

THE USE OF METAPHOR IN EDGAR ALLAN POE'S SHORT STORY *THE BLACK CAT*

Faizal Risdianto

Islamic State Institute of Salatiga

Abstract

This study is aimed to elaborate the uniqueness of Edgar Allan Poe's short story entitled The Black Cat. This research is a (qualitative) bibliographical study. The object of the study is the use of metaphor in Edgar Allan Poe's short story The Black Cat. There are 21 sentences chosen to represent all the metaphorical sentences of Edgar Allan Poe being the object of the study. Having analyzed the data by the perspective of George Lakoff and Johnson's conceptual metaphor, the researcher can draw a conclusion that Edgar Allan Poe has successfully used effective and creative metaphorical expressions in depicting the psychological abnormality of the main character in his short story. His remarkable metaphorical expression shows his distinctive position as one of the greatest American man of letters.

Keywords: *Metaphor, Source Domain, Target Domain, and Short story.*

Introduction

One of interesting problems in language study is the use of metaphor in all walks of life. One of its mysteries is the public confusion in encountering metaphorical expression that says something that is different to what it really means. Hawkes says "Language which doesn't mean what it says" (1980:1). This fact creates the impression that the user of metaphor looks like a liar or deceiver. When Juliet said to Romeo "The lights that shines from your eyes" she did not mean to say that from Romeo's eyeballs radiating or shining on the chamber they stayed. When a poet says, "A poem is a bird", he did not mean to state that the poem can flap its wings and tail. Those two instances is only part of many examples that creates the impression of metaphor as the expression full of "absurdity" and 'falsity" (Max Black in Ortony, 1993:21).

One of the interesting studies of metaphor is the use of metaphor in literary works. The outstanding feature of metaphor in this case lies on it uniqueness and specification that very different to other genre of writing like business, science and technological reports. Such uniqueness refers to the poetic function of literary work to convey message or ideas to its readers (Culler, 1975:55). Culler says, "By showing what properties of language were being exploited in particular texts and how they were extended or organized" (1975:55).

In addition, the use of metaphorical

expression in literary works such as short story helps us, the readers to be (Become More) realistic, mature, wise and humane. It helps having deeper understanding of human sentiments, human interests and values, etc. It brings us closer to other human beings of the same or different nationalities, cultures, human values, etc. Our lives become more tolerant, more balanced, and fuller. We learn to appreciate what others appreciate properly. In this way our capacity for feeling and appreciation increases, and so does our capacity for enjoyment. We become richer through our understanding and the use of our literary reading and experience.

Considering above elaboration, this paper analyzes the use of metaphor in Edgar Allan Poe's short story *The Black Cat*. This outstanding short story has a distinctive feature of metaphorical expression and to define what had been analyzed in this research, it had been formulated the problem of this paper: What's the uniqueness of the use of metaphor in Edgar Allan Poe's Short story *The Black Cat*?

Basic Theories and Analysis

The basic theory of this paper covers three aspects as follows: (1) *The definition of metaphor* (2) *George Lakoff and Mark Johnson's conceptual metaphor* (3) *The Biography of Edgar Allan Poe*. Those three aspects have a close relation to the topic discussed in this paper.

A. What is Metaphor?

In literary use, a metaphor (from the

Greek: metapher (in rhetorical trope) is defined as an indirect comparison between two or more seemingly unrelated subjects that typically uses “is a” to join the first subjects for example: “Man is a wolf”. This is an elliptical form compared to Simile sentence Man is like a wolf. A metaphor is commonly confused with a simile, which compares two subjects using “like” or “as”. An example of a simile: “He was as sly as a fox.” In the simplest case, a metaphor takes the form: “The first subject is a second subject.” Edi Subroto (1986:45) said that a metaphorical expression can be categorized as metaphor if it can give a new enjoyment in reading language expression, kicking out monotony and enliven inanimate object, and actualizing something that which actually crippled or paralyzed.

In the development of theories of metaphor there are several domestic and foreign linguists who had tried to describe their complex conception about metaphor. They are: Rachmad Djoko Pradopo (1987), Edi Subroto (1991), Herman Waluyo (1991), Aminuddin (1995), Stephen Ullmann (1972), Andrew Ortony (1993), and Wellek (1993). These conceptions will be elaborated one by one:

Pradopo (1987:66) explains that categorically metaphor consists of two terms that is main term or tenor (Principal Term) and the second term or vehicle (Secondary Term). The main term or tenor told about the compared entities whereas the second term or vehicle told about the comparison or the things compared. Then it was said that metaphor sees things by the medium of other entities. This metaphor explains something with the same result which actually has different meaning. Edi Subroto (1995:38) explains that metaphor is created particularly based on the similarity of two referents. The first referent is called tenor and the second one is called vehicle. The similarity of both referents is the basic builder of metaphor creation.

According to Edi Subroto one of important factor in the affectivity of metaphor is the distance between tenor and vehicle. If the distance of both of them is very close in their similarity level, the metaphor is less expressive, less effective. On the contrary, if the similarity level of both elements is not so real, the metaphor has expressive power. The

metaphor like “black wolf” to depict “night shadow” like what has Arthur Rimbaud said in his poem is the example of effective and expressive metaphor (Edi Subroto, 1995:39).

According to Herman Waluyo (1991:84), metaphor is an insight or approach towards object through direct or indirect comparison. Aminuddin (1995:304), in his *Stilistika* explained that metaphor is:

One of the form of figurative language which created and re-created through comparison and the transfer of semantic features via direct or indirect comparison. The Indonesian metaphor of “Aku ini binatang jalang” (I am the untamed animal) for example, is a form of metaphor which used direct comparison but in the metaphor of “Jam mengerdip” something is compared to the blinking as indirect nature. Viewed to its function, the use of metaphor is functioned to enrich the nature of imagery description and the picturing of meaning of an elaboration.

Ullmann said that the subjects of metaphor by telling the things that we compared to. In his *Semantic an Introduction to the science of meaning* explained about both things by giving term of tenor and vehicle, whereas the common feature that they have has formed the ground of metaphor. This had been stated in these following sentences:

The basic structure of metaphor is very simple. There are two terms present: the thing we are talking about and that to which we are comparing it. In Richard’s terminology, the former is the tenor, the later the vehicle, whereas the feature or features they have in common from the ground of the metaphor (Ullman, 1972:213).

It means that the basic structure of metaphor is very simple. There are two things that we are talking about the things we talk and the things we compared to. The first term of Richard from the early start is tenor (direction/objectives) and the latest is vehicle. This remains us to the idiosyncrasies of daily lexicon which form the ground of metaphor.

In the view of Andrew Ortony (1993:2), in his book entitled *Metaphor and Thought*:

It seems preferable, however, to attempt to relate two alternative approaches to metaphor – metaphor as an essential characteristic of the creativity of language; and metaphor as deviant and parasitic upon normal usage – to a more fundamental and pervasive difference of opinion about the relationship between language and the world.

It means that, however, it is better to relate two alternatives of approach in metaphor – metaphor as the main character from language creativity; and metaphor as a deviation and parasitic from the normal language toward deep fundamental difference from the opinion of the relationship between language and the world.

Furthermore Rene Wellek (1993:235) explained that metaphor compared two world and conveying theme through one idiom to other idiom as the works of Shakespeare (raging sea, the wild storm in the meadow, the gloomy lake).

In general, it can be concluded that what had been said by the above linguistic experts had enrich our knowledge about the theories of metaphor started from the tenor and vehicle explained by I.A Richard (1936). Even though sometimes using different terminology outstanding linguists like Pradopo, Edi Subroto, Waluyo, Aminnuddin, Wellek and Ullmann had just given an emphasis to the theory of Richard whereas Andrew Ortony had added by his viewpoints which insisted on the inconsistencies between “the two terms” in metaphor called as tension.

B. CONCEPTUAL METAPHOR

It is true that all of us speak in metaphors whether we realize it or not. In *Metaphors We Live By* by George Lakoff, a linguist, and Mark Johnson, a philosopher, suggest that metaphors not only make our thoughts more vivid and interesting but that they actually structure our perceptions and understanding. Thinking of marriage as a “contract agreement,” for example, leads to one set of expectations, while thinking of it as ‘team play’, “a negotiated settlement,” ‘Russian roulette,’ “an indissoluble merger,” or “a religious sacrament” will carry different sets of expectations. When a government thinks of its enemies as ‘turkeys’ or “clowns” it does not take them as serious threats, but if they said that they are “pawns” in the hands of the communists, they will be taken seriously indeed. In *Metaphors We Live By* has led many readers to a new recognition of how profoundly metaphors not only shape our view of life in the present but set up the expectations that determine what life will be for us in the future (1980:13).

Metaphor is for most people a device of the poetic imagination and the rhetorical flourish- a matter of extraordinary rather than

ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.

The concepts that govern our thought are not just matter of the intellect. They also govern our everyday functioning, down to the most common details. Our concepts structure what we perceive, how we get around in the world and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think what we experience, and what we do every day is very much a matter of metaphor.

The conceptual system used by mankind in wherever society strongly influenced our style and style of thinking and doing is metaphorical. The non-metaphorical thinking is only possible if we discuss merely physical realities. The greater the level of abstraction made by people, the greater of the metaphorical layers needed to state the result of human thinking.

Many people ignored these for several reasons. One of them is the reason that few form of metaphor is considered “dead” and has unknown origin. The other reason is that we do not know what happen on our conceptual system in our thinking. (1993:224).

The clearer depiction of the view that most of our conceptual system is metaphorical can be seen in the instances of conceptual metaphor by Lakoff and Turner (1989:3-4) that is given then name of the metaphor LIFE IS A JOURNEY. In this metaphor the mental domain) “Journey” as the source domain is compared to mental domain of “Life” as the target domain. The conceptual mapping between the concepts is:

LIFE IS A JOURNEY.

- *The person leading a life is a traveler.*
- *His purposes are destinations.*
- *The means for achieving purposes are routes.*
- *Difficulties in life are impediments to travel*
- *Counselors are guides.*
- *Progress is the distance traveled.*
- *Counselors are guides.*

- *Progress is the distance traveled*
- *Things you gauge your progress by are the landmarks.*
- *Material resources and talents are provisions.*
- *The conception of the metaphor LIFE IS A JOURNEY can be applied into other examples like what have been said by (in Ortony 1993:206) like the metaphor of LOVE IS A JOURNEY*
- *Our relationship has hit a dead-end street.*
- *We can't turn back now.*
- *We're at the crossroads.*
- *The relationship isn't going anywhere.*
- *We're spinning our wheels.*
- *Our relationship is off the track.*

It should be understood that the above metaphorical conception is not the only form, but there are hundreds and thousands form and mental domain mapping which compared on mental domain to other mental domain like what had been elaborate by Lakoff in the metaphor of SOUL IS AN OBJECT, DEMON IS A PERSON, REASON IS A PERSON, SOUL IS A PERSON, HUMAN CHARACTER ARE PLANTS, AFFECTION IS WARMTH, STATE IS A LOCATION, FRIENDSHIP IS A JOURNEY, THE GARDEN IS CONTAINER etc.

From this, the researcher can defined that according to George Lakoff metaphor is the most important conceptual construction in the development of human thinking history. The conceptual system which used daily in each and every society will influence our ways of thinking and doing which metaphorical in nature.

C. THE BIOGRAPHY OF EDGAR ALLAN POE

Edgar Allan Poe was one of the seminal American poets and short story writers of the nineteenth century. Edgar Allan Poe also worked as a literary critic and editor. In his lifetime, he had the distinction of being one of the first American writers with more cultural cache in Europe than in the United States. Edgar Allan Poe studied languages at the University of Virginia and United States Military Academy at West Point; however, he withdrew or was dismissed from these institutions before taking a degree (although at West Point he achieved the rank of cadet.)

The writing of Edgar Allan Poe has influenced diverse writers and thinkers including Charles Baudelaire, Jules Verne and H. P. Lovecraft. Edgar Allan Poe is also seen as

being instrumental in the development of the literary genres of Science Fiction and Mystery. The catalog of his writing is diverse and includes such classics as "The Fall of the House of Usher", "The Purloined Letter", and The Narrative of Arthur Gordon Pym of Nantucket.

In 1809 Edgar Poe was born in Boston, Massachusetts to a family of actors. Some suppose his parents chose named him after the son of Gloucester in Shakespeare's King Lear (which his parents were acting in at the time of his birth.) The events of his early life would inspire Angela Carter to pen "The Cabinet of Edgar Allan Poe." Within a year of his father's desertion of the family, his mother died of tuberculosis. The Allan family from Richmond, Virginia took in the young Edgar Poe. Edgar Poe was renamed Edgar Allan Poe to represent this new family relation, but he was never officially adopted.

During his first year of attendance at the University of Virginia, Edgar Allan Poe accumulated large gambling debts. Tension over finances led to an estrangement from his foster family. Poe forced to support himself found intermittent work before eventually joining the United States Army. His first year of service was also the year of publication for his first book of poetry, Tamerlane and Other Poems. After two years of military service, he sought discharge to pursue an education at the United States Military Academy at West Point. The discharge was granted with the caveat that Edgar Allan Poe must reconcile with his foster father. The reconciliation was short lived. Within two years, Edgar Allan Poe renewed the quarrel over finances with his foster father. Poe sabotaged his military career through neglect of his duties and disobedience. After his court-martial in 1831, he traveled to New York before returning to Baltimore.

His life was characterized by professional and personal turmoil. His ability to make a living was undermined by a general unwillingness of American publishers to publish new American writers since the lack of strong international copyright laws made it more profitable for to reprint British books. At the age of 26, Edgar Allan Poe married his thirteen year-old cousin, Virginia Clemm. Her tuberculosis (which led to her death in 1847) exacerbated his drinking. Some see this loss (coupled with the loss of his mother) as contributing to the frequent theme in his work of a beautiful woman's death. This theme is

perhaps most famously explored in "The Raven" as the speaker addresses his despondency "for the rare and radiant maiden whom the angels named Lenore." Poe's story "The Masque of the Red Death" is often also thought to be a reference not only to the Black Death, but also of the contemporary pandemic of tuberculosis.

Even when not acting as a meditation on the death of a beautiful, much of Edgar Allan Poe's writings are dark and measured. These works often illustrate people on the cusp of a dramatic event; they explore the darkness of human interactions, while offering visions of the sublime. In addition to these dark works, Edgar Allan Poe also wrote satirical pieces. Some of his works also showed a high level of understanding both his audience and the perceptions of reality. The Balloon Hoax was originally published as a newspaper article. Its plot was plausible, and it created excitement and expectation on the emergent hot air balloon technology, which fueled sales of the newspaper it first appear in. However in retrospect it is categorized as early Science-Fiction.

Although Edgar Allan Poe was truly original and singular in American literature, his place in American letters is frequently overshadowed by the expansive works of Walt Whitman and the enigmatic verse of Emily Dickinson. Edgar Allan Poe's poetry retained the metric structure assumed to be more typical of nineteenth century European verse. Despite the reputation of these other figures, Edgar Allan Poe remains a dominant influence in the world of letters.

In "The Philosophy of Composition" – true to his Romantic leanings, he discusses the nature of writing and the Truth. In this essay, Edgar Allan Poe argues the superiority of poetry over other genres of writing. Poe considers the goal of truth is to satisfy the intellect. He argues that truth and passion are better served by the mechanics of prose than poetry since the truth must be precise and passion must have a homeliness. These forces, Poe warns, are contrary to the mechanics of Beauty, which is the purview of poetry. Poetry is not entirely devoid of truth or passion. However, they are secondary to the primary function of poetry to present a beautiful atmosphere. The poetry and prose of Edgar Allan Poe have cast a long shadow over world literature and philosophy. His particular brand

of Gothic literature stands as a reaction to the intellectual trends seen in transcendentalism. He disparaged this line of thought as being pointlessly obscure and ridiculously mystical. He reserved his criticism of the transcendental movement for those he considered to be merely sophists. In contrast, Edgar Allan Poe also viewed didacticism and allegory as problematic. He promoted literary work that had a singular focus and a brevity that allowed a work to be read in one sitting.

The writings of Edgar Allan Poe have helped fuel the works of such Continental Philosophers and thinkers as Jean-Paul Sartre, Maurice Blanchot, Jean-Francois Lyotard, Gilles Deleuze and Felix Guattari, and perhaps most notably Jacques Lacan. Specifically, Lacan lectured and wrote extensively on Edgar Allan Poe's "The Purloined Letter." Jacques Lacan uses Edgar Allan Poe's story to explicate the Freudian conception of how the symbolic order constitutes subject through an orientation to a signifier. Lacan further says of the work:

The narration, in fact, doubles the drama with a commentary without which no *mise en scene* would be possible. Let us say that the action would remain, properly speaking, invisible from the pit-aside from the fact that the dialogue would be expressly and by dramatic necessity devoid of whatever meaning it might have for an audience...

The legacy of Edgar Allen Poe continues through his ongoing popularity as a writer. His work has strong visual and narrative elements that inspire artists and thinkers. Film, radio and television adaptations of his stories and poems have been popular throughout the twentieth century. The influence Edgar Allan Poe has exerted over culture is truly incalculable. Even watching a rerun of *The Simpsons* may expose a viewer to an animated retelling of "The Raven." Perhaps, the most loving and mysterious tribute to Edgar Allan Poe was the Poe Toaster. From 1949 until 2009 on January 19, the Toaster would leave a trio of roses on Poe's grave and toast him with cognac. The repeated act of the Toaster is a sign that Edgar Allan Poe's memory was still vivid in the minds of his readers.

Edgar Allan Poe's short stories include "Hop-Frog", "The Gold-Bug", "Ligeia", "The Cask of Amontillado", "The Pit and the Pendulum", "The Fall of the House of Usher", "The Masque of the Red Death", "The Oval Portrait", "The Murders in the Rue Morgue",

"The Purloined Letter", "The Facts in the Case of M. Valdemar" and "The Black Cat." (<http://www.egs.edu/library/edgar-allan-poe/biography/>).

III. ANALYSIS

The following paragraphs are the result of analysis toward 27 sentences which contain metaphor in Allan Poe's short story. These sentences had been analyzed by using George Lakoff's theory of conceptual Metaphor. In this analysis it can be found eight most outstanding conceptual mapping of metaphor:

1. SOUL IS AN OBJECT

In general, there are two metaphorical data in Edgar Allan Poe's short story showing the pattern of SOUL IS AN OBJECT:

(1) Yet, mad am I not - and very surely do I not dream. But to-morrow I die, and to-day I would unburthen my soul.

In the metaphorical expression (1) the part which acts as source domain is the word "unburthen" (It means "To unburden; to unload") whereas the target domain is the word "soul". As it can be seen on the group of words "unburthen my soul" the abstract entity of "Soul" is treated as a concrete object which can be unburden or unload by the narrator. This is a smart way of depicting the feeling of worry of the main character in facing his coming soon death.

(2) When reason returned with the morning - when I had slept off the fumes of the night's debauch - I experienced a sentiment half of horror, half of remorse, for the crime of which I had been guilty; but it was, at best, a feeble and equivocal feeling, and the soul remained untouched.

In the metaphorical expression (2) the part which acts as source domain is the phrase "remained untouched" whereas the target domain is the phrase "the soul". As it can be clearly observed on the group of words "the soul remained untouched" the abstract entity of "Soul" is treated as a concrete object which can be touched or perceived by the narrator or anyone living around him. This is an interesting craftsmanship of showing the turmoil or up and down of the feeling of the main character, the narrator.

2. A DEMON IS A PERSON

There is only one metaphorical data in Edgar Allan Poe's short story showing the pattern of A DEMON IS A PERSON:

(3) The fury of a demon instantly possessed me.

In the metaphorical expression (3) the

constituent which acts as source domain is the phrase "instantly possessed" whereas the target domain is discussing the scary word "Demon". As it can be clearly found on the group of words "a demon instantly possessed me"; the abstract invisible entity of "Demon" is treated almost resembles to human being who is able influence or control the life of human being. In this case, it seems that the word "demon" cannot be just related to the evil spirit like ghost, Satan or monster but it can be interpreted as a vague "dark" passion or an idea which haunts and drives the main character and let himself drowned and slumbered into near insanity or madness.

3. REASON IS A PERSON

There are two metaphorical data data in Edgar Allan Poe's short story showing the pattern of REASON IS A PERSON:

(4) When reason returned with the morning - when I had slept off the fumes of the night's debauch - I experienced a sentiment half of horror, half of remorse, for the crime of which I had been guilty; but it was, at best, a feeble and equivocal feeling, and the soul remained untouched.

(5) But, by slow degrees - degrees nearly imperceptible, and which for a long time my Reason struggled to reject as fanciful - it had, at length, assumed a rigorous distinctness of outline.

In the metaphorical expressions (4) and (5) the constituents which act as source domain are the word "returned" and "Struggled" whereas the target domain is discussing just a single word "reason". As it can be vividly seen on the sub clause of "When reason returned" and "my reason struggled" the abstract cognitive entity of "human's reason" is treated similar to the ability of human being who is capable of to go somewhere and then return to his or her initial place and it also able to make effort or struggle of solving life's problems.

4. FIRE IS A PERSON

There is only one metaphorical data data in Edgar Allan Poe's short story showing the pattern of FIRE IS A PERSON:

(6) On the night of the day on which this cruel deed was done, I was aroused from sleep by the cry of fire.

In the metaphorical expression (6) the parts which act as source domain is the reference of human being in the word "the cry" whereas the target domain is aimed at focusing on the single word "fire". As it can be easily seen on the noun phrase "The cry of fire"; the concrete visible object of "fire" is treated almost

resembles to human being who is able to make loud sounds that express feelings of pain or fear. In this case, the narrator and his family experienced an arson done by unknown person. The choice of Edgar's diction of "the cry of fire" creates fresh and live idea in the mind of readers about the gloomy saddening horrible picture of a person who faces conflagration or total house burning.

5. POVERTY IS A PERSON

There is only one metaphorical data data in Edgar Allan Poe's short story showing the pattern of POVERTY IS A PERSON:

(7) One day she accompanied me, upon some household errand, into the cellar of the old building which our poverty compelled us to inhabit.

In the metaphorical expression (7) the parts which act as source domain is the reference of human being in the word "compelled" whereas the target domain is aimed at focusing on the single word "poverty". As it can be vividly observed on the group of words "our poverty compelled us to inhibit"; the abstract unseen entity of "poverty" is treated almost resembles to human being who is able to force the narrator and his family to be patient and accepting the state of being poor. In this case, the creatively Edgar tried to elaborate the gloomy picture of one's feeling of sadness enduring poverty.

6. BEAST IS A PERSON

There are two metaphorical data data in Edgar Allan Poe's short story showing the pattern of BEAST IS A PERSON:

(8) It is impossible to describe, or to imagine, the deep, the blissful sense of relief which the absence of the detested creature occasioned in my bosom.

(9) Upon its head, with red extended mouth and solitary eye of fire, sat the hideous beast whose craft had seduced me into murder, and whose informing voice had consigned me to the hangman. I had walled the monster up within the tomb!

In the metaphorical expressions (8) and (9) the constituents which act as source domain are the words "sat", "had seduced" and "had consigned" whereas the target domain is discussing the noun phrases of "the creature" and "the hideous beast". As it can be clearly seen that on both quotations the concrete visible animate object of "beast" (it refers to four footed animal having cruel or disgusting mental quality) is treated similar to the ability of human being who is capable of mentally haunting, terrorizing and seducing the narrator

to do cruel and wicked action towards his cat and wife. It is actually the narrator psychopath and paranoia which led him living in the world of his own hallucination and paranoia. The narrator enduring a split of personality where in one time he feels that he has a good disposition but at the same time has lack of control of his wicked and cruel intention towards his cat and wife.

7. SOUL IS A PERSON

There are four metaphorical data data in Edgar Allan Poe's short story showing the pattern of SOUL IS A PERSON:

(11) But this feeling soon gave place to irritation. And then came, as if to my final and irrevocable overthrow, the spirit of PERVERSENESS.

(12) This spirit of perverseness, I say, came to my final overthrow. It was this unfathomable longing of the soul to vex itself - to offer violence to its own nature - to do wrong for the wrong's sake only - that urged me to continue and finally to consummate the injury I had inflicted upon the unoffending brute.

(13) By slow degrees, these feelings of disgust and annoyance rose into the bitterness of hatred. I avoided the creature; a certain sense of shame, and the remembrance of my former deed of cruelty, preventing me from physically abusing it.

(14) Our friendship lasted, in this manner, for several years, during which my general temperament and character - through the instrumentality of the Fiend Intemperance - had (I blush to confess it) experienced a radical alteration for the worse.

In the metaphorical expressions (11), (12), (13) and (14) the constituents which act as source domain are the phrases "my final and irrevocable overthrow", "to offer violence", "to do wrong" whereas the target domain is discussing about "the soul of the narrator". As it can be vividly seen on above four quotations that the abstract invisible entity of "human's soul" is treated similar to the ability of human being who is greatly influence the unstable psychological condition of the narrator. It is a kind of paranoia and split personality's atmosphere circling and infecting the entire life of the narrator which brings the bitter occurrence of death penalty!

8. HUMAN CHARACTERS ARE PLANTS

There are three metaphorical data data in Edgar Allan Poe's short story showing the pattern of HUMAN CHARACTERS ARE PLANTS:

(15) This peculiarity of character grew with my growth, and in my manhood, I derived from it one of my principal sources of pleasure.

(16) I grew, day by day, more moody, more irritable, more regardless of the feelings of others.

(17) But my disease grew upon me - for what disease is like Alcohol! - and at length even Pluto, who was now becoming old, and consequently somewhat peevish - even Pluto began to experience the effects of my ill temper.

In the metaphorical expressions (15), (16) and (17) the parts which act as source domain are the single word of “grew” whereas the target domain refers to the single discussion of “human characters”. It can be vividly seen on the three quotations that human characters as an abstract invisible entity is treated like plants which in particular period enduring development of size, height, length etc. this is a creative way of describing the unstable psychological development of the narrator as the main character of the narrator which is deteriorating and decaying day by day.

9. AFFECTION IS WARMTH

There is only one metaphorical data data in Edgar Allan Poe’s short story showing the pattern of AFFECTION IS WARMTH:

(18) To those who have cherished an affection for a faithful and sagacious dog, I need hardly be at the trouble of explaining the nature or the intensity of the gratification thus derivable. There is something in the unselfish and self-sacrificing love of a brute, which goes directly to the heart of him who has had frequent occasion to test the paltry friendship and gossamer fidelity of mere Man .

In the metaphorical expression (18) the parts which act as source domain is the words of “unselfish and self-sacrificing love of a brute” whereas the target domain is aimed at focusing on the single word “Affection”. As it can be easily seen on the quotation that the abstract invisible entity of “affection” resembles to the warmth given by inanimate object like the sunshine. The faithful, unselfish and self-sacrificing quality of the dog giving the feeling of bliss on the mind and heart of the main character of this short story.

10. STATE IS A LOCATION

There is only one metaphorical data data in Edgar Allan Poe’s short story showing the pattern of STATE IS A LOCATION:

(19) To those who have cherished an

NO	THE NAMES OF CONCEPTUAL METAPHOR
1	SOUL IS AN OBJECT
2	DEMON IS A PERSON
3	REASON IS A PERSON
4	FIRE IS A PERSON
5	POVERTY IS A PERSON
6	BEAST IS A PERSON
7	SOUL IS A PERSON
8	HUMAN CHARACTER ARE PLANTS
9	AFFECTION IS WARMTH
10	STATE IS A LOCATION
11	FRIENDSHIP IS A JOURNEY
12	THE GARDEN IS CONTADNER

affection for a faithful and sagacious dog, I need hardly be at the trouble of explaining the nature or the intensity of the gratification thus derivable.

In the metaphorical expression (19) the constituent which acts as source domain is the the words of “at the trouble” whereas the target domain is aimed at focusing on the single word which refers to “location”. It can be easily seen on the quotation that the abstract invisible entity of the narrator’s emotions and events were depicted as if the narrator was staying in particular physical location. It was a description about the narrator’s feeling of gratitude towards the faithful, unselfish and self-sacrifice quality of the dog.

11. FRIENDSHIP IS A JOURNEY

There is only one metaphorical data data in Edgar Allan Poe’s short story showing the pattern of FRIENDSHIP IS A JOURNEY:

(20) Our friendship lasted, in this manner, for several years, during which my general temperament and character - through the instrumentality of the Fiend Intemperance - had (I blush to confess it) experienced a radical alteration for the worse.

In the metaphorical expression (20) the constituent which acts as source domain is the words of “lasted” whereas the target domain is aimed at focusing on the single word of “friendship”. It can be

vividly seen on the quotation that the abstract invisible entity of "friendship" is pictured almost resemble to the conception of the journey. The word "lasted" means something continues or endures. The friendship between the main character and his pet is similar to the conception of a journey or going from one place to another which has a progress on every period of time.

12. THE GARDEN IS CONTAINER

There is only one metaphorical data data in Edgar Allan Poe's short story showing the pattern of THE GARDEN IS CONTAINER:

(21) Upon the alarm of fire, this garden had been immediately filled by the crowd - by some one of whom the animal must have been cut from the tree and thrown, through an open window, into my chamber.

In the metaphorical expression (21) the constituent which acts as source domain is the words of "filled the crowd" whereas the target domain is aimed at focusing on the words "this garden". It can be easily seen on the quotation that the concrete visible object of a garden is directly compared by the author like a box, a bottle or any objects which is designed to contain or hold within self a substance. It is very interesting finding the group of words "this garden had been immediately filled by the crowd" which showing the mastery of Edgar in using the metaphorical pattern of THE GARDEN IS A CONTAINER in describing the great numbers of people gathering at the garden's of the narrator wanting to see the dead cat which have been cut from the tree and thrown, through an open window and entered the room of the narrator/the main character of this short story.

III. CONCLUSION & SUGGESTION

Having analyzed the data, the researcher can draw the conclusion that Edgar Allan Poe has effectively and creatively used 21 metaphorical expressions in elaborating the mental illness of paranoia and the split of personality of the narrator as the main character of the short story of The Black Cat. In a very brilliant way, he has used the domain of "person" in describing various topics like "soul, demon, reason, fire, poverty and beast". He also creatively using the domain of "plants" in explaining over

"human character", the domain of "warmth" over "affection", the domain of "location" in explaining "state", the domain of "journey" in elaborating abstract idea of "friendship" and the conception of "the garden as container".

Finally, the researcher suggest that there are many opportunities and facets to make a lingual research about this study particularly a research on the metaphorical expression of world's famous speech like Edgar Allan Poe's short stories. This work requires deeper and broader observation, interpretation and analysis. The study towards this most outstanding figurative language offers deeper interpretation about the linguistic unique feature of formal speech. This suggestion is aimed to all language researcher and the students of English department , particularly the program of English linguistics.

BIBLIOGRAPHY

- Cuddon, J.A. 1979. A Dictionary of Literary Terms. Great Britain: W&J MacKay Ltd.
- Culler, J. 1975. Structuralist Poetics. London: Routled & Keagan Paul.
- Edi Subroto, D. 1991. "Metafora dan Kemetaforaan: Analisis Pada Beberapa Puisi Indonesia" dalam majalah Haluan Sastra Budaya No.17 Th. Xx Oktober 1991. Surakarta. Sebelas Maret University Press.
- Edi Subroto, D. 1992. Pengantar Metode Penelitian Linguistik Struktural. Surakarta: Sebelas Maret University Press.
- Edi Subroto, D. Dkk. 1999. Kajian Stilistika Novel Berbahasa Jawa Tahun 1980-an. Jakarta. Pusat Pembinaan dan Pengembangan Bahasa .
- Hawkes, T. 1980. Metaphor. New York: Methuen & Co.
- Keraf, Gorys. 2004. Diksi dan Gaya Bahasa. Jakarta: PT Gramedia Pustaka Utama.
- Levin, Samuel. 1977. The Semantics of Metaphor. Baltimore: The John Hopkins University.
- Ortony, Andrew. (Ed). 1993. Metaphor & Thought. London: Cambrigde University Press.
- Saeed,J. 1997. Semantics. Massachusetts: Blackwell Publishers.
- Scott, A.F. 1980. Current Literary Terms: A

Concise Dictionary. London: The MacMillan Press.

Sutopo, H.B. 2002. Metodologi Penelitian Kualitatif. Surakarta: Sebelas Maret University Press.

Ullmann, Stephen. 1997. Semantics: An Introduction to the Science of Meaning. Oxford: Basil Blackwell Ltd.

<http://www.egs.edu/library/edgar-allan-poe/biography/>