

تحليل براغماتي للأساليب البلاغية في قصتين قصيرتين: أم (A Mother) 1914 ونهاية الحفل (The End of the Party) 1929

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A Pragmatic Analysis of Some Rhetorical Devices in Two Selected Short Stories: *A Mother* (1914) and *The End of the Party* (1929)

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المخلص

تُعنى هذه الورقة البحثية بدراسة استخدام الأساليب البلاغية في قصتين قصيرتين. وتهدف إلى تحليل خمسة أدوات بلاغية تحليلًا براغماتيًا: التشبيه (simile)، والاستعارة (metaphor)، والتشخيص (personification)، والسخرية (irony)، والمجاز المرسل (metonymy)، في قصتي "أم (A Mother)" لجيمس جويس و"نهاية الحفل (The End of the Party)" لغراهام غرين. وتشمل هذه الأساليب البلاغية أنماطًا لغوية متعددة، تُستخدم في الكتابة والتحدث، وفي سياق الكتابة الأدبية وغير الأدبية، لبناء المعنى، والجماليات، والتأكيد، وغيرها. وتعتمد هذه الدراسة على نظرية أفعال الكلام، التي تُستخدم لتحليل الأساليب البلاغية، وذلك بناءً على غرض المتحدث والمعنى الضمني الكامن وراء هذه الأساليب. وقد استخدم المنهج التحليلي النوعي لدراسة المعنى واستخدام الأساليب البلاغية من منظور براغماتي. ومن

أهم أهداف هذه الدراسة إظهار أن استخدام هذه الأساليب البلاغية في تعابير مختلفة، وفقاً لغرض المتحدث، يجعل المعنى المقصود أكثر إقناعاً للمستمع، ويزيد من قوة التعبير. تُعد نشأة البلاغة وتطورها في مجالي الاتصال والأدب إحدى إنجازات الحضارة اليونانية؛ فهي تشير، في جوهرها، إلى الاستخدام الفني واللبق للغة لحث الناس على القيام بأفعال معينة أو إقناعهم بذلك. وتُعد هذه القوة المشروعة للغة أداة يوظفها المتحدث كلما دعت الحاجة، ويتحقق هذا التأثير من خلال استخدام مجموعة من الأساليب البلاغية التي تُعرف بـ "وسائل الإقناع المتاحة" (أرسطو، 2008، ص 8). وتُضفي هذه الوسائل تأثيرات متنوعة على الرسالة؛ إذ إنها تؤثر في مضمونها وتُشكل الأفكار المطروحة في صلبها.

Abstract:

This research is devoted to the account of the rhetorical devices in two selected modern English short stories. The main aim behind this study is to provide a pragmatic analysis of five rhetorical devices including simile, metaphor, personification, irony and metonymy in two selected short stories *A Mother* (1914) by James Joyce, *The End of the Party* (1929) by Graham Greene. The rhetorical devices include some language figures occurring in the spoken and written language and literary and non-literary contexts which can be used for making meaning and using it for various types of purposes. The model in question is Speech Act Theory which is used to analyze the rhetorical devices in relation with the speaker's utterances and the implied meaning behind these devices. The study follows a descriptive qualitative method to investigate the meaning and use of these rhetorical devices in the selected extracts to demonstrate the pragmatic effect of these devices upon the reader. The findings of the study demonstrate that the use of rhetorical devices in different sorts of utterances with the speaker's intention make the intended meaning more persuasive increasing the rhetorical force of the utterances. The emergence and progression of rhetoric in the field of communication and literature is regarded as one of the achievements of Greek civilization. Basically this refers to the artistic and tactful use of language to make or persuade people to perform things. This is justifiable power of language used by someone wherever necessary; this effect is carried out through the employment of a number of rhetorical devices which are known as "the available means of persuasion." (Aristotle, 2008, p. 8). They provide various types of effects to the message because they affect the content of the message and shape the ideas introduced in the body of the message.



1. Introduction

The emergence and progression of rhetoric in the field of communication and literature is regarded as one of the achievements of Greek civilization. Basically this refers to the artistic and tactful use of language to make or persuade people to perform things. This is justifiable power of language used by someone wherever necessary; this effect is carried out through the employment of a number of rhetorical devices which are known as "the available means of persuasion." (Aristotle, 2008, p. 8). They provide various types of effects to the message because they affect the content of the message and shape the ideas introduced in the body of the message.

1.1 Research Questions

1. What is the purpose behind using the rhetorical devices in the literary texts?
2. What type of effect do they provide in the content of the message in the literary texts.

1.2 The Aim of the Research

This research aims at providing an overall analysis for some specific number of rhetorical devices including simile, metaphor, personification, irony and metonymy. Then, the study discusses these rhetorical devices pragmatically in the two above mentioned short stories so as to check the implied meaning behind each device and handle these devices in relation with the various types of speech acts.

1.3 The Scope of the Research

The present research is restricted to the specification of the four rhetorical devices incorporating simile, metaphor, personification, irony and metonymy in the above mentioned short stories because at least one sample of each device has been found out and discussed only on the pragmatic level in relation with the speech act theory. The selected short stories include *A Mother* (1914) by James Joyce and *The End of the Party* (1928) by Graham Greene .

1.4 The Significance of the Study

This study is crucially important because it contributes to the field of rhetoric and rhetorical devices, thus the learners can gain information about various types of devices through the exploration of the fore mentioned devices in certain texts. The results of this study are also of a

great benefit for the stylisticians because it provides effective ways for integrating language with literature.

2. A Theoretical Overview

The rhetorical language contains many technical aspects, figures, strategies, devices, etc. all of which shape the effect of rhetorical language. Among them, the rhetorical devices are given top priority because they provide the text with persuasive power, emphasis, aesthetic feelings, and suspense. These rhetorical devices are a group of words playing an effective role in rhetoric and rhetorical language.

Cuddon (1984) and Crystal (2003) think that the rhetorical devices incorporate different types of words and expressions manipulated in an artistic way so as to provide the readers or listeners with a particular effect and persuade them. These rhetorical devices can also be called as linguistic devices, stylistic devices, figures of speech or literary devices. They are used in spoken and written language, literary and non-literary texts, they are employed by different authors, common people, playwrights, poets etc. There are many rhetorical devices in the English language; their number varies from source to another, such as simile, metaphor, personification, litotes, apostrophe, paradox, polysyndeton, zeugma, analogy, antithesis, hyperbole, alliteration, onomatopoeia, pun, allusion, pleonasm, chiasmus, oxymoron, transferred epithet, rhetorical question, irony, etc. (Alm-Arvius, 2003).

2.1 Simile

This device includes a kind of comparison between two unlike objects, ideas, entities which is usually carried out by an article of similarity, such as ... *as*, *similar*, *like*, etc. The purpose of this type of comparison is to demonstrate the similarities and differences between the two entities, provide clarity and make people understand the quality of compared object. This device can also intensify arguments as a persuasive case. It can occur in different types of literary genres. However, the subject selected for simile should not be ambiguous to the reader so as not to cause misunderstanding to the reader (Fahnestock, 2011).

(1) This metal is as precious as the diamonds.

The subject compared is *this metal*; the image to which the subject has been compared is *the diamonds*. The tool expressing this type of comparison is *as as*. This can be apparently seen that a clear image which is *the diamonds* has been selected to explicate the subject which is *this metal*.





2.2 Metaphor

This rhetorical device incorporates a kind of comparison in which the features of an entity are expected to be taken to another entity so that the second entity could be treated as if it is the first one. Generally it is an indirect comparison between two different things (Hawkes, 1986). Here, metaphor is constructed on the basis of the degree of the similarity of the two entities; one is familiar, the other is unfamiliar which can be clarified by the comparison. Metaphor does not indicate that one entity is like another one, but indicates that one entity is another one in terms of some qualities.

(2) This old house is a paradise to me.

This metaphor indicates that *this old house*, as something unfamiliar, has been compared to *a paradise*, as something familiar, so that the first entity, *this old house*, should be known due to the common features of the second entity, *a paradise*.

Some metaphorical expressions can be constructed by verb *be* to indicate that the first entity is the second one. This has the form of A is B structure. They can also be constructed by the possessive structures which are either introduced by the form of possessive - 's or *of* – structure (Harris, 2010).

(3) The river of my life taught me how to live.

(4) My life's river directed me to a desolate island.

Sentences (3) and (4) demonstrate that *life* has been used metaphorically because it has been compared to *a river* and both are possessive constructions. However, the former contains *of*-structure and the latter contains possessive-s.

2.3 Personification

The device of personification is a kind of rhetorical device that gives non-human entities human attributes so that they can be treated as if they are humans (Jasinski, 2001). Basically the device of personification is available when these qualities, such as doing, moving acting, performing, eating, drinking, touching, attaching, seeing, etc. are transferred to non-humans, thus they behave like humans.

(5) History, as a good teacher, always teaches us many lessons.

Sentence (5) demonstrates that *History* has been personified because it cannot literally teach us lessons; it is inanimate. It has been humanized because it has been given human quality of being a teacher to teach us lessons in life.

There exists to many figures, objects and abstract nouns in human life that can be personified, such as virtues including *beauty*, *poverty*, *victory*,



etc., parts of human body including *head, hands, ears, heart*, etc. and natural phenomena including *earthquake, volcano, raining*, etc. (Alm-Arvius, 2003).

(6) Truth shocked the life of the criminals. .

Sentence (6) shows that *truth*, as an abstract noun, is inanimate and does not do anything. However, it has been personified because it has been given the human quality of punishment in such away that it is able to punish people.

2.4 Irony

This rhetorical device includes an expression with a deliberate difference in meaning between what someone says and what he means, but what is required is the implied meaning (Kelen, 2007). This definition demonstrates that the ironic sentence has two types of meanings; one is superficial and the other is implied, but the implied meaning is required by the speaker. These types of meanings are quite contradictory to each other since the speaker indicates that s\he does not mean what s\he says. The devices of irony is used to provide humor, laughter, and suspense. What is important in irony is that the context should be clear enough to be understood by the reader or the hearer so as to provide an effect on him.

(6) “Tom has a beautiful oozing sore on his nose.”

The device of irony has been shown in sentence (7) because oozing sore on a part of body is never beautiful. What caused the occurrence of this type of irony is the insertion of the word *beautiful* in that context or replacement of another word by *beautiful*.

2.5 Metonymy

The rhetorical device refers to the replacement of words or expressions that have been used to describe one object by other terms. In metonymic phrases, the word which names an object can be substituted by the name of another object. Although there can be found some differences between the two metonymic terms a strong semantic relationship can be combine them because the substituting name is easier and more understandable (Coppens, 1986 and Matthews, 2007). Apparently, metonymy uses a simple word for a complex or abstract idea which seems to be central for grasping the abstract idea because these two metomymic terms contain some similar semantic features.

(8) “The pen is mightier than the sword.”

Sentence (8) has introduced two metonymic words including *pen* and *sword* that represent two instruments substituting for writing and fighting successively. The metonymy shows that the *writer* with his writing is more powerful than a *fighter* with his weapon in succession. Each term has a link with its metonymic form.





3. The Analysis of Rhetorical Devices in the Short Stories

3.1 Simile

The rhetorical device of simile is considered as a meaning making device used to explore the context using communicative intention. The device serves a communicative strategy enabling the reader to interpret the context where the intended meaning is required rather than the literal meaning. The comparison introduced in simile guides the reader to interpret the implied meaning using his knowledge and contextual knowledge.

(9) “She stood still for an instant like an angry stone image and when the first notes of the song struck her ear, she caught up her daughter's cloak and said to her husband “Get a cab!”

(*A Mother* by James Joyce)

The simile has been demonstrated by the comparison of Mrs. Kearney's *standing still* with *an angry stone image* using the article of similarity *like*. The first part of the simile structure is a clause *She stood still* which is the target domain, but the second part is made up of a noun phrase *an angry stone image*. Syntactically the simile contains clause + like + NP structure. The simile integrates two visual images, animate and inanimate, in one syntactic structure. The first one includes 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 one includes the image of anger because there is an angry stone to which Mrs. Kearney has been compared. The simile has been strengthened by the device of personification because the *stone* is in animate, but it has been given animate quality.

The extract with the device of simile contains only one speech act which is “Get a cab!” The rest of this extract incorporates the device of simile and a situation for the occurrence of this speech act which is needed for pragmatic interpretation of the act. There is a kind of correspondence between sentence form and the function because the form is imperative and the function is a command, that is why it is a direct speech act. The situational context includes Mrs. Kearney, as the speaker, her husband, as the hearer, and the situation which is about a moment during the party as Mrs. Kearney becomes angry and leaves the party. The illocutionary act of the utterance is an order because she orders her husband to get a car and leave the party. Even the utterance uttered by Mrs. Kearney has been uttered angrily showing psychological status and inner feelings of the

speaker. Searle's classification of speech act indicates that it is directive as it is directed toward the hearer to perform an action.

(10) "You and Francis are on the hiding side," a tall girl said, and then the light was gone, and the carpet wavered under his feet with the sibillance of foot falls, like cold draughts, creeping a way into corners."

(*The End of the Party* by Graham Greene)

The simile shown here is created by the comparison between two unlike things; they are *the sibillance of footfalls* which is the target domain and *small cold draughts* which is the source domain. These two domains have been compared by *like* as the article of similarity and the structure of the simile is Np + Pp + like + Np. What is interesting here is that the simile phrase *like cold draughts* 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 sentence by two commas so that it could provide additional information to the referents; even if it is deleted, it cannot affect the acceptability of the sentence.

The situational context shows that a tall girl is the speakers, Peter and Francis are the hearers and the situation is the preparation for the game of hide and seek in the darkness. The extract includes simile and one speech act which is "you and Francis are on the hiding side." This type of speech act shows no correspondence between its form and function because the form of the sentence is declarative, but the function is a command and this is directed to these people to perform an action, that is why it is an indirect speech act. The illocutionary act of the utterance indicates that it performs a directive function in the above mentioned context because it enables the participants to hide themselves. The pragmatic force behind that declarative utterance is that the two hearers are ordered to play hide and seek in the darkness. However, one hearer, Francis, is terribly afraid of the darkness. There seems to be a kind of shift from the utterance to an action because it is followed by movement in the darkness, the sound of footfalls and movement of the carpets. All these demonstrate the perlocutionary act of the utterance.

3.2 Metaphor

The device of metaphor is a kind of communicative act where one concept is used to identify the other and the speaker's intended meaning



can replace the literal meaning. The speakers' intention has been implied with in the device, this makes the hearer look for the implied meaning in the situational context.

(11) **"Mr. O' Madden Burke was a suave elderly man who balanced his imposing body, when at rest, a large silk umbrella. His magniloquent western name was the moral umbrella upon which he balanced the fine problem of his finances. Mrs. Kearney told him "She will not go on. She must get her eight guineas."**

(*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* and the source domain is *the moral umbrella*. The target domain contains two pre - modifiers indicating two attributes *magniloquent* and *western* of the noun *name*. However, the source domain contains one attribute.

Apart from metaphor, the extract incorporates a character's description and the utterance "She will not go on, she must get eight guineas." This utterance consists of two parts; the first one is rejection because she rejects her daughter's participation in the party and the second part is an obligation because it obliges the hearer to pay her daughter the right amount of her money. This serves as indirect speech act because the sentence is grammatically declarative, but functionally it is an order, there is no relationship between the form and function of the sentence. The utterance is classified as a directive because the speaker orders the hearer to pay her daughter the amount of money. The utterance is also classified as commissive because the speaker commits herself to stop musical performance when her daughter is not paid according to the contract. Thus, her utterance contains the act of threatening because she directly threatens the hearer when the hearer does not keep his promise. The background of the story implies that Mr Burke is an unreliable rich man known for his tricks and deceptions. He is also a man of grand style of speaking due to his rhetorical and persuasive manner; he uses an impressive style of speaking as a cover tool to hide all his tricks, deceptions and wrong doings. That is why his rhetorical style of speaking has been a good umbrella to protect hypocrisy.

(12) **"It is only me. I'll stay with you." Francis said. And grasping the other tightly, he listened to the cascade of whispers his ---- caused to fall. A hand touch the bookcase close to Peter's head and he was aware of how Francis's fear continued in spite of his presence."**

(*The End of the Party* by Graham Greene)

The device of metaphor introduced here is made up of the comparison between *whispers* and *cascade*. The target domain is *whispers* and the source domain is *cascade*. Syntactically, the metaphor has the form of possessive construction *the cascade of whispers* which can be paraphrased into *whispers are cascade*. The metaphor has been post - modified by a finite relative clause where clause marker has been omitted.

The situational context includes the speaker, Francis, and the hearer, Peter; there is a dark place arranged for the game of hide - and - seek which seems to be frightening because Francis is afraid of darkness. The utterance at the beginning of extract consists of two parts. The first part includes “It is only me” which identifies the speaker and assures the hearer not to be afraid of the situation. The second part contains “I’ll stay with you.” which implies a promise because he promises the hearer to stay with him and support him. This is also used as direct speech act because the form and function of the utterance are quite related. The illocutionary force of this utterance indicates that this is an act of promise simply because the speaker promises to help the hearer in the game of hide - and - seek and save him from any harm. That is why this type of speech act is regarded as a commissive act because the speaker commits himself to protect the hearer who is terribly afraid of the dark. The metaphor implies that the speaker’s utterance is a kind of action which has been followed by reaction. The speaker suffers from loneliness and darkness, so the hearer wants him not to be alone. However, the speaker’s fear is internal, not external and the environment around him is not stable. The speaker’s utterance has been followed by an ongoing whisper and noise, he wanted to comfort the hearer, but he couldn’t because his fear is internal.

3.3 Personification

This is a communicative device where the speaker can give human features to the non humans, the hearer can interpret the implied meaning using the context and shared knowledge. The main role of personification is to show the speaker’s understanding of the inanimate objects.

(13) “The little woman hoped they would have a good house. She looked out at the rain until the melancholy of the wet street effaced all the trustfulness and enthusiasm from her twisted features. Then she gave a little sigh and said “Ah, well! We did our best, the dear knows.”



(*A Mother* by James Joyce)

The rhetorical device of personification occurring in the extract includes the noun phrase the *melancholy of the wet street*. The inanimate entity *the wet street* has been personified since it has been given human emotion *melancholy* which is able to perform something. *The wet street* is shown as if it is human whose sadness can wipe away all the desires and trust of a woman.

The situational context shows dialogue between Mrs. Kearney and Miss. Bierne who speak about the preparation and organization of the concert some moments before starting the concert. The type of speech act found in that extract is "Ah, well! We did our best, the dear knows." which conveys expressive speech act because it expresses feeling of tiredness and hopelessness. The illocutionary force of this utterance conveys the speaker's disappointment and the justification that she is not to blame behind the failure of the concert. She introduces credible evidence for not being guilty in that action, then she resorts to the divine power in order to show her innocence behind that failure. This utterance serves and indirect speech act because structurally it is declarative, but functionally it is a justification. Pragmatically that extract conveys a kind of meaning which is stated implicitly. In her mind, Miss. Bierne thought of a great concert (A good house) and expected the concert to be very successful with a good attendance, on the contrary the concert was a kind of failure because it was followed by a poor attendance. Actually, the outside world reflects her emotional feeling because environment presents certain interpretations. There exist certain things about weather (rain), facial expressions (twisted features) and feeling sigh participating in interpreting the implicit meaning of the context; they all imply the negative meaning of the concert. The meaning derived from all these elements implies the failure of the concert with a low attendance. Thus these elements play the role of constructing the implicit meaning.

(14) "The children scrambled around Mrs. Henne - Falcon, their shrill voices pecking at her with questions and suggestions. "Yes, anywhere in the house. We will turn out all the lights. Yes, you can hide in the cupboards."

(*The End of the Party* by Graham Greene)

The device of personification exists in the extract because *their shrill voices* has been personified. This is something inanimate which has been given a bird like traits which is pecking. Basically voice cannot perform anything by itself, it has been given the quality of pecking which is an

action normally performed by birds. That is why the children's shrill voices are pecking at her as if the birds are attacking her aggressively. This type of personification demonstrates that children are considered as birds and their voices and peck. This way of transferring animals and birds traits to humans and other objects is known as zoomorphism (Barrios, 2012). this personification integrates the image of sound and that of action.

The situational context contains the speaker and the hearer; the situation includes the dialogue between a teacher and a group of children for starting the game of hide-and-seek in a dark place in a house. The speech acts seen here are "Yes, anywhere in the house. We will turn out all the lights. Yes, you can hide in the cupboards." The first type of speech act incorporates "Yes, anywhere in the house" which expresses an indirect directive because this permits the children to hide themselves anywhere in the house. This utterance is indirect speech act because the form of the sentence is a statement, but the function is an indirect order. The second utterance is "We will turn out the lights" which expresses a commissive because it commits the speaker to perform an act; the speaker promises to turn off the light. The utterance serves a direct speech act. The third utterance "You can hide in the cupboards" expresses an indirect directive because the speaker indirectly asked the children to perform an action. This utterance also serves an indirect speech act since the form is a statement, but the function is an indirect order. The illocutionary force all these utterances indicates that she wants to give the children permission to prepare themselves and promises to turn off the lights to start the activity. The implied meaning behind that metaphor is that the teacher has been surrounded by some children who are speaking, asking questions, suggesting, introducing ideas and making noise; all these have a great pressure upon her. The children seem to be very much in a hurry for that activity because they are likely to have prepare themselves with a great enthusiasm. Possibly, they do all what they can to move here so as to start the activity soon.

3.4 Irony

It is a communicative strategy which includes an intentional difference between the literal and intended meaning of someone's utterance. However, the ironic utterances generally convey contrary meaning of what someone says. The interpretation ironic utterances depends on context, shared knowledge and the degrees of relationship between the speaker and hearer.



(15) “I’m not done with you yet” she said. But “I’m done with you.” Said Mr. Holohan. Kathleen followed her mother meekly. Mr. Holohan began to pace up and down the room in order to cool himself for he felt his skin on fire, he said “That’s a nice Lady! O, She’s a nice lady!”

(*A Mother* by James Joyce)

There is the rhetorical device of irony in that extract because Mr. Holohan speaks ironically when he says “That’s a nice lady! O, she’s a nice lady!” Literally, these utterances show that she is a good lady, so he praises her. However, the context indicates that he speaks ironically because once he looks at Mrs. Kearney, she is angry and behaves furiously, he believes that she is not nice. Thus, what he says and what he means are opposite they are contradictory, the intended meaning is that she is not a nice lady. The ironic utterances have been repeated so as to emphasize the ironic meaning and both of these utterances express feelings of surprise because both end with exclamatory marks

The extract contains some types of utterances; the first one is “I’m not done with you yet.” which serves a commissive speech act because the utterance conveys the speaker's feeling of threat the hearer who has done something wrong with the speaker. The utterance is an indirect speech act because the form is declarative, but the function is a threat. The second utterance is “But I’m done with you.” which conveys a declarative speech act because the utterance shows finality and the speaker changes her relations with the hearer. This is a strong rejection to the previous utterance in which the speaker intended go on the argument about the concert, but the hearer rejects it. The third utterance is “That a nice lady!” which conveys an expressive speech act because it expresses the speaker’s feeling toward the behaviour of a woman. The illocutionary force of this utterance is that it conveys feelings of criticism toward the rough behaviour and anger of Mrs. Kearney. Superficially, this declarative sentence praises Mrs. Kearney, but functionally this is a strong criticism and creates irony, that is why it performs an indirect speech act. The implied meaning shows that the dialogue between the speaker and hearer occurs in two opposite directions because Mrs. Kearney wants to go on the discussion, but Mr. Holohan wants to finalize it. He seems to have been affected and disturbed by her rudeness and offence, that’s why he intends to ridicule her and expresses his intention ironically. The meaning of constructed out of verbal irony, emphatic repetition intended meaning and contradiction.

(16) **“And his mother said “Don't be silly. You know, there's nothing to be afraid of in the dark.” But he knew the falsity of that reasoning: he knew how they taught also that there was nothing to fear in death, and how fearfully they avoided the idea of it, but they couldn't make him go to the party.”**

(The End of the Party by Graham Greene)

The rhetorical device of irony occurs in that extract; basically the irony has been created because two contradictory situations are introduced together. On the one hand, the children and the mother encourage the hearer, Francis, not to be afraid of the dark; on the other hand the children have a great fear of the darkness and they avoid the idea of death and darkness. Thus, the irony has originated from the contradiction between what the children say and what they believe since what they say and about what they think are quite opposite.

The situational context incorporates the dialogue between a mother and her son in which the mother tries to encourage her son to participate in the game of hide and seek with his brother and friends. The first utterance found here is “Don't be silly.” which performs a directive speech act because the speaker orders the hearer not to behave foolishly. The second utterance is “You know there is nothing to be afraid of in the dark.” which performs a directive act because she indirectly orders the hearer *his son* not to feel fear of the darkness. The illocutionary force of this utterance is that it assures the hearer not to be afraid of the darkness and makes him not to feel fear of the death, just to participate in the activity with the other children. What is implied here is that language use is quite weak because Francis's mother and all his friends use language effectively in order to persuade Francis to play hide and seek, but they can't, this is on the one hand. They cannot use language to hide reality which is the fear in the darkness; they try a lot to overcome the feelings of Francis not to be afraid of the darkness, but they can't, on the other hand. Thus, the reality is fixed in the mind of the hearer which cannot be changed. This situational irony plays an important role in the extract because it introduces the contradiction between their speeches and ideas and it also shows the psychological state of a character who is terribly afraid of the darkness and death.

4.1.5 Metonymy

This is a communicative act where the speaker uses another name for an entity or a concept to represent its real name; this is based on a close association between the two names.



(17) **“When she had an opportunity, she called Mr. Hollohan aside and asked him to tell her what it meant. Mr. Hollohan did not know what it meant. He said “The committee had made a mistake in arranging for four concerts: four was too many.” Mrs. Kearney said “Of course they are doing their best, but really they are not good.”**

(*A Mother* by James Joyce)
There is a metonymic phrase in the above extract. The noun *committee* has been used metonymically because it has been substituted with the individual members of a group. The word *committee* is a collective noun as it is grammatically singular but conceptually plural. Instead of an individual, a *committee* has been mentioned because the power of a group is more than the power of an individual this is on one hand. The whole group has the feeling of responsibility for making that mistake on the other hand.

The situational context includes the dialogue between the speaker and the hearer sometime before starting the concert. The first utterance found here is “The committee had made a mistake in arranging for four concerts: four was too many.” which performs an assertive speech act because he expresses a judgement about the failure of the concert. The other utterance is Mrs. Kearney’s utterance. “Of course they are doing their best, but really they are not good.” which also performs an assertive speech act because she asserts her criticism the the committee’s performance at the concert. The illocutionary force of that utterance is an indirect criticism to the organizing committee. Thus the utterance is an indirect speech act since the form is declarative but the function is criticism. The implied meaning of the extract with metonymy comes from different areas. At first, both Hollohan and Mrs. Kearney criticize the committee but they are different in the type of criticism. Mr. Hollohan criticizes the committee directly because he specifies the reason of their failure. Mrs. Kearney’s criticism is mild and indirect because Mr. Hollohan is the head of organizing committee. If she criticizes the committee directly, this indicates that she criticizes Mr. Hollohan. Then the implied meaning has also introduced in the irony. The irony is that the committee did not perform well; however, they tried very well. Another area of meaning derives from Mr. Hollohan’s attempt to avoid responsibility because he does not specify who made a mistake, but he says the committee made a mistake, not an individual.

(18) **“Without looking at his brother, Francis said “Of course I’ll play I’m not afraid. I only thought.....” Several children ran upstairs, and the lights on the top floor went out. The darkness came down like the**

wings of a bat and settled on landing. Others began to put out the lights at the edge of the whole.”

(The End of the Party by Graham Greene)

The abstract noun *darkness* has been used in the extract metonymically because it is a substitute for fear. Francis is very much afraid of the darkness that is why darkness represents fear to him. At first the children switched of the power from upstairs, that is why the darkness came down from a higher place. He device of metonymy has been strengthened by the device of simile and personification. The simile includes the similarity between the darkness in the wings of the bat because both are dark and both can move as quickly as possible. The personification is that the darkness is intrinsically an abstract quality; it has been given an animate quality that is why it can move and act just like the living objects. The meaning of metonymy includes cause and effect because the darkness is the cause to the effect of fear.

The situational context incorporates Francis, as the speaker speaking to his brother and a group of children who are ready to play hide-and-seek, this occurs some moments before starting the game. The first utterance is “Of course I’ll play” which conveys a commissive speech act because the speaker promises to perform and action of playing. The second utterance is “I’m not afraid” conveys an assertive speech act because it asserts the speaker’s belief or decision about the event the last utterance is “I thought.....” which is incomplete since it does not show what has happened. What is implied here is that darkness, as a metonymic word, has been introduced to show the truth behind Francis’s idea. Superficially he says that he is not afraid of darkness, but he is afraid of it too much because his fear is inevitable and can be felt by anyone. This makes a contradiction between what Francis says and what is seen in the environment; this creates irony. Basically language has been used to conceal Francis’s fear but it can’t because it is weaker than the fear of the darkness. The function of metonymy is to show the speaker’s feeling indicating that he is not afraid of the darkness. Thus the meaning can be constructed from metonymy, simile, personification and irony.

Conclusion

At the end of the study, the researcher has reached at the following concluding points:

1. The rhetorical devices are considered as certain tools having been used by the authors so as to provide a rhetorical effect in a rhetorical framework. These devices can provide effects on the structure and



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content of the literary text and make the text persuasive, creative, aesthetic and emphatic.

2. These rhetorical devices have been used to provide the hearer with the implied meaning and different communicative aims. The interpretation of these devices in certain utterances expresses different communicative functions, such as promise, warning, suggestion, complain, agreement, disagreement, discouragement, etc. Then the utterances have not been restricted to one type of speech act, sometimes they can perform two or more types of speech acts.

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