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A Semantic Analysis of Some Rhetorical Devices in the Stories: James Joyce’s “A Mother” and Graham Greene’s “The End of the Party”

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Abstract

The present study is an attempt to tackle the role of rhetorical devices in two selected short stories. The purpose of the study is to provide a semantic analysis of some rhetorical devices in these two stories “A Mother” by James Joyce and “The End of the Party” by Graham Greene. The rhetorical devices are a group of language elements used by authors for the enhancement of meaning in literary works for stylistic purposes. The study uses lexical semantics approach as a theoretical model to discuss five rhetorical devices semantically, namely simile, metaphor, personification, irony and metonymy. The researcher focused on a descriptive qualitative method to identify and investigate the meaning and use of each rhetorical device in various extracts of the fore-mentioned stories to demonstrate the impact of these devices upon the reader. The findings of the study indicate that the rhetorical devices play different roles in the literary texts, such as constructing meaning, emphasizing meaning and contradicting meaning. In addition to the esthetic role, rhetorical devices are known as “persuasive devices”, playing a seminal role in the philosophy of language for persuading readers of the notions provided by the authors in question.



About the Journal

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1. Introduction

The growing interest in the emergence of rhetoric and rhetorical devices in the literature is not new because the authors and philosophers had a great desire to rely on the rhetorical techniques since the Greek time. Today there has been an increase in the use of rhetorical devices in all genres of literature. Thus, the rhetorical devices have been an inseparable part of literary language used for constructing works of art. These devices help authors convey effective ideas, help the audience clarify ideas expressed in the texts and make the message understandable easily.

1.1 Research Questions

- What are rhetorical devices?
- What is purpose of employing rhetorical devices in literary works?
- Is it form or content more affected by the devices and analyzed in the works in question?

1.2 Research Aims

The research identifies rhetoric and various types of rhetorical devices, such as simile, metaphor, personification, irony and metonymy, analyses these rhetorical devices in the two above mentioned short stories and discusses their degree of impact on the reader's interpretation of the literary texts.

1.3 Scope of the Study

The current study about the rhetorical devices is two-fold because the researcher has to specify the type of rhetorical device in the text on the one hand and discuss the device in relation with the text on the other hand. This study is restricted to handle five rhetorical devices including simile, metaphor, personification, irony and metonymy in two selected short stories, *A Mother* (1914) by James Joyce and *The End of the Party* (1928) by Graham Greene. Both are modern short stories; each one is related to a different decade at the beginning of twentieth century having similar themes. These stories contain different rhetorical devices used for different purposes.

1.4 Value of the Study

This study is significant for the researchers who work in the field of rhetoric and rhetorical devices and it will be of a great value for those who work in the field of stylistics.

2. Rhetorical Devices

The rhetorical language is recognized by the occurrence of rhetorical devices. These devices are certain tools playing an impressive role in the rhetorical power of a language because these devices can provide clarity, emphasis, etc. to the message delivered to someone. They occur in speaking, writing, literary and non-literary texts, they are used by authors, common people, novelists, poets etc.

Rhetorical devices, according to (Cuddon, 1984 and Crystal, 2003), include some words and expressions arranged in an artistic way so as to achieve a particular effect and persuade the readers. They occur in speaking, writing, literary and non-literary texts, they are used by authors, common people, novelists, poets etc. However, McGuigan (2007) states that the rhetorical devices are some tools used to persuade, inform, express personal thought and entertain the readers.

There exist numerous devices in the English language; their number varies from one source to another, such as irony, metaphor, personification, simile, litotes, apostrophe, polysyndeton, zeugma, analogy, antithesis, hyperbole, alliteration, onomatopoeia, allusion, pleonasm, asyndeton, oxymoron, chiasmus, transferred epithet, rhetorical question, etc. (Harris: 2018).

2.1 Simile

It is a rhetorical device that shows comparison exists between two unlike objects, usually carried out by an article of resemblance, such as *as*, *similar*, *like*, etc. The main purpose behind this explicit comparison is to clarify the idea and make people understand the compared object. This device can exist in both poetry and prose which is introduced to express arguments based on similarity and it intensifies arguments as a persuasive case. However, the image should be carefully selected for

simile because it should not be unfamiliar; it should be clearer than what has been designed to illustrate (Fahnestock, 2011).

(1) The preacher is like an angel.

The subject compared is the preacher; the image to which the subject has been compared is an angel, the basic element expressing the comparison is *like*. This is obviously seen that a clear and familiar image in which a religious person abides to God's rules and so compared to an angel.

Structurally simile is made of a noun, a verb or a clause being compared to another noun, verb or clause, which are connected by an article of similarity. Sometimes an adjective or an adverb as the point of resemblance makes a comparison between two unlike things; the simile is often introduced by *as....as*. Actually simile can be negative in the same way as it is positive. However, a negative simile can combine two unlike things, pointing out they are nothing alike (Harris, 2018).

(2) Crying babies for their mother is just like a wild animal attacking food.

(3) The solution is as easy as ABC.

Sentence (2) compares two clauses by the article of *like*, but sentence (3) demonstrates the comparison between the solution of something and saying ABC, both have the quality of easiness; the adjective *easy* is the point of similarity between the two compared subjects.

2.2 Metaphor

Basically metaphor is one of the most common rhetorical devices among the other devices that pertains in the literary and non-literary works. The device of metaphor refers to a figure of speech in which the qualities of something are carried over or transferred to something else so that the second thing will be used as if it is the first one. Generally it is a kind of comparison between two different things (Hawkes, 1986). Here, metaphor is formed on the basis of similarity of two objects; one is familiar, the other is unfamiliar. Metaphor does not assert that something is like something else, but asserts that something is something else in terms of some qualities. Metaphor and Simile have the same purpose of showing comparison; however, the former does not use an article of resemblance while latter does.

(4) This dictionary is a good friend.

This metaphor indicates that *dictionary*, as something unfamiliar, has been compared to *a good friend*, as something familiar, so that the first object should be known due to the common features of the second one.

Harris (2010) states that the metaphorical constructions are frequently created by verb *be* to justify that the first object is the second one or by the possessive constructions which are either introduced by possessive - 's or *of* - construction.

(5) Allen is a real gentleman.

(6) "The sea of my poetry needs a submarine." (Nali's Poetry)

Sentence (5) gives the impression that *Allen* has been compared to a *gentleman* which is introduced by the verb *is*. In sentence (6), *poetry* has been compared to *sea*, the metaphor exists between poetry and sea. Here, the metaphor has been introduced by the possessive *of* - construction.

Basically metaphor is one of the most common rhetorical devices among the other devices that pertains in the literary and non-literary works. It has many advantages; it can help the readers see any kind of image the author intends to convey, and it helps the author to construct a number of ways of presenting the same idea. Generally they can convey visual, auditory and tactile images (McGuigan, 2007). Metaphors also bring the compared things so approximate to each other that the first thing is the second one, and they enable the readers see the deeper truth depicted by the author.

2.3 Personification

Personification is a kind of rhetorical device that gives animals, abstract ideas and inanimate objects human qualities representing them as if they have human attributes (Jasinski, 2001). Simply the device of personification is achieved when human qualities such as thinking, speaking, living, doing, etc. are given to non-humans, thus they behave like humans. The first letter of the personified element is sometimes capitalized.

(7) Death welcomes the whole humanity.

Sentence (7) demonstrates that *Death* has been personified because it cannot literally welcome anyone; it is inanimate. It has been humanized because it has been given human quality which is welcoming people.

There exist many objects in human life that are personified. Alm-Arvius (2003) identifies certain figures and things undergoing personification, such as virtues (love, hate, hope, truth, success, justice, hunger, anger, bravery, fear, etc.), parts of human body (hands, legs, heart, head, eye, ear, etc.) and natural phenomenon (thunder, cloud, wind, storm, raining, snow, sea, etc.).

(8) Truth can be successful everywhere.

(9) My hands refused to help that blind man.

The word *Truth* has been personified in sentence (8) and the word *Hands* has been personified in sentence (9). Both of them are inanimate beings which are personified by giving them human qualities; they behave just like animate beings.

2.4 Irony

The device of irony includes “a statement whose hidden meaning is different from its surface meaning; the implied meaning is often opposite of the surface meaning” (Harris, 2018, p. 27). This definition implies that the ironic statements contain two meanings; one is the literal meaning of the words and the other is the intended meaning of the speaker. These types of meanings are quite opposite since the speaker indicates that s/he does not mean what s/he said. It usually implies negative meaning. Many times, the context of situation is an important indicator for the completed conveyance of the meaning implied.

(10) What a good goalkeeper Tom is!

The rhetorical device of irony demonstrated in sentence (10) is created by the deliberate difference between what the speaker says and what he means. Literally, the speaker means that Tom is a good goalkeeper, but ironically s/he means that Tom is a very bad goalkeeper.

Basically irony is expected to be the trickiest device among the other devices which is hard to recognize. Once irony understood by the readers, it can be recognized by them. Then, the effect of irony is perceived by them (Kelen, 2007). Thus, to understand irony is to observe the context in which the irony exists; this depends on how you interpret the context.

(11) “Artful dodger is a famous national figure.”

What is demonstrated in sentence (11) is that the author and the reader live in one society; they have the same cultural and national background. The reader knows that the speaker speaks ironically because that person *Artful dodger* is not a national figure, but known for his tricks and deceptions.

2.5 Metonymy

This device can be defined by the substitution of words or expressions that have been used to describe one object used instead of another object. In metonymy, the word which is the name of an object is transferred to the name of another object. However, there exist slight differences between the two names; a strong recognizable relationship can be found between them because the substituting name is easily understandable (Coppens, 1986 and Matthews, 2007). Apparently, metonymy uses a concrete word for an abstract idea; it looks like a code for understanding the abstract idea because the common features of these two objects seem to be identical.

(12) The White House promised to solve the problems.

Authentically in sentence (12), the White House is an official place in Washington, this house that cannot speak has replaced the president's administration; the two expressions are used interchangeably as they include some common features.

Bahadur (1960) thinks that sometimes the metonymic expressions refer to the effect for the cause or the cause for the effect; sometimes they may be related to a symbol or sign for something symbolized.

(13) Tom is living by the sweat of his face.

(14) This essay describes this man's life from the cradle to the grave.

In sentence (13), the expression *the sweat of his face* has substituted for hard work which is the

cause of an effect. This sentence (14) introduces two metonymic names including *cradle* and *grave* having been used as a symbol for babyhood and death successively.

3. The Summary of “A Mother” by James Joyce

This is a short story about an Irish family with an ambitious mother, Mrs. Kearney, and a talented girl, Kathleen Kearney, who is able to play different musical instruments and speak with many languages. Mrs. Kearney wants her daughter to participate in four concerts, that is why she signs a contract with a committee to play musical instruments in these four concerts with eight guineas. Mrs. Kearney insists on the formal contract signed by her and the committee that guarantees her daughter a fixed payment. In the day of the concert, the organizing committee cannot work well and the some performers withdraw. When Mrs. Kearney knows that Kathleen cannot be paid in full, she becomes confrontational and rigid, refuses to have any compromise. In the final concert, Mrs. Kearney frankly requires full amount of money according to the contract otherwise she does not allow Kathleen to perform. Finally, she prevents Kathleen from completing her performance, but gets half amount of the money.

4. The Summary of “The End of the Party” by Graham Greene

The story is about two similar twins Francis and Peter Morton who wanted to participate in a birthday party at a dark house arranged by their teacher. These two twins are physically alike, they are psychologically very different. Francis is sensitive and suffers from an intense fear of the dark and enclosed spaces, but Peter is emotionally stronger, more self-confident, and aware of his brother’s weakness. They decides to play hide-and-seek during the party; although they appreciate it, Francis is anxious and afraid of the situation especially as the children play hide-and-seek in the dark. He asks Peter to protect him and play with him and Peter deliberately encourages Francis to hide in a dark cupboard under the stairs because of his fear. Francis felt panic and fear and trapped in the darkness, but he could not cry or escape. As the game was over, Francis was found dead in the cupboard by extreme fear, not by physical injury.

5. The Analysis of Rhetorical Devices in the Short Stories

5.1 Simile This rhetorical device contains the comparison between two unlike things that resemble each other in one or more features. Thus, two items can comprise simile; the first item is a target domain which is an idea explicated and understood by the use of another idea. The second one is a source domain which is an idea used to describe and analyse the other idea (target domain); it is also the image of the metaphor (Kovecses, 2010).

(15) “She respected her husband in the same way as she respected the General Post Office, as something large, secure and fixed.”

“A Mother” by James Joyce,

Here, the device of simile is demonstrated when a character, Mrs. Kearney, compares her husband, Mr. Kearney, to the General Post Office. *Her husband* is the target domain, but *the General Post Office* is source domain because it has been used to describe and explain the target domain. This comparison which has been established by the preposition *as* is based on three common features, as Mrs. Kearney mentions, including large, secure and fixed. Thus, her husband is of a great personality, trustworthy, and stable without lovely feeling.

Simile incorporates the comparison between two entities that are genetically different because a human, Mr. Kearney, has been compared to an establishment, the General Post Office. It suggests

the similarity between Mrs. Kearney's husband and the governmental establishment; both are large, secure and fixed. Structurally, the simile does not compare two nouns or any other parts of speech, but it has form of clause + as + clause; the two compared items have the form of clauses. The simile is intrinsically important because it reveals the degrees of relationship between the husband and his wife having no intimate marital relationship between the couple. At the same time, it shows Mrs. Kearney's character toward her husband. Despite the fact that there is a great deal of respect between them, no feelings of affection exist between them. One can say that there is comparison between an important figure in government as an institution and another important figure in marriage institution.

(16) **“Mrs. Kearney stood still for an instant like an angry stone image.”**

“*A Mother*” by James Joyce,

The simile has been introduced by the comparison of *Mrs. Kearney's standing still* with *an angry stone image* which is carried out by the article of similarity *like*. The two compared things include *her standing still* which is target domain and *an angry stone image* which is source domain. The first part of the simile structure is a clause *she stood still for a moment*, but the second part is made up of a noun phrase *an angry stone image*. The preposition *like* holds the relationship between the two parts. Linguistically, the simile has clause + like + NP structure.

The simile integrates two different images from two compared ideas. The first idea presents the image of stillness and immobility because the background of the story shows that Mrs. Kearney is shocked by a news, that is why she stands still and motionless. The second idea presents the image of anger because there is an angry stone to which someone has been compared. What is apparently seen here is that two different ideas have been mentioned together in one construction. Thus, an angry person moves frequently possibly to attack, to revenge or to do something negative. This reminds us the great role of simile that gathers and combines two different ideas in one syntactic structure. The simile also integrates an animate to inanimate being. This device presents two visual images because both images *standing still* and *angry stone image* are the subjects of the eye to be viewed by the reader. There is also *personification* as human attribute *anger* is given to stone, an inanimate object.

(17) **“The girl's shoes never squeaked. No boards whined under their tread, they slunk like cats on padded claws.”**

“*The End of the Party*” by Graham Greene

The simile has been demonstrated by the comparison between *the girl's slinking* and *cat's moving*. The target domain is *the girl's slinking*; the source domain includes *cat's moving*. These two domains have been linked by the article of similarity *like*. The structure of the simile comprises N + V + like + N + Pp. The verb has not prevailed in the source domain so that both sides of this comparison have the same type of action. Thus, both slink quietly so as not to be seen by the people around them.

This type of comparison exists between human movement and animal movement. The former has been exemplified by girls' walking that is characterized by quietness and smoothness, the latter has been exemplified by cats' moving having the same features as girls. The cat's movement has been given as a clear and familiar image to illustrate the unfamiliar image in the target domain which is girl's slinking. Each of the two sides of the simile has a specific world. Thus, these two sides have

two very different worlds. However, the joining point between these two different worlds is a quiet movement which creates the rhetorical device of simile. The whole simile demonstrates the image of quietness and silence because these are the prominent features of both sides of comparison. These images have affected the idea even outside the simile because the author says that neither the girls' shoes squeaked nor their boards whined under their tread.

(18) **“The carpet wavered under his feet with the sibilance of footfall, like small cold draughts, creeping away into corners.”**

“*The End of the Party*” by Graham Greene

The simile shown here is created by the comparison between two unlike things; *the sibilance of footfall* and *small cold draughts*. The target domain is *the sibilance of footfall*; the source domain contains *small cold draughts*. These two domains have been connected by *like* as the article of similarity. The structure of the simile is Np + like + Np. What is interesting is that the simile phrase has the form of appositive phrase. Apposition is a type of grammatical relationship between two or more units, sometimes of the same level reference whose omission does not affect the grammaticality of the sentence (Nelson and Greenbaum, 2016). Simply the appositive phrase has been separated from the rest of the whole sentence by two commas so that it could provide additional information to the referent; even if it is deleted, it cannot affect the acceptability of the sentence. The verb *creep* has not co-occurred with the subject noun phrase, but with the appositive phrase so as to be applied to both sides of comparison.

The simile incorporates an auditory image because the sound of footfalls can be heard by people. Then, it also includes the image of mobility because the sound of footfalls and an amount of cold air spread through the room. That's why the author integrates the image of sound and the image of movement.

5.2 Metaphor Basically, the rhetorical device of metaphor is constructed out of two entities; one entity is a subject of the metaphor which is described and identified by another entity which is an image of the metaphor. These two entities are considered as target domain which is the subject of metaphor, and source domain which is the image of the metaphor.

(19) **“She sat amid the chilly circle of her accomplishments, waiting for some suitor to brave it and offer her a brilliant life.”**

“*A Mother*” by James Joyce

The device of metaphor demonstrated in the above extract is made up of two domains: the target domain is *her accomplishments* which is the subject of metaphor, the source domain is *the chilly circle* which is the image of metaphor. Linguistically it has the form of possessive construction *the chilly circle of her accomplishments* which is paraphrased into *her accomplishments are a chilly circle*. The abstract entity is *her accomplishments* which can be explicated by the image of metaphor *the chilly circle* as a concrete entity. The statement with the device of metaphor has been followed by a non-finite clause which is interrelated with the metaphor.

The metaphor is interpreted in this way: Mrs. Kearney had different types of achievements since she was skillful in education, language learning and playing music. Though she has a skillful background, these skills and achievements do not illuminate her life; they are compared to a chilly

circle. Whenever she thinks of her skills and accomplishments, they look like lifeless objects surrounding her. They are useless and ineffective things in her life because they cannot change her life. That is why she is isolated now and stays aloof from them and disappointed from any suitor to come and marry so as to “offer her a brilliant life.”

(20) “His magniloquent western name was the moral umbrella upon which he balanced the fine problem of his finances.”

“*A Mother*” by James Joyce

The rhetorical device of metaphor shown in the above-mentioned extract comprises the comparison between two domains: the target domain is *his magniloquent western name* which is the subject of the metaphor. The source domain is *the moral umbrella* playing the role of image to identify the subject of metaphor. The metaphorical structure has been followed by a finite relative clause post modifying the source domain to provide the additional information to the metaphor. The structure is NP + V + NP where the subject noun phrase contains two pre-modifiers indicating two attributes *magniloquent* and *western* However, the second noun phrase contains just one attribute given to the noun *moral*.

All the description given within the metaphorical structure is related to the character Mr. O’Madden Burke. The background of the story reveals that this man is not originally English, but having English identity; he is unreliable due to his tricks and deceptions. One trick is that he wanted not to pay the girl who was hired to play music at a concert. At the same time, people know him as a man of grand style of speaking because he has a rhetorical and persuasive manner of speaking. Thus, Burke uses this grand and effective style of speaking as a cover tool to hide all his tricks, deceptions wrong doings. This is a good umbrella to protect the hypocrisy of Burke and others like him in the society. Burke is depicted by the author to criticize him and inform people about these types of dangerous people in the society, calling people to know them, but not respect them. There are people like him in every society, deceiving others by using religions, national and patriotic ideologies as cover umbrella.

(21) “Peter Morton could have cried aloud with the fear of bright lights going out, leaving him in an island of dark surrounded by the gentle lapping of strange foot steps.”

“*The End of the Party*” by Graham Greene

The rhetorical device of metaphor introduced here includes the comparison between *island* and *darkness* in *an island of dark*. The target domain is *darkness* which is the subject of metaphor. The source domain is *an island* which is the image of metaphor illustrating the subject of metaphor. This metaphor exists within a prepositional phrase which has occurred in a non-finite clause. This is followed by another metaphor which is *the gentle lapping of strange foot steps*. The target domain includes *strange foot steps*, but *the gentle lapping* is the source domain. This metaphor is also within the scope of prepositional phrase. Linguistically both of these metaphors have the form of possessive constructions which are paraphrased into: the darkness is an island and strange food steps are gentle lappings successively.

The first metaphor compares *darkness* to *a desolate island*; the second one compares *strange foot steps* to *the gentle lapping*. Here, the general impression is that a character, Francis, who is playing with his friends, is afraid of darkness. While starting playing, they switch off the light, he feels panic and thinks he has been left alone in a dark place which is just like an island to him. Then, the same

character feels he hears strange foot steps around him whose sound looks like the sound of soft waves of water. These footsteps are soft because they reveal people around him so as not to distract people with noise. This indicates there are some people in the society who are afraid of things, but disturbed and exploited publicly by people around them. These metaphors seem to combine the images of isolation, loneliness, and sound. There exists a type of paradigmatic relationship in that extract; the lexical relationship occurs between *going out light* and *dark* which is synonymy because when someone switches off the light, it becomes dark.

(22) **“Grasping the other tightly, he listened to the cascade of whispers his utterance had caused to fall.”**

“*The End of the Party*” by Graham Greene

The rhetorical device of metaphor introduced here is made up of the comparison of *whispers* to *the cascade*. The target domain is *whispers*; the source domain is *the cascade* which is given to have further description of the target domain. Linguistically, the metaphor has the form of possessive construction *the cascade of whispers* which can be paraphrased into *whispers are a cascade*. The metaphor within this statement has been post modified by a finite relative clause whose clause marker has been omitted. Even the word *utterance* is related to *whisper* because an utterance can be uttered in a whisper.

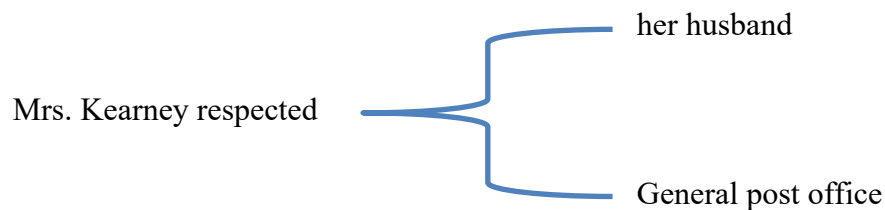
The metaphor results from comparing people's speaking to flowing water from a waterfall. It gives the impression that it was dark and no one could see each other. Once a character, Peter Morton, passed his hands, touched someone and grasped him to tightly. This has been followed by a continuous whisper and quiet conversation of other people around him which has resembled to a waterfall where water flows constantly. Here, the action has been followed by a great reaction because someone's speech has been followed by an ongoing whisper and conversation. The image of isolation, sound and water are available because someone feels isolated in the room, but suddenly he hears a great deal of noise and whisper just like flowing water from a waterfall. There exists a syntagmatic relationship between *grasp* and *tightly* because they co-occur together. There is also another syntagmatic relationship between *listen* and *whispers* since the word *listen* can be used with something audible, so *whispers* is audible.

5.3 Personification This is a rhetorical device where non-humans behave as if they are humans. The animals, abstract ideas and inanimate objects are humanized by giving them human attributes.

(23) **“She respected her husband in the same way as she respected the General Post Office as something large, secure, and fixed.”**

“*A Mother*” by James Joyce

The device of personification is found in that extract because post office has been personified. Simply one attribute of human is respect which has been given to the post office. Capitalization is another feature signifying the personification of the post office. Structurally, the sentence is made up of two clauses, each with SVO clause type. In each clause, the verb *respect* is followed by a direct object; it is compatible with the other direct object *her husband*, but it is not compatible with the direct object of the other clause *General Post Office*. Here the verb occurs with elements having human quality. However, post office is an inanimate object, it has been given animate qualities to behave as humans. The syntagmatic relation can be expressed in this way:



The device of personification has not been introduced alone, but in combination with the device of simile because *her husband* and *post office* have been compared. A contrastive relationship is found here because *her husband* who is human has been treated as an inanimate object, but the post office which is inanimate has been treated as human. The author has criticized the society due to having a cold and weak marital relationship between the spouses and it also shows that people values and respects governmental establishments more than personal relations. There is a kind of semantic field which is related to the features of the post office; that field contains some features such as large, secure and fixed.

(24) **“The shadow took her faded dress into shelter, but fell revengefully into the little cup behind her collar-bone.”**

“*A Mother*” by James Joyce

The *shadow* is an inanimate being, literally it does not have any ability to perform anything. Once it is personified by giving it human qualities, it behaves just like humans. Here, the *shadow* has been personified because it can take something to somewhere. This is a compound sentence consisting of two ideas each of which contains a human quality given to the personified shadow, they include taking and having revenge. The extract includes three prepositional phrases referring to three locations affected by the shadow (into shelter, into the little cup, behind her collar bone).

The personified *shadow* is interpreted that when light could lit things in the room, something prevented the light and shadowed Mrs. Kearney’s dress which appeared like a protective to it. However, the place in her neck near her collar bone was shadowed unexpectedly. It indicates that the shadow, as a person, appears to protect her, but later it punishes her body. In fact the shadow represents darkness which is an external force having the sense of attacking her. There is also an internal force inside Mrs. Kearney who is expected to revenge herself upon some people.

(25) **“The children scrambled round Mrs. Henne - Falcon, their shrill voices pecking at her with questions and suggestions.”**

“*The End of the Party*” by Graham Greene

The personified element in this sentence is *their voices* because it is something inanimate which has been given a birdlike trait, pecking. Basically voice is a human trait, but it cannot perform anything by itself. However, it has been given the trait of pecking, that is why the children’s voice is pecking at her as if birds are pecking at her. This compound sentence which is without a conjunction consists of two ideas; the personification lies in the second idea, but it is related with the first idea. The personified subject of the sentence *their shrill voices* does not co-occur with a suitable verb providing a syntagmatic relationship, but co-occurs with the verb *peck* to provide a linguistic deviation in the text.

This personification demonstrates that children are considered as birds and their voices can peck. Once the children want to play, they gather around Mrs. Henne -Falcon as if they engulf her. They make noise, speak in a loud voice, ask questions and make suggestions to her; repeating these frequently makes a chaotic situation as if they are birds pecking and attacking her. This way of transferring animals' and birds' traits to humans and other objects is known as zoomorphism (Barrios, 2012). The personification integrates the image of sound and the image of actions which are seen in the world of children frequently.

(26) **“Then, darkness came down like the wings of a bat and settled on the landing.”**

“*The End of the Party*” by Graham Greene

The abstract concept *darkness* in this extract has been personified because it is a term denoting inanimateness which has been given animate qualities. Once this abstract entity is personified, it can move and act like the living entities. The personified abstract noun *darkness* has derived from an adjective with a nominal suffix. Basically this noun is not expected to occur with the verb of movement *came down*, thus it does not make a syntagmatic relationship with the verb. However, the noun *darkness* deviates this type of relationship because it co-occurs with the verb *came down*.

Obviously, the personified noun *darkness* performs two acts; it comes down and rests on the ground. The personification has been combined with the device of simile because the simile shows that darkness comes down as quickly as the wings of a bat. Thus, darkness covers the place so that the children will prepare themselves to play hide-and-seek. However, some children are very much afraid of the darkness. The image of darkness has been strengthened by the presence of a bat which causes fear to some children because it appears as an enemy attacking them. There can be found a kind of lexical relationship which is known as paradigmatic relation between *wings* and *bat*. The type of relationship is meronymy because it denotes a part and whole relationship; *wings* is a part and *bat* is a whole.

5.4 Irony The device of irony includes expressions in which the speaker meaning is quite different from the literal meaning of the expression. There is an intentional oppositeness between what the speaker says and what he means. The device of irony is divided into three types verbal, situational and dramatic (Garmendia, 2018).

(27) **“Waiting to offer her a brilliant life. But the young men whom she met were ordinary, she gave them no encouragement, trying to console her romantic desires by eating a great deal of Turkish Delight in secret.”**

“*A Mother*” by James Joyce

There is character, Mrs. Kearney, who is beautiful and skilful and imagines that she gets suitors providing her an ideal life, as she calls “a brilliant life”. Contrary to her expectations, she gets married with a pious boot maker; this is after meeting many ordinary people. These two opposite situations can create irony because her dreams and wishes for “a brilliant life” have been changed to ordinary life and her “romantic desires” replaced by “eating Turkish Delight”. Ironically, her wishes and romantic dreams did not come true, instead she was given some sweetness to be eaten secretly so as not to be known by people, this is just to console her.

This type of irony is situational because two contrary situations are introduced: one situation is Mrs. Kearney's expectation to a brilliant life, the other situation is what she gets *the ordinary men* and *eating Turkish delight*. Lexically the word *ordinary* is not the opposite of *brilliant*, but they have occurred here antonymously because contrary to *her romantic desires* which is a brilliant life, there is *ordinary men*.

(28) **“Kathleen followed her mother meekly. Mr. Holohan began to pace up and down the room and said this is a nice lady, she is a nice lady.”**

“*A Mother*” by James Joyce

Actually, Mr. Holohan speaks ironically because superficially he says that Mrs. Kearney is a nice lady, but she does not mean so. Basically Mr. Holohan was a team leader of a concert, having a contract with Mrs. Kearney's daughter, Kathleen, to play music at his concerts with an amount of money decided in the contract. However, when the concert is over, he did not pay her the right amount of her money. Thus, Mrs. Kearney confronts him and insults him; there is a quarrel between them. That is why Mr. Holohan ironically says that she is a nice lady, he means the opposite that she is not nice. In the appearance, she is nice, but in the reality she is not nice. This is a compound complex sentence as it consists of two main ideas and one minor idea. The irony occurs at the last part of the sentence.

This type of irony is verbal because Mr. Holohan says so, but he means the opposite. The type of paradigmatic relationship used here is antonymy because *up* and *down* have been used antonymously in the extract. Even the word *nice* has been used antonymously which has a negative implication meaning *not nice*.

(29) **“Don't silly. You know there is nothing to be afraid of in the dark.”**

“*The End of the Party*” by Graham Greene

The character, Francis Morton, was invited to play hide-and-seek with his brother, Peter Morton, and his friends. Francis rejects it and says “I am afraid of the dark.” Psychologically, he fears darkness. Ironically Peter says “nothing to be afraid of” just to encourage him to play the game with them. The irony lies in the situation when Peter tells Francis nothing to fear, but Peter himself and the readers know that the darkness is dangerous to Francis because it results in having something wrong with him in the future. Simply the image of danger is seen here because it is perceived by anyone.

The type of irony existing here is dramatic because a character says that there is no fear in the darkness, but the readers know that the darkness is dangerous. The word *silly* has been connected with darkness because those who are silly are afraid of the darkness.

(30). **“Peter continued to hold the clenched fingers in an arid and puzzled grief. It was not merely that his brother was dead.”**

“*The End of the Party*” by Graham Greene

This extract shows irony because Peter, Francis's brother, holds his brother's hand firmly so as to take care of him and save him from any threat or darkness. But he is not aware of the fact that Francis is dead. Basically Francis is psychologically afraid of the darkness so he does not want to participate in the game of hide-and-seek since he was afraid of the dangerous and deadly ending. However, Peter and his friends force him to participate. The opposite of the Peter's expectation to prevent his brother from fear and harm was that his brother is already dead by internal horror. Thus, what is expected to be safe and secure for children was found unsafe and insecure.

The type of irony is situational because it is demonstrated through two contrary situations. Peter held his brother's hand to save him, but he was already dead. There exists a type of a paradigmatic relationship which is meronymy between *finger* and *hand* because they show part-and-whole relation.

5.5 Metonymy

This kind of rhetorical device makes an association between two words or expressions where "the associated idea can be substituted for the subject idea." (Harris, 2010: P.101). This is performed because the associated idea is clear than the subject idea.

(31). **"When the Irish Revival began to be appreciable, Mrs. Kearney determined to take advantage of her daughter's name and brought an Irish teacher to the house."**

"A Mother" by James Joyce

In that extract, the noun phrase *The Irish Revival* has been used metonymically referring to Irish cultural traditions. It was a cultural and historical movement in nineteenth and twentieth century in Ireland which aimed to revive and renew Irish cultural and national identity and heritage. This affected the whole Irish society to live independently of rules and regulations of Britain. The movement included such fields: education, literature, art, music, Gaelic language, etc. The pioneers of that movement were W. B. Yeats, L. Gregory, J. Synge and D. Hyde (O'Grady. 2015: P. 56). Literally, people began to revive and reuse the the cultural traditions of Ireland, such as literature, language, music, life style, etc. and Mrs. Kearney decided to get benefit from this revival so that her daughter could get talents, skills and reputation. Thus, she asked an Irish teacher to teach and educate her daughter. This metonymic expression is associated with the cause for an effect because this sort of revival causes to have changes in people's life. There is another metonymic element which is the word *name*; this has been substituted for "fame" which seems to be associated to the social states or skillful personality of that character.

(32). **"The committee had decided to let the first three concerts go as they pleased and reserve all the talent for Saturday night."**

"A Mother" by James Joyce

The *noun* committee has been used metonymically since it is associated with the individual members of a group. Literally all the members of a group decided that the previous three concerts maybe organized without much effort and good performance, but the last one (fourth concert) should be arranged with a skillful performance. The best performers have to be reserved for the final concert. The word *committee* is a collective noun as it is grammatically singular, but conceptually plural. Instead of an individual, a committee is an organized group of individuals arranged some concerts for Mrs. Kearney's girl. Actually the power of the committee is more than

the power of an individual. Thus, if there is something wrong, the whole group of the individuals will be responsible, not a single person. This metonymy introduces a criticism against the committee because the whole group could not organize artistic concerts.

(33). **“Between the twins, there could be no jargon of telepathy as they had been together in the womb.”**

“*The End of the Party*” by Graham Greene

There can be found some instances of metonymy in that extract. The plural noun *twins* has been used metonymically because it has substituted for brothers (Francis and Peter) who always co-exist together. The noun *telepathy* is another metonymic element referring to communication. Literally, the twins have been together from the existence in their mother’s womb, born together, they do not need any kind of communication. Due to their togetherness in daily life playing games and walking outside home, they can understand and share everything of one another. Both of these metonymies focus on the closeness and intimate relationship between the twins; they also emphasize a spiritual connection between them which enables them understand one another intuitively.

(34). **“Feet moving on a carpet, hands brushing a wall, a curtain pulled a part, the opening of a cupboard door.”**

“*The End of the Party*” by Graham Greene

These two plural nouns *feet* and *hands* have been used metonymically, both of which are substitutions to people, more specifically to children in the story. These body parts represent children playing hide-and-seek. This is one advantage of metonymy which is the economic use of language because these body parts have been mentioned instead of the name of all the children there. What is found in that extract includes some preliminaries for starting the game which are introduced in the form of rapid actions creating a psychological impact upon a character, Peter; they are hints showing tragic ending. There exists a type of paradigmatic relations in that extract which is hyponymy because *feet* and *hands* are co-hyponyms of the superordinate term which is body parts.

6. Conclusion

At the end of the research, the researcher arrived at the following concluding points:

1. The rhetorical devices are a group of rhetorical figures introduced to the literary texts to provide certain types of effects as they grab the readers’ attention. These devices can convey persuasive and emotional feelings, create effective messages, provide aesthetic feelings, emphasize the ideas. The authors have not used these devices in these stories haphazardly because they can be selected to achieve linguistic effects.
2. Both simile and metaphor are based on two terms including target domain and source domain. The target domain, as an abstract domain, is understood by the source domain carrying the concrete image of the metaphor. They work through the relationship of these domains in one construction and the meaning is transferred from the source domain to target domain to be interpreted and analyzed. However, personification works on humanizing and animating the non-human and inanimate beings to appear as if they are humans. The device of irony works through the oppositeness of what is expected and what happens in reality. The device of metonymy works on alternative because the substituting word is clearer and more understandable than the subject word.

3. The rhetorical devices are regarded as meaning construction devices because they demonstrate how meaning results from the comparison of two domains in simile and metaphor, how meaning is intensified in a term in personification and metonymy and how meaning is contradicted in irony.

7. Recommendations and Suggestions for further Research

This study is restricted just to five rhetorical devices in two specific modern short stories. Further researches can be carried out on the other types of rhetorical devices, such as alliteration, consonance, assonance, pun, onomatopoeia, allegory, catachresis, synecdoche, transferred epithet, allusion, antithesis, oxymoron, paradox, climax, condensed sentence, apostrophe, hyperbole, sarcasm, euphemism, understatement, litotes, etc. It is also recommended that these rhetorical devices could be investigated in the other genres, such as poetry, plays, novels and other types of fiction.

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شیکردنه‌وهی واتاسازیانه‌ی هندیکی ئامرازی په‌وانیژی ئامرازه په‌وانیژیییه‌کان له دوو کورته چیرۆکا

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پوخته

ئهم توێژینه‌وه‌یه هه‌ولیکه بۆ گفتوگو کردن له‌سه‌ر رۆلی ئامرازه په‌وانیژیییه‌کان له دوو کورته چیرۆکا. ئامانجی ئهم توێژینه‌وه‌یه بریتیه له شیکردنه‌وه‌ی واتاسازیانه‌ی هندیکی ئامرازی په‌وانیژی له هه‌ردوو چیرۆکی (A Mother) (دایک) ی جهیمس جویس و (The end of the party) (کوتایی ئاهه‌نگه‌که) ی گراهام گرین دا. ئهم ئامرازه هه‌ندیک ره‌گه‌زی په‌وانیژین که له لایه‌ن هه‌ندیک نوسه‌ره‌وه به‌کار دێن به مه‌به‌ستی دروس شیکردنه‌وه‌ی کردنی کاریگه‌ری بۆ سه‌ر خۆینه‌ر. ئهم توێژینه‌وه‌یه پینچ ئامرازی په‌وانیژی له‌خۆده‌گریت بریتین له وه‌ک یه‌ک (simile) ، خوازه (metaphor) و به‌که‌س کردن (personification) و گالته‌ ئامیز (irony) و میتونیا (metonymy) ده‌گرته‌وه که به‌هۆی ریبازی واتاسازی لیکیسک له‌ناو چیرۆکه‌کاندا شیکراونه‌ته‌وه. ئه‌نجامه‌کانی ئه‌و توێژینه‌وه‌یه ئه‌وه ده‌رده‌خه‌ن که ئه‌و ئامرازه په‌وانیژیانه رۆلیکی کاریگه‌ریان هه‌یه له ده‌قه ئه‌ده‌بیه‌کاندا، چونکه جگه له جوانناسی، رۆلی پوونکردنه‌وه و جهخت کردنه‌وه و قه‌ناعه‌ت پیکردن ده‌گێرن له‌به‌ر ئه‌وه‌ی قه‌ناعه‌ت به‌ خۆینه‌ر ده‌که‌ن که بۆچوونی نوسه‌ر وه‌رگرت، بۆیه پینان ده‌وتریت ئامرازه‌کان قه‌ناعه‌ت پیکردن. **وشه‌ سه‌ره‌کییه‌کان:** ئامرازه په‌وانیژیییه‌کان، چیرۆکی (دایک) ی جهیمس جویس ، چیرۆکی (کوتایی ئاهه‌نگه‌که) ی گراهام گرین ، واتا

تحلیل دلالي لبعض الأساليب البلاغية في قصتين قصيرتين

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المخلص

تحاول هذه الدراسة مناقشة دور الأساليب البلاغية في قصتين قصيرتين. وتهدف إلى تحليل دلالي لبعض الأساليب البلاغية في كل من رواية (A Mother) (الأم) لجيمس جويس ورواية (The end of the party) (نهاية الحفلة) لغراهام غرين. وتمثل هذه الأساليب بعض الأجناس البلاغية التي يستخدمها بعض الكتاب من أجل تحليل دقيق لتأثير النص على القارئ. تتضمن هذه الدراسة خمس أساليب بلاغية، هي: التشبيه (simile) ، والاستعارة (metaphor) ، والتشخيص (personification) ، والسخرية (irony) ، والمجاز (metonymy) ، والتي جرى تحليلها وفق المنهج الدلالي المعجمي في القصتين. وأظهرت نتائج الدراسة أن لهذه الأساليب البلاغية دورًا مؤثرًا وفعالًا في النصوص الأدبية، لأنها بالإضافة إلى الجمالية تؤدي وظيفة الشرح والتأكيد والإقناع لأنها تنفع القارئ بقبول رأي المؤلف، لذلك تعد أدوات إقناعية.

الكلمات المفتاحية: الأساليب البلاغية ، قصة (الأم) لجيمس جويس ، قصة (نهاية الحفلة) لغراهام غرين ، معنا