has (29%) figures of speech is Metaphor, (27%) is Alliteration, (22%) Onomatopoeia, (11%) is Assonance, (9%) is Personification and (2%) is Irony. But only some figures of speech become the power in this poem. For instance, in researcher result, the power of figures of speech in the poem "The Bells" is Metaphor and Alliteration.

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## 1. INTRODUCTION

In this research, the researcher would like to analyze the figurative language used in literary work especially in the poem. In this research, the researcher uses the poem "The Bells" written by Edgar Allan Poe as the resource. The Poem "The Bells" has a lot of repetitions. The repetitions in this poem make the beauty and it has characteristic and easier to remember. Although the poem "The Bells" written by Edgar Allan Poe is easy to remember, as the researcher knowledge that the learners still have a problem in analyzing the figures of speech in the poem especially in the poem "The Bells" by Edgar Allan Poe. To give some contribution and to overcome the difficulties of the learners in learning and to analyze the figures of speech in the literary work especially in the poem, the researcher will focus the research on analyzing the figures of speech in the poem "The Bells" by Edgar Allan Poe.

As Perrine (1982) states, first figurative language affords readers the imaginative pleasure of literary works. Secondly, Perrine also states that it is a way of bringing additional imagery into verse, making the abstract concrete, making literary works more sensuous. Third, Perrine also states that using figurative is a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes along with information.

In discussing figures of speech, Perrine divides figures of speech into seven types. The seven types of figures of speech are namely metaphor, simile, personification, metonymy, paradox, overstatement, understatement, irony, an illusion.

According to Widdowson (1979: vii), stylistics can provide a way of mediating between two disciplines; linguistics and literary criticism and two subjects or another word language and literature.

Also, Widdowson (1979: vii) further states that stylistics as a dynamic way of mediating between linguistics and literary criticism always possesses a wider perspective than comforting the literary critic's thought of linguistic analysis.

In line with this issue, Verdonk (2002:4) considers studying stylistics, that is, a study of style as the analysis of distinctive expression in language and the description of its purpose and effect.

As stated by Hall (2005:47-57), literature has experienced a revival with the advent of the communicative approach in language teaching as it provides learners with authentic, pleasurable, and cultural material.

## 2. RESEARCH METHODS

This chapter describes steps related to research method. It includes research design, data, and source of data, research instruments, method of collecting data, and method of analyzing data. Each of those parts is elaborated in the following section of this chapter.

### 2.1 Research Design

In this research, the researcher used a descriptive qualitative approach, on which more specifically discourse analytic approach completed by some quantitative facts that function to help the researcher in doing the frequency counts concerning the variety of Figures of Speech used in "The Bells" to get a better understanding through the investigation. The process of carrying out this research, firstly the data are being analyzed are descriptive data in the form of written words which need interpretation because this research deals with the figures of speech of the poem. To analyze these Figures of Speech, the researcher studied the fragments of the sentence, which contain figures of speech in this poem. Therefore, qualitative approach, in this case, discourse – analytic approach, is suitable to be used in his research as it is suggested by Bogdan and Taylor (1975:4) who say that qualitative methodologies are research procedures which produce descriptive data: people's own written or spoken words and observable behavior. This also in line with Thomas' (2003:33) opinion that qualitative research refers to collecting and interpreting information typically involve the analysis of the way a variety of characteristics are patterned.

Reflection of human feelings or emotions cannot be quantified. To know these feelings, one needs to understand the meaning and the context of behaviors. This can be done by a qualitative approach, as suggested by Thomas (2003: 1) says that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret phenomena in terms of the meanings people bring to them. In other words, qualitative research refers to research about a person's lives, lived experiences, behaviors, emotions, and feelings.

The volume of the analysis of this research is interpretative. This happens because the researcher has to interpret the fragments of speech containing figures of speech to know the functions of figures of speech used to communicate the message and the reason of the chosen figures of speech in these meanings. That is why a qualitative approach is used as suggested by Bogdan and Taylor (1975:2).

In detail, this research uses critical discourse – analytic by Baxter in Litosseliti (2010:126) to see how far the theory of figure of speech formulated by some linguists can be applied in the poem "The Bells" by Edgar Allan Poe. The purpose is to analyze the figures of speech and the possible meaning of figures of speech used in the poem "The Bells" by Edgar Allan Poe on his work.

Also, the researcher uses a simple quantitative

approach to do the frequency counts concerning the variety of Figures of Speech used in this poem. These frequency counts are needed to draw graphs to demonstrate which Figures of Speech the author uses to communicate his message. Therefore, the researcher blends the qualitative and quantitative approach in this research. The qualitative approach is used to interpret the fragments of speech containing figures of speech in communicating message in order to see how far the figures of speech theories proposed by some linguists can be applied in this poem; whereas the quantitative approach is used to show the frequency counts and graphs in order to clarify the analysis in interpreting the functions and the reasons why such Figures of Speech used in the poem.

### 2.2 Data and Source of Data

The source of the data in this research is a Poem written by Edgar Allan Poe entitled "The Bells", which was published 1849 in the November issue of *Sartain's Union magazine of literature and art*.

### 2.3 Research Instrument

For being easy in conducting the research, the researcher is helped by a tabulation the sheet contains for coding the data to identify the figures of speech from the fragments in the poem to get the intended meaning. The researcher also uses in the form of a matrix where the researcher decides on which column each part of the fragments should be entered whether it belongs to a certain type of figures of speech. The frequency count of datum is also needed to display the data in the diagram to make clearer discussion

### 2.4 Method of Collecting Data

In collecting the data, the researcher selects the fragments, sentences, or expressions that are in the forms of figures of speech. Then, the researcher identifies what figure of speech they are. Finally, the figures of speech are then classified into their groups.

### 2.5 Method of Analyzing Data

The researcher will apply a technique of description analysis or discourse analysis in this research since the data being analyzed are qualitative data in the form of words. The descriptive technique is suitable to be used here, for Bogdan and Taylor (1975:80) say data analysis an on-going process in participant observation research. The process involves an effort to formally identify themes and to construct ideas as they are suggested by data and an attempt to demonstrate support for those themes and ideas. Thus, during the process of data analysis, the researcher concentrates most on the analysis and interpretation of data. In this research, the researcher starts the process by reading thoroughly his data, in this case, "The Bells", makes a note of apparent themes, and determines the possible fragments that appear in the poem which are containing Figures of Speech in order to see the function of Figures of Speech related to the research questions. In the case, the data analysis is divided based on the types of figures of speech used by Edgar Allan Poe in The poem "The

Bells”.

Meanwhile, the content analysis/discourse analysis is used to interpret the fragments of speech which contain Figures of Speech related to the research questions. This is in line with Thomas' (2003:57) opinion that the content analysis can be used to analyze a written document for gathering the information about what the communication contains. The researcher applies content analysis in each of the fragments which has been organized into the corpus is then analyzed in terms of the circumstances in which it is used. This means that each of the data is analyzed and described the following, which uses the figures of speech and to whom, when, where, why, and how the utterances are employed.

After knowing the circumstances that bring about the figures of speech written by the author, the researcher then analyzes the function of those Figures of Speech in their correlation to the establishment of the interpersonal relationship among the characters by describing the function of the figures of speech expressions. Furthermore, the results of the research are checked to the expert, then, the conclusions as the finding of the research are drawn.

The third activity is drawing conclusion and verification, which are done from the beginning of data collection. When gathering the data, the researcher has prefigured the conclusion even though it is still light and vague. Then, the researcher makes verification to see whether or not the conclusion and the interpretation done are in line with the author's intended meaning by referring back to the poem as a source of data and looking at the figures of speech as a means of the author in communicating his message and as a tool for the readers comprehend a literary work and build up his language intuition.

### 3. RESULTS AND DISCUSSIONS

The researcher signs each fragment by visualized the part and lines. This is purposed to find easily in the scaffold of the poem. Moreover, this chapter also covers the identification of types of figures of speech such as metaphor, personification, irony, alliteration, onomatopoeia, assonance and so on as well as the function of figures of speech as a means of the author's communicating message in the poem. Some identification also accompanied by a brief description of the author's interference and the researcher's opinion to support the identification.

#### 3.1 Finding

The Identification of the Use of Figures of Speech. The first identification discusses Edgar Allan Poe's main device for communicating his message in “The Bells” through Metaphor, Personification, Irony, Alliteration, Onomatopoeia, and Assonance. To make the discussion clearer, the researcher presented several frequencies on the figures of speech used to reveal the device of communicating the message in the poem. From the data above it can be seen that Edgar Allan Poe used Metaphor as the most frequent figures of speech as his main devices in

communicating his message in the poem, then followed by Alliteration, Onomatopoeia, Assonance, Personification, and Irony. Edgar Allan Poe imagines the sounds of four different kinds of bells in this poem, and the times and places where you might hear them. There is no plot in this poem, exactly, but there is something like an emotional arc, as we move from light, bubbly happiness to sadness, fear, and misery. First, in the first part, we hear silver bells on a sleigh, and the author tells us about the happy, tinkling sound they make. Next, in the second part, we hear the golden bells of a wedding, and he describes their mellow, joyful noise. Then things take a turn, as we hear the sound of brass alarm bells warning us about a fire. Finally, in the fourth part, we hear the heavy, miserable sounds of iron bells.

The sound of those bells makes the people who hear them really sad. Apparently, however, the creatures that are ringing the bells (the “ghouls”) are delighted by the sound and the misery they are creating. It is classic Edgar Allan Poe – things really come to life as soon as the terrifying noises and the weird monsters show up. The other figures of speech are being identified by Edgar Allan Poe are shown such as: In part I, the author hears the tinkling sleigh bells at night (Line 5), meaning the darkness of death (night) is present at the beginning of life. In part II, the bells ringing in celebration of the wedding resound “Through the balmy air of night,” meaning the darkness of death is present in young adulthood. In part III, the bells ring “in the startled ear of night,” meaning the darkness of death is present in middle age and later when the fire begins to consume the exuberance of youth. In part IV, the bells ring “in the silence of the night,” meaning death has triumphed over life. To make the research clearer, there are some fragments are being identified contains the meaning, the use of figures of speech in the fragment, and including of the elaborations as shown below:

Fragment No. 1 (Part I, lines: 1-2) *\*Hear the sleds with the bells- \*Silver Bells.* The first line asks us to listen to the bells. It also tells us what they are used for and what they are made of. Edgar Allan Poe starts every part of the poem this way, with a different kind of bell every time. In this case, the bells are made of silver, and they are hanging on “sledges” (that another word for a sleigh).

Fragment No. 2 (Part I, line: 3) *\*What a world of merriment their melody foretells!* These are definitely happy bells, and they make a cheerful sound. Their melody is filled with the promise of fun (merriment). The poem is starting out in an unusually light and happy mood for Edgar Allan Poe.

Fragment No. 3 (Part I, lines: 4-5) *\*How they tinkle, tinkle, tinkle,\* In the icy air of night!* This poem is full of repeated words, and here is the first set. The silver bells “tinkle, tinkle, tinkle” in the cold night air. We think these lines give a really vivid sense of a particular moment and a specific sound. Cannot you just hear those bells jingling across the snow, under the star ?.

Fragment No. 4 (Part I, lines: 6-7) *\*While the stars that oversprinkle, \*All the heavens, seem to twinkle.* Now the author tells us about the stars that are sprinkled over the sky, which twinkle along with the bells. Those rhyming words “twinkle” and “Sprinkle” are super important for this poem. Not only do they rhyme with “tinkle,” but they also sound a lot like the things they are describing. This technique, called onomatopoeia, is one of Edgar Allan Poe’s main tools in this poem. Listen to all those words: tinkle, sprinkle, twinkle. Do not they all have a light, happy cheerful sound? That is exactly the feeling this whole section is trying to create.

Fragment No. 5 (Part I, line: 8) *\*With a crystalline delight; We really like the phrase “crystalline delight.”* It just makes us smile. Again the sound is so important. Try saying it aloud. It sort of pulls your mouth into a grin, does not it? It would be tough to say these words in a grumpy tone of voice – they are just too clean and sparkly and bright.

Fragment No. 6 (Part I, line: 9) *\*Keeping time, time, time,* This poem is about the sound of words, for sure, but it is also about rhythm. Now the author reminds us that not only do these bells “tinkle, tinkle, tinkle” (line 4), they also keep “time, time, time.” That repetition echoes the tinkling sound, but it also establishes a rhythm – as if the words were counting out the beat like a metronome.

Fragment No. 7 (Part I, line 10) *\*In a short of Runic rhyme.* The author compares the rhythm of the bells to “Runic Rhyme.” What exactly does that mean? Well, the “rhyme” part is important, since it makes us think of happy little songs or poems (like a nursery rhyme). It also subtly reminds us of the importance of rhyming sounds in creating the rhythm and feel of this poem. “Runic” is little trickier. Runes are letters in ancient alphabets. We think the speaker uses the word here to give a hint of mystery to the rhythm of the bells.

Fragment No. 8 (Part I, line: 11) *\*to the tintinnabulation that so musically wells.* Here is the hands-down best word in the poem: “tintinnabulation.” It just means the sound of bells. But you did not really need us to tell you that, did you? You can just hear it in the sound of the word. It is full of the silvery tinkling of a sleigh bell. This is the ultimate in onomatopoeia – a word that sounds like the thing it is describing. This sound raises (“wells”) up from the bells like music.

Fragment No. 9 (Part I, lines: 12-13) *\*From the bells, bells, bells, \*Bells, bells, bells-* Until now this poem has just been full of pretty descriptions of happy little bells. Now things get little whacky. The author repeats the word bells eight times in a row. Maybe that is just to make us think of the constant ringing sound the bells make. Could not he have gotten that effect with just a view repetition, however? There is something about the number of the times he says it that is maybe just a little excessive, a little crazy-sounding. Keep an eye on this guy.

Fragment No. 10 (Part I, line: 14) *\*From the jingling and the tinkling of the bells.* We end this part on happy,

calm notes, listening to the cheerful jingling and tinkling of the silver sleigh bells. It kind of makes us think of happy thoughts, like Christmas carols.

Fragment No. 11 (Part II, lines: 15-16) *\*Hear the mellow wedding bells- \*Golden bells!* At the beginning of the second part, we meet a new kind of bell. This one is a golden wedding bell. The feeling is still happy, and the sound of the bells is “mellow.” No hyper-ness here. These bells are more calm, relaxed, and smooth.

Fragment No. 12 (part II, line: 17) *\*What a world of happiness their harmony foretells!* To the author, these bells sound like a prophecy of good times and harmony. The word “harmony” seems important, since these are wedding bells. These bells predict a happy marriage. –the mood is happy like it was in the first part, but maybe there is something a little more grounded and calm and serious about the joyful sound of these golden bells.

Fragment No. 13 (Part II, lines: 18-19) *\*Through the balmy air of night \*How they ring out their delight!* The sound of the bells rings through the “balmy” (warm) air of the night. All these lines are soothing and joyous, filled with “delight.” The author is filling our heads with sounds and rhythms, but he is also definitely building a mood here.

Fragment No. 14 (Part II, line 20) *\*from the molten-golden notes,* Here is another great description of the smooth, flowing sound of these bells. The author describes the notes as “molten,” which usually describes hot, melted metal, (Think of molten lava oozing down the side a volcano, or molten chocolate pouring out of the center of your rich chocolate cake). We can almost see the notes rolling and glowing and pouring out from the bells. The kind of metal that the bells are made out of is deeply symbolic, and what could be a better symbol of harmony and beauty and calm than gold? Gold is also often the color of wedding bands.

Fragment No. 15 (Part II, lines: 21-22) *\*And all in tune, \*What a liquid ditty floats,* Of course, these beautiful notes are also “all in tune.” This echoes the “harmony” the author mentioned in line 17. This molten golden music makes a “liquid ditty” that floats on the air. The words the author picks are, as always, super-important. The idea that the music is “liquid” underlines the easy, smooth-flowing feel the runs through this section. Calling the music a “ditty” maintains the sense of lightness and joy.

Fragment No. 16 (Part II, lines: 23-24) *\*To the turtle-dove that listens, while she gloats \*On the moon!* Apparently this music is floating up to turtle-dove who is listening to the bells. The turtle-dove is an old symbol of love and faithfulness. That makes her a good fit for this section of the poem, which is all about marriage and harmony. Apparently this dove also “gloats/ on the moon.” This is an old fashioned way of saying that she is looking at the moon with love and satisfaction (not gloating in a negative way, like we tend to think of it today).

Fragment No. 17 (Part II, line: 25) *\*Oh, from out the sounding cells,* We love Edgar Allan Poe, but sometimes he goes a little crazy with the vocabulary. It is part of his

charm, really. Do not worry, we will help you out: the sound is coming from the echoing insides of the bells (“the sounding cells”).

Fragment No. 18 (Part II, line: 26) *\*What a gush of euphony voluminously wells!* The music of the bells comes out in a “gush” (notice how this word connects to the music being “molten” in line 20 and “liquid” in line 22). The author describes the sound as “a gush of euphony.” Euphony means pleasant, harmonious sound, which fits the themes in this section. The sound also flows out “voluminously,” which just means there is a lot of it. (Think of a large volume of something). The rich, round sound of these words picks up the mellow tones of the golden bells.

Fragment No. 19 (Part II, lines: 27-28) *\*How it swells! \*How it dwells* The sound of the music “swells” and “dwells.” In the next line, we learn that music is dwelling in the future. However, the sound of these lines is just as important as the meaning of the words. Edgar Allan Poe is playing with words here, enjoying this rhyme, letting these words fly out like musical notes.

Fragment No. 20 (Part II, lines: 29-30) *\*On the Future! -How it tells \*Of the rapture that impels* The author of the poem seems obsessed with the idea that these bells have a message for us about the future. In lines 3 and 17, he told us about how the ringing of bells “foretells” what is about to come. Here he comes back to that idea and lets us know that the bells are telling us about the “rapture” that will come in “The Future.” Since these golden bells are wedding bells, we are getting the feeling that the music is predicting a happy marriage.

Fragment No. 21 (Part II, lines: 31-34) *\*To the swinging and the ringing \*Of the bells, bells, bells, \*Of the bells, bells, bells, bells, bells, \*Bells, bells, bells* - If you thought the narrator went overboard with the repetition at the end of the last section, get a load of this. Here he uses the word bells ten times in just three lines. Now, when you are ringing bells to celebrate a wedding, you would ring them a lot, just like this. The clangs would pile up in just this way. Still, we think there is something a little kooky about this repetition.

Fragment No. 22 (Part II, line: 35) *\*To the rhyming and chiming of the bells!* Just like in the first part, we finish on a calm, cheerful note, listening to the “rhyming and chiming” of the bells. Like in the rest of this part, the mood is upbeat, and the author emphasizes harmony and happiness.

Fragment No. 23 (Part III, lines: 36-37) *\*Hear the loud alarum bells- \*Brazen bells!* Wham! All of a sudden, at the beginning of the third part, the poem takes a huge turn. Suddenly we are talking about new kind of bell, not a happy wedding bell or a tinkly sleigh bell, but a loud brass alarm bell (“brazen” is an old fashioned way of saying that something is made of brass).

Fragment No. 24 (Part III, line: 38) *\*What tale of terror, now, their turbulency tells!* This line is a great example of how much the mood has changed. In the previous part, the sound of the bells was filled with “merriment” (line 3) and

“happiness” (line 17)). Now the bells tell a “tale of terror.” Before, the sound of the bells was full of “harmony” (line 17). Now it is all “turbulence” (think of an airplane in turbulence, that some feeling of shaking and churning and chaos). Even the alliteration line, the harsh repetition of the “t” sounds, makes us a little nervous.

Fragment No. 25 (Part III, lines: 39-40) *\*In the startled ear of the night \*How they scream out their affright!* These lines give us a cool image of the bells screaming their “affright” (that just means fear) into the “startled air of the night.” Have you ever been drifting off to sleep on a quiet night, and suddenly hear a car alarm go off? Or maybe you were relaxing in at midnight, watching the movie, and your smoke alarm started blaring because you left your frozen pizza in the oven for too long. The author is talking about those moments, about noise so sudden that seems like it is surprising the night itself.

Fragment No. 26 (Part III, lines: 41-42) *\*Too much horrified to speak, \*They can only shriek, shriek,* Since the bells are not human, they cannot give a real voice to their terror. Still notice that the author talks about them as if they were living, feeling, creatures, who are so “horrified” that they can only scream. Edgar Allan Poe’s heavy of fear-related words is a big tip-off to the change in mood. The repetition of the word “shriek” is super-effective too. It is another one of those words that sounds like what it means – sharp, shrill, scary, like fingernails on a blackboard.

Fragment No. 27 (Part III, line: 43) *\*Out of tune,* Here is a line where the spacing is really important. Notice how Edgar Allan Poe sets these three little words out there on a line all by themselves. That creates a visual effect that forces us to focus on them, to think about why they are important. This line also sets up a contrast with the second part. Check out line 21, where the bells are “all in tune.” This time, all that harmony has been broken by terror.

Fragment No. 28 (Part III, lines: 44-45) *\*In a clamorous appealing to the mercy of the fire, \*In a mad expostulation with the deaf and frantic fire,* In this line, we find out what the disaster is – a fire. Oh, this is a fire alarm. Old fire stations used to have big bells in them. The author imagines that the bells are begging the fire to have mercy. He repeats the image twice (“appealing” and “expostulation” are both ways of talking about pleading with someone). The fire, however, cannot hear. It is “deaf” and “frantic” (crazy, out of control).

Fragment No. 29 (Part III, line: 46) *\*Leaping higher, higher, higher,* Now we switch focus, and see the fire climbing up, jumping “higher, higher, higher,” into the air. Repetition is such an important part of the way this poem works. Here it really helps to drive home the furious desire of that fire, trying to climb into the sky.

Fragment No. 30 (Part III, lines: 47-48) *\*With a desperate desire, \*And a resolute endeavor* Everything has heated up in this third part. Before, the author talked about stars and weddings and doves. Now it is all fire and burning and “desperate desire.” The fire does not just hung

out peacefully, it rages. It is on a mission (“a resolute endeavor”). We love this part. We think Edgar Allan Poe’s at his best when he is talking about the dark, crazy, scary side of life.

Fragment No. 31 (Part III, lines: 49-50) *\*Now-now to sit or never, \*By the side of the pale-faced moon.* These lines represent another big contrast with the second section. Back when the golden bells were ringing, we got an image of a turtle-dove looking with love at the moon (lines 23-24). Here we see this crazy fire, leaping into the sky to try to sit next to the moon. It is a weird image, kind of hard to visualize. That is perfect for this part, though, which is all about a world in chaos. Hot red fire and the cold “pale-faced moon” are never supposed to mix, so we know something is really wrong here.

Fragment No. 32 (Part III, lines: 51-52) *\*Oh, the bells, bells, bells! \*What a tale their terror tells* Now we get back to our main “characters,” the bells. Not a lot of new information, here. The part recaps the idea of the bells telling a tale of terror, just like inline 38. He also repeats the word bells, keeping up that consistent echo we hear everywhere in this poem.

Fragment No. 33 (Part III, line: 53) *\*Of Despair!* Another short line set off by itself. Notice the exclamation point after “Despair” (what a drama queen). It is a great Edgar Allan Poe word, one of the moods that he works particularly well. Notice that the parts are getting longer and more elaborate as Edgar Allan Poe gets deeper into his favorite themes.

Fragment No. 34 (Part III, lines: 54-55) *\*How they clang, and clash, and roar! \*What a horror they outpour.* This is the start of a long run of lines that tells us more about the sound and the feeling of those brass alarm bells. Notice the heavy, violent, chaotic words the author uses here: “clang, and clash and roar.” “No more happy tinkling, this sound is pure “horror,” pouring straight out of the bells.

Fragment No. 35 (Part III, line: 56) *\*On the bosom of the palpitating air!* This is a pretty weird personification of the “air” that the sound of the bells is pouring out into. The author imagines the air having a “bosom” which is “palpitating” (trembling, shaking). Maybe we will just leave you to think about that one on your own.

Fragment No. 36 (Part III, lines: 57-59) *\*Yet the ear, it fully knows, \*By the twanging, \*And the clanging,* These lines represent another interesting shift. Now the author asks us to think about the ears that are hearing these bells. He says that the ear can tell things based on the sound of the bells. On that note, here is another thought: the author keeps mentioning the ear and sound because that is what the poem is all about. The words “twanging” and “clanging” are in there because they mean something, but also because they sound a particular way – just like bells.

Fragment No. 37 (Part III, line: 60) *\*How the danger ebbs and flows;* Apparently people listen to the bells can tell how the fire is going based on the particular sound of the alarm bells. The “danger” of the fire flows in and out like an ocean tide. That is another image of liquid and flowing –

there seem to be a ton of those in this poem.

Fragment No. 38 (Part III, lines: 61-64) *\*Yet, the ear distinctly tells, \*In the jangling, \*And the wrangling, \*How the danger sinks and swells,* Here the author repeats the ideas of line 57-67 but uses different words. You can just see Edgar Allan Poe enjoying himself here, playing around with different sound effects, different ways of turning a phrase. Here “twanging” and “clanging” and “wrangling.” It is like a word game, finding all the different ways of imitating the sound of a ringing bell.

Fragment No. 39 (Part III, line: 65) *\*By the sinking or the swelling in the anger of the bells-* This line repeats and builds on some of the ideas from the previous lines. The bells have feeling; they are full of “anger.” That anger rises and falls like an ocean tide, another image of a powerful, uncontrollable force.

Fragment No. 40 (Part III, lines 66-68) *\*Of the bells- \*Of the bells, bells, bells, bells- \*Bells, bells, bells-* Here it comes again, maybe the most instantly recognizable thing about this poem: the repeating of the word “bells.” If you check back in the previous two parts, you will see that the speaker always repeats the word “bells” in the same place (right near the end of part), but he also always does it in a slightly different way. It is an echo, a refrain, but it is not exactly the same. Even when Edgar Allan Poe seems to be repeating himself, he is also keeping us guessing.

Fragment No. 41 (Part III, line: 69) *\*In the clamor and the clangor of the bells!* In the first two sections, we ended on a happy note, full of harmony and cheerful ringing. Here, like in all of sections 3, things are pretty different. Now the sound of the bells is full of “clamor” and “clangor” (those are both ways of describing a wild uproar, a loud, repeated noise). This is how we might describe the sounds a little kid makes when he is banging together pots and pans and generally making a racket — no more happy bells for Edgar Allan Poe.

Fragment No. 42 (Part IV: lines 70-71) *\*Hear the tolling of the bells- \*Iron bells!* With the last section comes the set of the bells. These are made of iron. Notice how we have dropped down in this poem from bells made of precious metals (silver and gold), to bells made of brass, and now we are ending with iron. It is a great symbol of the downward curve of happiness in this poem. Just imagine the heavy, hard sound of an iron bell – no fun, for sure.

Fragment No. 43 (Part IV, line 72) *\*What a world of solemn thought their monody compels!* All the excitement and terror of the fire-alarm bells has been drained out in this part. Now we are filled with “solemn thought.” The author uses a fancy but super-important word to describe the sound of the bells. He calls it a “moody.” That can mean a single melody, but it also refers to a funeral poem or song. It is a subtle hint that we are dealing with death here, which is Edgar Allan Poe’s favorite territory.

Fragment No. 44 (Part IV, lines: 73-74) *\*In the silence of death of the night, \*How we shiver with affright* Here we get grim images of people lying awake at night, listening to the bells and shivering with fear. Every part of this poem

has taken place at night, but this is a much scarier, more sinister night than we have dealt with before.

Fragment No. 45 (Part IV, line: 75) *\*At the melancholy meaning of their tone!* The author does not quite come out and say it here, but we bet the “melancholy meaning” he is talking about here is death. There is probably a reason things are left a bit unclear. That sense of not quite knowing what is going on only amplifies the feeling of dread that is at the center of this section of the poem. It is the old horror movie rule: the monster is scarier when you cannot see it.

Fragment No. 46 (Part IV, lines: 76-78) *\*For every sound that floats \*From the rust within their throats Is a groan.* Here the author is using the trick and tries out everywhere in this poem: personification. Personification involves giving human traits (feeling, action, or characteristics) to non-living objects (things, colors, or ideas). The author imagines the ringing sound coming out of the “throats” of the bells. This is definitely personification because bells do not actually have throats, only people do. The author actually says the sound is coming from the “rust” inside their throats. We love this image. It makes us think of a rusty iron bell, but we can also just hear the croaking, raspy, sound of a rusty iron human voice. This is like Tom Waits after a bad night, a voice that can only “groan.” It is such a perfect wait of winding together with the ringing of a bell and the sound of a voice.

Fragment No. 47 (Part IV, lines: 79-81) *\*And the people -ah, the people- \*They that dwell up in the steeple, \*All alone,* Now the focus shifts. We move up to the steeple, where the bells are ringing. Apparently there are people living up there, all alone. This is the first we have heard about these people, but right away we know something is not right. Unless you are the hunchback of Notre Dame, you probably do not live in a steeple. The mystery deepens.

Fragment No. 48 (Part IV, lines: 82-83) *\*And who, tolling, tolling, tolling, \*In that muffled monotone.* Apparently, these weird steeple-dwellers are the ones who ring the bells. They make the sinister, “muffled” sound of the bells. The word “monotone” is important here too. The bells only make one note, over and over. It is not like wedding bells that make harmonious music. This line makes everything seem empty, lifeless, and passionless.

Fragment No. 49 (Part IV, lines: 84-85) *\*Feel a glory in so rolling \*On the human heart a stone* –It turns out that these bell-ringers are not so nice. They actually enjoy (“feel a glory”) making people miserable with the sound of their bells. The author describes the sound of the bells as rolling a stone over the human heart, which sounds, well, pretty unpleasant.

Fragment No. 50 (Part IV, lines: 86-87) *\*They are neither man nor woman- \*They are neither brute nor human-* The author is really playing up the mystery of the bell-ringers. He teases us by telling us what they are not, instead of what they are. Apparently they are not men or women, or humans or animals (“brutes”). Um ... so what

are they?

Fragment no. 51 (Part IV, line 88) *\*They are ghouls:* Here is the big reveal. These mean bell-ringing critters are “Ghouls.” What is a Ghoul? Well, it is a legendary monster that feasts on the bodies of the dead (I hope you have had lunch already). Of all the creepy monsters out there, ghouls are one of Edgar Allan Poe’s favorites. They show up in several of his other poems, including “Dream-Land” and “Ulalume.” In this case, they help to reinforce the death imagery that has been lurking under the surface.

Fragment No. 52 (Part IV, line: 89) *\*And their king it is who tolls;* The king of the ghouls is the one behind all of this dreary, sinister bell ringing. The author does not come out and who that king is, but we think it is safe to fill in the blank in our minds with “death” or “The Grim Reaper” or some other such bad guy.

Fragment No. 53 (Part IV, lines: 90-92) *\*And he rolls, rolls, rolls, rolls, \*Rolls \*A paeon from the bells!* The king of the ghouls sends a terrible sound out from the bells. It rolls and rolls out, over and over again. The repetition in these lines ties in with all the others and keeps us thinking about the endless sound of the bells. The sound coming from the bells is described in line 92 as a “paeon,” which is a song of triumph. That is definitely not the right mood for a song of death and despair, and it reinforces how creepy these ghoulish guys are.

Fragment No. 54 (Part IV, lines: 93-94) *\*And his merry bosom swells \*With the paeon of the bells!* Instead of being depressed by the sound of the iron bells (like the people who hear them down below), the king is filled with joy. When he hears his song of triumph coming from the bells, his heart is filled with happiness — what a jerk.

Fragment No. 55 (Part IV, lines: 95-96) *\*And he dances, and he yells; \*Keeping time, time, time,* The king of the ghouls dances and shouts in time with the music of the bells. While everyone else who heard the iron bells shake in their boots, he is having a party. The pleasure of terror is a big part of Edgar Allan Poe’s work. He loves these moments where excitement and terror mix together.

Fragment No. 56 (Part IV, lines: 97-99) *\*In a short of Runic rhyme, \*To the paeon of the bells - \*Of the bells:* We have heard about this Runic rhyme stuff before. Remember? It was in a happier moment, back on line 10, when it described the way the stars twinkled along with the silver bells. Now it describes something way eviler – the king of the ghouls celebrating his song. This poem has come a long way in less than 100 lines.

Fragment No. 57 (Part IV, lines: 100-104) *\*Keeping time, time, time, \*In a short of Runic rhyme, \*To the throbbing of the bells - \*Of the bells, bells, bells- \*To the sobbing of the bells;* From here on out, the poem, does not bring in a lot of new ideas. Instead, the author kind of riffs on the sound and the rhythms that he is laying down already. Think of it as being a little like remixing a track. Now and then he will fold in a new word, like “throbbing” or “sobbing,” but the point is mostly to ply around in this sonic (sound) landscape. We definitely recommend reading aloud

here.

Fragment No. 58 (Part IV, lines: 105-106) *\*Keeping time, time, time, \*As he knells, knells, knells*, We have more playing around with repetition here. A quick vocabulary note: to “knell” mean to ring, but usually it is associated with death or disaster. Maybe you have heard someone talk about a “death knell.” In any case, it is the perfect word for Edgar Allan Poe’s deliciously gloomy ending.

Fragment No. 59 (Part IV, lines: 107-112) *\*In a happy Runic rhyme, \*To the rolling of the bells- \*Of the bells, bells, bells- \*To the tolling of the bells, \*Of the bells, bells, bells, bells- \*Bells, bells, bells-* These final lines take the repetition and sound ply to a whole new level. It is like an amped up version of what we have seen at the end of other sections. We have seen all these words before, but Edgar Allan Poe is taking us out on one last rocking chorus to end the song.

Fragment No. 60 (Part IV, line: 113) *\*To the moaning and the groaning of the bells*. The last lines of each section in this poem are important, so this one is worth a look on our way out. The final sound of the bells is “moaning and groaning.” We think that is a perfect final note for this poem, summing up the feel of the last section.

### 3.2 Discussions

Based on the results of the data analysis, there are some research findings that can be inferred that Edgar Allan Poe adeptly employs rhetorical devices in which the most dominant figures of speech is Metaphor (29%), Alliteration (27%), followed by Onomatopoeia (22%), Assonance (11%), personification (9%) and Irony (2%). They all have the function as the main device for communicating his message in the poem. Out of the above figures of speech that Poe uses in the poem, there is a more important question to answer in this research. That is, what does Poe wish to convey through this particular poem? Seemingly, the messages that he wishes to convey are three things. They are what a bell is made from, how a bell may sound and may be felt by the hearers, and what a bell may tell to the hearers.

First, a bell may be made of iron, brass, silver, and even gold. The materials from which a bell is made may also leave a different impression to people who see the bell. When a bell is simply made of iron, people who see it might have an impression that the bell is not costly. It is, of course, different from the bell that is made of brass, which is a bit more expensive. It is more different and more costly when the bell is made of silver or gold.

Secondly, the sounds of the different bells also leave different impressions or feelings to the hearers of the bells. In this regards, Poe uses different words to represent the sound of the bells. Some bells tinkle and some jingle. Some bells ring, while some others toll. These different sounds also leave different impressions and even different feelings to people who hear them. Finally, what the different bells tell the hearers are also different. Some bells tell the hearers that it is a happy time by giving tinkling sound to

the hearers. This kind of bell is usually sounded during the wedding ceremony. In this situation, the bell is described as the golden bells of a wedding representing their mellow, joyful noise. Some bells are heard as the sound of brass alarm bells. This kind of bells usually warns people about a fire. Hence, people who hear the sound of this bell will have an impression that it is an alarm bell, telling people to keep alert. More seriously, some bells can be heard as the heavy, miserable sounds of iron bells. The sound of those bells makes the people who hear them feel sad. That is because the bells ring “in the silence of the night,” which means the death has triumphed over life.

## 4. CONCLUSION

By the above result, it can be concluded that teaching literature from a linguistics perspective is valuable to enrich one’s life, improve one’s language competence, and to be a reliable or recommended strategy in teaching linguistics and literature. Therefore, in teaching linguistics and literature, a lecturer or a teacher should introduce this linguistic approach that can lead to an appreciation of the plurality of literary meanings.

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