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**A STYLISTIC ANALYSIS OF LORRIE MOORE’S
SELECTED SHORT STORIES: “*LIKE LIFE*”, “*PEOPLE
LIKE THAT ARE THE ONLY PEOPLE HERE:
CANONICAL BABBLING IN PEED ONK*” AND “*HOW TO
BE AN OTHER WOMAN*”**

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Babam'a...



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Yukarıda adı geçen öğrenci tarafından hazırlanan A STYLISTIC ANALYSIS OF LORRIE MOORE'S SELECTED SHORT STORIES: "LIKE LIFE", "PEOPLE LIKE THAT ARE THE ONLY PEOPLE HERE: CANONICAL BABBLING IN PEED ONK" AND "HOW TO BE AN OTHER WOMAN" başlıklı bu çalışma 14/01/2013 tarihinde yapılan savunma sınavı sonucunda oybirliği oyçokluğu ile başarılı bulunarak, jürimiz tarafından yüksek lisans tezi olarak kabul edilmiştir.

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ABSTRACT

This study examines how stylistics is applied to short story as a literary genre. For this linguistic study combining linguistics with literature, one of the most important contemporary American short story authors Lorrie Moore's three stories "Like Life", "People Like That Are The Only People Here: Canonical Babbling in Peed Onk" and "How To Be an Other Woman" are selected to be analyzed. Stylistic analysis of each story aims at revealing how Lorrie Moore organizes all linguistic components according to context and catches artistic and aesthetic unity with her usage of language. It indicates that stylistic analysis is not literary interpretation because inferences about literary texts in this study based upon linguistic foundation objectively. To be objective, each story is examined from the aspect of lexical, grammatical, figures of speech and narration categories. By the help of this M.A. thesis, it is clearly understood that stylistics's effort is to set forth that linguistics and literature are indivisible parts.

ÖZET

Bu çalışma, biçembilimin edebi bir tür olan kısa öyküye nasıl uygulandığını inceler. Dilbilim ve edebiyatı birleştiren bu dilbilimsel çalışma için, çağdaş Amerikan kısa öykü yazarlarından Lorrie Moore’ un “Like Life” , “People Like That Are The Only People Here: Canonical Babbling in Peed Onk” ve “How To Be an Other Woman” adlı üç öyküsü incelenmek üzere seçilmiştir. Her bir öykünün biçembilimsel incelemesi, Lorrie Moore’ un bağlama göre dilbilimsel parçaları ne şekilde düzenlediğini ve sanatsal ve estetik uyumu dil kullanımıyla ne şekilde yakaladığını açıklamayı hedefler. Bu çalışma gösterir ki; biçembilimsel inceleme edebi yorumlama değildir çünkü bu çalışmadaki edebi metinlerle ilgili çıkarımlar nesnel bir şekilde dilbilimsel temellere dayandırılmıştır. Nesnel olmak için, her bir öykü sözlüksel, dilbilgisel, söz sanatları ve öyküleme kategorileri bakımından incelenmiştir. Biçembilimin, dilbilim ve edebiyatın ayrılmaz parçalar olduğunu ortaya koyma çabası bu yüksek lisans tezi sayesinde açık bir biçimde anlaşılır.

INTRODUCTION

As a social science field, stylistics has been a focus of interest since ancient times, as a deep rooted tradition. It was firstly stemmed from Aristotle's studies about language "Rhetoric" and "Poetics". "In the real world (Plato's thesis) rhetoric is a weapon used to bring the listener into line with the argument which happens to satisfy the interests or personal affiliations of the speaker" (Bradford, 1997: 5). For that reason stylistics has been used for oral and written texts for a long time. Although there had been quite serious studies on stylistics, its development gained speed and it was regarded as a social science in 20th century. Stylistic contributions have been attracting contemporary linguists widely and its benefits for literature have been a focus point for the authors/poets of every genre of literature. Today, stylistic analysis of literary texts provides a great understanding of these texts by examining linguistic components objectively and its feature of combining linguistics and literature leads people who deal with these fields to study and comprehend literature profoundly.

Stylistics is regarded as a branch of linguistics concerning an author's style in literary texts. It cares both meaning and form, tries to reveal how meaning is constituted by the author's stylistic choices on language components reflecting his/her world of idea, point of view, thoughts and aesthetic tendencies as an 'artist'. "Art works are unmatched about providing aesthetic experiences. So, art works have not only side effects, but also typical function. For evaluation, only those structural features could be regarded as standard" (Moran, 1991: 282). Also, stylistics proves itself to be a science field because it is so far from interpretation on literary texts. It bases all the findings on an objective level by examining lexical and grammatical features, figures of speech, narration techniques, punctuation, fictional dialogues, language varieties, etc. to reveal that a branch of social sciences could be objective as well as physical sciences. It tries to define the particular use of linguistic structures and classify language components under various titles linguistically.

Stylistics seeks for why the author chooses some linguistic structures rather than the others. It does not only concerns what is written in a text, it also deals with what is not written because the success of a qualified author lays behind what is unfavorable for him/her as well as what s/he prefers deliberately for literary texts. While the author decides on particular linguistic structure, at the same time s/he resigns many of them for the sake of his/her stylistic choice.

As a literary genre, short story has a long historical process as well as stylistics. Its emergence is regarded as the tale of Adam and Eve, so this genre has been known and has been a focus point of human beings since the first existing man. Its gaining currency was in 19th century with its new-shaped core, new limits and rules. After than, world literature gave many important examples of short story genre with great names such as Edgar Allan Poe, Maupassant and Chekhov, Stephen Crane, Katherine Mansfield and many others.

Short story achieved to be focus point of literature in a short time because it sounded attractive to many people with its short form but profound meaning. It is not an easy work to write a short story as it may seem, because an author has more time, place and character preference in a novel, but a short story author has to limit all linguistic and literary materials to catch artistic success in a short story. Time, place, characters, depictions, dialogues, etc. whatever related to the text is on the author's freedom with his/her strict limits. In these circumstances, writing a short story is more valuable than writing a novel according to some, and stylistic analysis on this genre limits the person who deals with it because s/he has very limited linguistic data in front of him/her.

This study examines Lorrie Moore's three selected short stories "Like Life", "People Like That Are The Only People Here: Canonical Babbling in Peed Onk" and "How To Be an Other Woman" from the stylistic point of view. The main target is to reveal how language use is realized in these literary texts. While examining on stylistic findings about stories, the study is limited according to Leech & Short's categorized determinations about stylistic studies. According to Leech & Short (1981:75) the categories are placed under four general headings: lexical categories,

grammatical categories, figures of speech, and cohesion and context (narration)”. By basing on all of the linguistic findings to their determination, this study examines short stories in four main categories. In lexical categories, choice of words, word types such as noun: abstract or concrete, adjective, adverb, and their use to convey meanings are analyzed. Also, repetitive linguistic parts are analyzed in this category. In grammatical categories, sentence types, sentence complexity, clause types, phrase types, sentence length and punctuation marks are examined for their function of creating literariness. In figures of speech categories, metaphor, simile, personification, phonological schemes such as alliteration, assonance and consonance, repetition are examined as the main tools of a literary text. In narration part, narrative techniques, narrative point of view, dialogues and symbols are studied to reveal the author’s organization of linguistic data while creating literary meaning and aesthetic.

In Chapter I, principles of stylistics are presented with stylistics’ historical process and as a concept of linguistics. The relation between linguistics and literature is revealed clearly, and theoretic knowledge about style, stylistics, language and literature are presented.

In Chapter II, short story concept is mentioned with its historical process and brief information about important short story authors from 19th century to today is given. Short story as a literary genre is clarified and principles of writing it are given. Also, the relation between short story and stylistics is pointed out by regarding both study field’s rules and theories.

Chapter III deals with the author Lorrie Moore, one of the most successful short story authors of contemporary American literature. Brief information is given about her life and academic career, and her style is touched on with her interviews about her stories, and some academic studies done on her literary works. It is a good luck for this study that Lorrie Moore is a still-living author and many important points about her style could be witnessed thanks to her speeches and interview scripts.

In Chapters IV, V and VI, Moore's short stories "Like Life" , "People Like That Are The Only People Here: Canonical Babbling in Peed Onk" and "How To Be an Other Woman" are stylistically analyzed in order. Each of these chapters includes brief summary and information about the story, and examination in lexical, grammatical, figures of speech and narration categories. Each category mentions specific linguistic structures mentioned above used for conveying meaning, constituting the connection between the author and the reader, showing stylistic choices of her as a literary author.

In conclusion part, the aims of this study, the ways of applying stylistics on short story genre, advantages of examining literary texts from the stylistic point are pointed out. Linguistic findings about those three literary texts are interpreted and evaluated. At last, reference sources used on the process of preparing this study are listed according to alphabetical order in APA style.

CHAPTER I: PRINCIPLES OF STYLISTICS

1.1. The Concept of Stylistics

“For Hough (1969:3), who considers literary art as an organic unity in which matter and manner or thought and expression are combined, language is ‘the dress of thought’, and the style is the particular cut and fashion of the dress’.(Kaya, 2009:19)

Stylistics is a social science field derived from close relation between literary criticism and linguistics. These two study fields come together for the sake of linguistic analysis of literary texts to reveal that no matter what the type of the text is, a literary text is composed by an author or poet who carries literary concern and have a ‘style’. The word ‘style’ is originated the Latin rooted word ‘stylus’ which means a stick used for writing. It is possible to predicate on the denotation and original meaning of the word and assert that a writer’s soul, ideological and political manner, his world-view and intellectual level pass through his pen, he creates his style according to the language faculty on the edge of his ‘stylus’. For that reason, style is a distinctive and characteristic feature for a literary man revealing his linguistic tendency.

“Stylistics is the study of the ways in which meaning is created through language in literature as well as in other types of text. To this end, stylisticians use linguistic models, theories and frameworks as their analytical tools in order to describe and explain how and why a text works as it does, and how we come from words on the page to its meaning. The analysis typically focuses qualitatively or quantitatively on the phonological, lexical, grammatical, semantic, pragmatic or discoursal features of texts, on the cognitive aspects involved in the processing of those features by the reader as well as on various combinations of these. While some stylistic approaches primarily show an interest in the producer of the text, investigating the style of a particular author, for instance, only stylisticians focus more on the text itself and still others devote their attention to the reader and the role readers play in meaning construction. New developments in stylistics emphasize that the production of meaning needs to be accounted for as a double exercise

encompassing as much text-informed inferences as the mental processes that allow text comprehension”

(Norgard et al, 2010: 1).

According to Vardar (2002: 40), stylistics is a branch analyzing style, language and instruments and potentiality of a person with linguistic principles. Stylistics examines how language usage occurs according to contexts and various cases. The three points below are the corner stones of stylistic studies:

1. the relationship between the addresser and the addressee
2. the type of the relation between both
3. the method they use while communicating

Özünlü (1990:88) classifies stylistics in two ways:

- a) Intrinsic stylistics
- b) Extrinsic stylistics

Intrinsic stylistics seeks linguistic patterns and structures because it defines literary language as a different form of language. Intrinsic stylistic studies differentiate literary language from colloquial language while extrinsic stylistics tries to display where and how the difference occurs between daily language and the language an author uses in his works. One of the most widely used methods is to compare an author's various works to show different language usage by him/her. On the other hand, extrinsic stylistics is regarded as a deductive method applied to texts to understand all the linguistic patterns by examining the literary text as a whole.

As it is used nowadays, modern stylistics tries to reach conceptual structures by examining an author's genuine language usage and meaning systems. It is interested in literary kind of communication, and literary communication includes language experiences and creativity. What makes different literary stylistics from the other literary criticism methods is that literary stylistics examines and points out language usage of the authors in all literary texts. For that reason, the main target of literary

stylistics is “to define literature as a discourse and art form to establish its function as something that can be properly studied” (Bradford, 1997:12).

Some linguistic authorities advocate that stylistic studies must be carried in two ways:

a) It is necessary to select the ones worth to analyze among a lot of linguistic components in a literary text. Then, the selected pairs should be studied carefully from the stylistic point of view. This kind of a study is named ‘stylistic approach from the linguistic point of view’.

b) It is necessary to select the phenomenon carrying literary quality and examine them in detail.

As it is seen above, the first way of studying stylistics is concerning linguistic analysis, then interpretation. However, the latter one prefers literary interpretation firstly, then examination of linguistic components. When studied, it is clearly seen that as a linguist G. Leech prefers the first one to put the case clearly and safe.

One of the most fundamental aims of stylistic studies on a literary text is to reveal how linguistic components become literary elements phase by phase. In a linguistic study on a literary text, one must analyze how linguistic components shift into deep structure when they seem to be constructed in surface structure. According to Carroll (2008: 34), deep structure is the underlying structure of a sentence that conveys the meaning of a sentence. Surfaces structure refers to the superficial arrangement of constituents and reflects the order in which the words are pronounced. As it is clear from Carroll’s definitions, the shift between two structures is mediated through the invisible communication between the author and the reader. The author forwards many contextual messages via linguistic structure, and then the reader connects the author’s linguistic data with his literary aim via logical relations. The chart below reveals how linguistic structures evolve when they are used in a literary work:

Chart 1: Linguistic shift from surface to deep structure

<i>Language usage on surface</i>		<i>Deep structure</i>
*words *phrases *sentences *paragraphs *various combinations of all	Logical Relation	*aim *design *created impact on the reader *meanings *messages

(Erden, 2002: 354)

As an indispensable tool of literary unities, sentences refer potential reality of how the events and phenomenon occur by the help of their function in the text. As Erden states (2002: 79), Halliday always points out that there are three kinds of information hidden in sentences about the case:

- 1) Information at text level: words, clauses, and sentences
- 2) Information at communication level: It is all about the information that all the sentences and the whole text aims to forward at interpersonal level.
4. Information at ideological level: It is about the topic and content.

One can easily understand these information levels from the example below:

“**I tell** them that it’s **the heart’s triumph, the victory speech of the feet, the**

First person singular:: conveying information

information at ideological level

→ Communication level→interpersonal

→ not interpersonal

refinement of animal lunge and flight, the purest metaphor of tribe, and self”

(Moore, 2008: 105).

information at ideological level → not interpersonal

Besides, when the argument is of the words forming the unity of linguistic elements and the meaning of a text, one should be very careful about the issue because each of the words has a function directly or indirectly with the text itself. The functional words that do not have any denotation and have a direct relation with content are of a quite important part of grammatical pattern of a text. Such kind of words combines the other words having denotation and phrases in a functional way. It means the starting point of interpretation of a literary text is its unique language.

It is very clear that examination of words in sentences do not complete the whole stylistic study process of a text because even a comma functions as a modifier in a literary text. So, as Erden (2002: 91) mentions in her work, Toolan classifies linguistic structures for the purpose of examining as listed below:

I-General grammatical description of the text

a) Permanent actions in time

b) Pronouns

- personal pronouns
- demonstrative pronouns
- person naming

c) clauses/ causation between the sentences

- ordering relation between the sentences
- subordinating clauses
- adverbs

II- Critical interpretation of the text

Stylistic analysis also aims to display the richness of a language attributed by the author to his/her characters or to himself. Language is a behavior pattern and it's

usage in different ways causes people to behave in different ways. The difference of behaviors created by different linguistic choices multiply meaning diversity such as lexical, grammatical and contextual as it is seen below. Each of the words, clauses and their various combinations define the meaning in profound meaning.

Chart 2: Meaning varieties

<i>Example</i>	<i>Lexical meaning</i>	<i>Grammatical meaning</i>	<i>Contextual meaning</i>
I am tired.	in need of rest or sleep	S+V+auxiliary+verb+adj.	1-worker complaining about the world 2- a blind excuse of a husband not to go out with his wife.

For a stylistic study, it is necessary to study on some terms such as ‘context’, ‘cohesion’, ‘coherence’, ‘intertextuality’ and ‘deconstruction’ because they are the focus points of a literary text.

Context is the basis of a literary text that the author lays all his/her linguistic materials on. According to Turner (1973:139), this is the basis of fiction: a world is built up in words and this world becomes the context in which each sentence has its meaning. In addition, Mills (1995: 184) defines ‘*context*’ as a model in traditional discourse stylistics:

Chart 3: Concept of context

social and historical roots→	the author →	literary text →	the reader
-------------------------------------	----------------------------	------------------------	-------------------

Intertextuality: It is a common argument point between linguists that intertextuality is the critical need of a literary text. “Every narration takes places in a culture, so it may refer to other written and oral texts before itself as well as it refers to the reality of our world we live now. Such kinds of references are named ‘intertextuality’” (Kıran & Kıran, 2003: 303). There are many other words inside of the words a text includes, and many other texts inside of literary texts. It means that a literary text has to combine all its pairs to each other. Bayrav (1999: 30) points out intertextuality notion with these sentences:”A story may follow only one route, or a story may interrupt the other story. Sometimes similar stories except for a few details, even parallel stories may be narrated in one text”. Likely, a sentence has to refer the sentence before or a paragraph has to have indications about previous and next paragraphs, so the concepts ‘cohesion’ and ‘coherence’ come out. Çelik (2007: 233) indicates that cohesion refers to the existence of linguistic devices such as conjunctions and pronouns that tie the sentences together. A text has coherence if the concepts and relationships expressed are relevant and logical. As it is clearly seen from his inference, coherence deals with logical unity while cohesion is related to grammatical unity. On the other hand, concept of intertextuality includes a literary texts interaction between the other literary texts. It is inevitable for a literary text to be under impression of previous ones. Sometimes, a literary text could be written for only reacting a text, an ideology or a situation. Intertextuality is a touchstone while testing artistic and aesthetic value of a text because it is going to be inadequate to analyze a text regarding only its own circumstances.

Deconstruction: The linguists espousing deconstruction as a way of composing a text have disapproved that there is a universal ideological system applied on texts, and tried to prove polysemous and variable meaning of texts. Moreover, deconstruction does not deal with coherence or entirety of the text. On the contrary, it is related with conflicts, discrepancy and details, how a new text trips the text before and how the meaning fluffs because of the breakdowns within it. According to Habib (2008: 104), a deconstructive analysis tends to prioritize language and linguistic operations in analyzing texts and contexts.

Stylistics analyses generally exploits many linguistic patterns such as: dialogue usage, grammatical structure, proportions about sentence lengths, and the use of punctuation marks. Because a literary text is composed by these language items, the analyses done is going to reveal how effects and meanings combined to each other by the help of linguistic structures. For instance, if we are to deal with it one of the linguistic patterns mentioned, it is going to be suitable to the features and functions of dialogues used in a literary text:

Fictional dialogues are:

- a) not routine
- b) consisted of some information which the authors regards as ‘accountable’
- c) covered by some special arrangements and characteristic features distinguishing them from daily speech.

The features of fictional dialogues are given as an example to show how linguistics patterns should be approached while making stylistic studies. If there is a fictional dialogue in a literary text, it should be examined under its own circumstances and functions for the text it is in.

A reader could have a chance to release clearly distinctive points of literary texts because stylistic studies care linguistic techniques and its one of the main aims is to relate linguistic information to the literary works. For that reason, many

linguists assert that stylistics is a text-centered branch of language studies because it disqualifies poor assumptions by its scientific perspective.

The reason of order varieties of language components is all about the writer's decision on how presenting the new information occurs in most attractive and striking way. Thanks to this freedom, the writer has the right to create new question marks about new information, to lean them on previous ones and give priority to former information. S/he notably highlights language structures which are fundamental and transferring new information, and consciously avoids using language structures known before by the reader and has less importance for the sake of the whole text.

Writers organize words and phrases in a creative and attractive way to find out the appropriate syntax. A literary expert may choose relative repetitions of events, places, actions or he can create them by iterating sounds, words or sentences. If such kind of repetitions is examined in detail, it is seen that they are not of coincidence. Alliteration and repetition are most widely-used figures of speech to catch poetic dynamism in literary text because both have the capacity to give liveliness, motion, fluency and harmony to the literary text. The structures taking readers attention and consciously chosen by the writer are so well-done that the writer reaches the success of interacting with his/her reader by the help of these linguistic patterns. One should know that repeated linguistic patterns are never in vain and each of them carries a mission to deliver the writer's messages and ideological aggregation.

The description of a literary text style is related with the context and the ambience in which the language is used. According to Lodge (1966:57), style is a kind of tool used by the author to communicate effectively, and one of the ways to analyze the style is to try to reach the author's target and ideal world via his linguistic usage. It could be easily regarded that the most important point of style is that the writer has endless freedom to choose words, phrases, sentences and story line for the purpose of highlighting and fazing the reader.

It is clear that an author's view of life, value of judgment, political tendencies and prejudices are highly reflected in a literary text written by him/her. As Andaç (1999: 123) points out that life atmosphere (of the author) defines the author's ideological world, texture of expression and source of his creativeness as well as his literary tendencies. However, as Erden states (2002: 89) what Roland Barthes points out is that literary texts are not writer-centered but reader-centered. Because the reader is the one who finds the multi-components and then he becomes authorized to evaluate, interpret and analyze.

It is possible to differentiate a writer's style from the other authors' way of writing through their linguistic choices while creating their literary evaluation. "Of course, word-choice is central to whatever is distinctive about a particular text" (Toolan, 1998: 162). Many well-known writers are known thanks to their stylistic choices in their literary works. For example, it is easy to presume by whom the text is written while reading Hardy's or Dickens's works. Such kind of ascertainments is so related with the author's way of writing that it is natural to define a text in 'Dickensian', 'Pinteresque' or 'Hardiesque'. Stylistic manner of an author always implies about his world-view, his ideological attitude and his potential of writing faculty. It is advocated by some literary authorities that the storyteller has what he tells about experience-his own or that reported by others. And he in turn makes it the experience of those who are listening to his tale. Furthermore, it is a well-known truth that stylistic manner of an author always distinguishes him from the others and gives a characterization to his way of composing literariness in his works. It should be regarded like "thumb print" (Leech&Short, 1981: 82) of the author reflecting his intimate linguistic identity while verbalizing his own conjecture and perception.

It is inevitable for one who deals with language crucially to define linguistics as a field of science, because there is a close connection between linguistics as a science field and literature as an art field. All the linguistic studies related with literature done hitherto directly or indirectly reveal that there exists an inevitable transitivity between artistic and scientific studies.

Linguists have noticed that literary texts provide them so much linguistic data in a large scale, and also literary theorists have got great benefit from the methods that linguists have used so far. Stylistics both supplies a profound comprehension of literary text and forces the reader to perceive the writer's style and manner for all his/her works. Also, stylistics always tries to reveal the relation between form and meaning by benefiting from language properties.

Linguistic description relates representation forms of the real world within language out of the story and language itself. However, such kind of description is not enough to compose a short story although short story genre never excludes descriptive manner. Roland Barthes (1977: 15) indicates that narrative texts get their all meaning from the real world, and there stands social, financial and ideological systems of the real world behind the narrative essence.

A literary text consists of numerous fictitious or real events consecutively arranged. Literary texts tell about not only the events or situations, but also the concepts worth to analyze from the personal and social point of view of the author. Likely, literature as a science field does not aim at displaying proclamations in a literary text, but revealing its artistic value and the process that the writer in while composing it. It especially mentions stylistic phenomenon. On the other hand, it is very possible to describe a literary text by relating it with other social aspects such as philosophy, psychology, sociology, etc. because of literature's being open to interpretations.

Literary stylistics, in another words linguistic criticism of literary texts, performs some studies for collecting linguistic information about the literary texts to make critical interpretations on them. It examines some artistic notions such as: integrity, ambiguity and climax in a literary text.

It is not a problem for a text to be written or spoken, poetry or prose and including much or less language materials to be examined under the light of linguistic point for stylistic manner cares the relation between the language and literature as an art in literary works. Because linguistics is the study of language-to

display the way language functions- its most important and inevitable item to be enlightened is literary texts no matter what the genre is: it could be prose, verse, drama or any other type of literature. All of those literary texts composed by only linguistic structures may be seen as a cell to be examined under a microscope. By the same token, it is conformable to summarize all the information above by the help of only one utterance: “Text is language in operation” (Halliday, 2002: 26).

1.2. Historical Perspective of Stylistics

Stylistic studies have been important focus point of linguistics since ancient times. It firstly emerged with Aristotle and his components in Ancient Greek through his studies named “Poetics” and “Rhetoric”. He contributed so much to language field that he is known as the first person who classifies words as noun, adjective, adverb, etc. Thanks to him, stylistics was regarded as a component of Rhetoric of Classical Ages, and its acceptance as a branch of literary criticism and linguistics was after 1950’s. “The real flourishing of stylistics, however, was seen in particular in Britain and The United States in the 1960s, and was largely spurred by work done in the field by proponents of Russian Formalism such as Roman Jakobson and Viktor Shklovsky” (Norgard et al, 2010: 2).

In ancient Greek, ‘style’ was the focus of Rhetoric studies whose most important contributor is Aristotle after Plato, and even it was taught to the students at schools as a course. After Rhetoric studies, there emerged a new branch interested in philosophy of language and analyzing dialogues and arguments. This new aspect of language is called ‘Dialectics’ and it differs from Rhetoric from many aspects such as power of concerning persuasion while speaking, trials of discovering the truth by the help of interactive communication. Then, Rhetoric knowledge was transferred Dialectics studies and they developed a new branch ‘Stylistics’ together.

Modern theories of stylistics came out through Romantic period, and the word 'style' has been referring the written form of language till this era. Also, Romantic period is the time when poetry and Rhetoric doctrine came together.

During 19th century, stylistics was enriched by many sophisticated linguists such as Ferdinand de Saussure. He developed 'structuralist theory' for language studies and advocated that semiotics-study of signs- is applicable to human language because each pair of language is a sign. One of the most important French linguists Charles Bally made good use of Saussure's studies and he had tendency on interaction between linguistics and the other disciplines. Today, he is regarded as the one who creates the term 'stylistics' and describes the features of stylistic studies. It is a fact that after that stylistic accumulation, there came out many orientations in stylistics field such as Practical Criticism focusing on reader's interaction with literary text and New Criticism highlighting a literary text as an independent aesthetic material. Throughout 20th century, formalist trend had a great importance on stylistic studies; especially Russian formalists are regarded as the first professional stylisticians of the history. They defined the reader as the focus point of their studies and put forward 'foreground theory' to examine literary texts from the linguistic point. Although many of these orientations in stylistic studies had popularity on time, most of the stylisticians say that today's stylistic studies are of rhetoric studies of ancient Greek.

As it is very clear from the last point that stylistics stands, contemporary stylistic studies both concerns linguistic aspect of literary texts and the reader's interaction with the text.

CHAPTER 2: THE CONCEPT OF SHORT STORY

2.1. Historical Perspective of Short Story

When historical background of novel and short story is sought, it is clearly seen that novel as a literary genre has a long history while reaching till this time, but short story has a profound background. It grounds on the story of human beings' creation, and even Adam and Eve may be regarded as the first short story characters of the world. However, many literary experts advocate that short story as a literary genre is the product of 19th century. It is accepted by literary dominants that the first sample of short story was given by Edgar Allan Poe in 19th century. His short stories are composed according to 'beginning', 'developing part' and 'ending concepts. However, Giovanni Boccaccio's (1313-1375) 'Decameron Tales' and Geoffrey Chaucer's (1340-1400) Canterbury Tales may be shown as the roots of modern short story genre (Andaç, 1999: 12). Its rise throughout 19th century does not naturally stem from only one event; it is bound to chain of events and the relationship between them. The fame of short story genre spread to European countries after the middle of 19th century. The writers in Europe turned their interest to this new literary genre and tried to understand and work on it. Short story proved its own creative power, potential of linguistic richness and gained a strong identity in the late 19th century. Because of its renewed-shaped core, short story as a literary genre had to be powerful and had to be in a substantive kinesis. If a writer created characters to meet them with his readers, he had to give them a balanced structure, their physical actions and inner feelings had to be in harmony. The reader's reaction was really important; the short story had to please them. Thus, the identity of short story in this era was defined: masculine. There was no way for touchy feelings, feminine concerns and indirect narrations. Masculinity was penetrated into the middle of short story genre. Nevertheless, 19th century English and American short stories were not written under the impact of a deliberate literary movement. It is suitable to analyze 19th century short story writers under individualistic circumstances.

It is very surprising for English short story that through the late parts of 19th century, this new literary genre would get through masculine features ruling strongly, and the most affective samples would be given by feminine writers. Thanks to this new development, short story would come out of its previous shell and it would gain an innovative and particular point of view.

Short story genre gave its first samples at the beginning of 19th century in America by well-known writers of today such as: Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe and Herman Melville. It is a natural truth that contemporary short story sprang up from two great names: Gogol and Poe. The sentence belonging to Maxim Gorki 'All of us are from Gogol's jacket' is regarded as an indisputable fact for literary world.

2.2. From 19th Century to Today: Outstanding Short Story Authors

The famous short story writers mentioned below brought new literary aspects to stylistic studies on short story genre:

Nikolai Vasilievich Gogol: Regarded as one of the most significant literary figures of 19th century, Gogol emphasizes realism in his works and he gained visuality and objectivity through natural events and characters to today's American short story. What is clearly understood from his literary style while writing his short stories is that a short story writer should not go far away for his short story, because what he really needs to tell is very close to his own world. It is possible for a short story to become sophisticated or profane, but it should include ordinary people's experiences. Therefore, Gogol proved that it is not necessary to write in a complicated way to create a literary work and he subverted classical understanding of literariness.

Edgar Allen Poe: Considered as the most conspicuous and shocking master of literature, Poe has an alien and formidable style differing from the other authors. He

deliberately uses tension in every sentence of his short stories. His characters and their actions are in a freaky atmosphere, and his all fame is due to his maddening mode resulting from his deep sensuality. So, it is very natural for him to achieve his great success on his detective and extraordinary short stories. According to Bates (2001: 21) there are three key words describing Edgar Allen Poe: atmosphere, hypnosis and mathematical certainty. He creates those three factors so artfully that the reader is subjected to his magical linguistic skills.

Ambrose Bierce: He gave one of the most attractive samples of short stories composed by deep intimacy taking place at war scenes, mostly. Although he rarely uses romantic items in his works, he gained great success while expressing psychological structures of his works. He concerns the actions and characters pretended to be unimportant and colorless, but in fact he reaches forth their psychological aspects in an enviable way. There occurs a constant conflict in his characters: soul vs. body and standard vs. nonstandard. These conflicts bring excitement, movement and tension to his works. On the other hand, he uses a new aspect for writing short story that he shortens the pages of his works as best as he can. Thus, he enjoys intensifying and defining his works' hot lines by the help of his well-composed sentences, abnormal characters and their nature, and the beauty of coherence on his pages. Today, Ambrose Bierce is regarded as the bridge combining 19th century short story and contemporary American short story.

O. Henry: As a short story writer, what takes the attention of the reader is his power of observation. He is really talented at delivering what his eyes catch and his style makes him very objective while he pictures them. His most widely used item is human being, s/he captures O. Henry's mind by his/her sensual side. He ingeniously comes closer to his characters and prepares surprising endings for them. On the other hand, when his short stories are analyzed, it is clearly seen that he mostly focuses on the beginning parts of his works. It is possible to say that he reformed about writing the beginning part of a short story; he caused the genre to have a new vivid and energetic style.

Stephen Crane: Considered as a master of irony, Crane made revolutionized short story genre by getting out of all the strict rules of writing this genre till his time. Thanks to his fresh and reformist style, American short story gave it's most influential samples.

“Crane does not belong to past but today like Bierce. His method is parallel to contemporary methods. It is consisted by mentioning separate events and narrating momentary actions functioning as episodes instead of a carefully prepared fiction. It deals with deep inner actions and intense feelings behind the ridiculous and superficial events via this method”.

(Bates, 2001: 54)

Anton Chekhov and Guy de Maupassant: These two names are regarded as masters of short story genre by the whole world; their contributions to short story are undeniable and they defined today's short story's perspective. Both of them create interesting works full of various characters. Maupassant chooses to be objective through his characters while Chekhov come closer them with an intimate sensitivity. They both know the quantity of information they would deliver to the reader because they are good at defining their works' limitations. It is very clear from their works that both of them are on the height of ambition while writing. In addition, Chekhov creates an imperfective aspect for the ending parts of his short stories, and that creates a kind of stress on the reader. To him, a short story writer should be as plain as he can because he may catch the beauty of meaning only by being simple and pure. He is always against pompous linguistic structures. His stylistic choice is smooth and ordinary while Maupassant's style is elegant and hard. Chekhov gives a chance to his readers to interpret his short stories because he keeps feeling of trust to his readers in his mind. His 'implicature' usage as a stylistic choice is the most significant proof of this attitude. Conversely, Maupassant never leaves it to luck; he makes his works as obvious as possible for his readers. Also, he is very good at using imagery with his sharp wit.

Leo Tolstoy: What attracts the attention of the reader at first sight in his works is 'self possession'. Naturally, this feature of him also contributes to his being open, objective and simple while writing. He makes a point of depicting of objects, and he has a profound list of objects to describe in his works. However, his tendency on mentioning inner conflicts of his characters is worth to analyze. His tenderness in his sentences is well penetrated into his works. Also, one of his important literary successes is to catch organic unity while composing his literary texts.

Rudyard Kipling: Known as the outcry voice of Great Britain, Rudyard Kipling is an expert dealing with psychological issues in his short stories. His strong patriotic feelings and his being intolerant towards sensitive people inspired many writers of his time. He preferred to have violent themes and objects dealt with in his short stories. As Bates (2001: 93) states that almost in all of his short stories, Kipling uses 'beating' and 'whip' as problem solvers and justice securing items. This violence prone attitude of him caused his characters to appear in class distinction, and also his readers to feel wild and stretched.

Katherine Mansfield: She is regarded as the most remarkable woman short story writer of English short story. Thanks to her attentive observation ability, she uses images in a vivid and attractive way in her short stories. She eliminates the strict and masculine rules of short story and brings a lyrical aspect and feminine sensitivity to the genre. It is very obvious from her works that she is under the influence of Chekhovian style.

James Joyce: Although he chooses to create gloomy and oppressive atmosphere for his short stories, his works are regarded as the most authentic ones for the world of literature. His style is always plain and natural, also he creates a kind of harmony with his linguistic faculty on his works. It is very easy to find out his passion and sensitivity while writing when his short stories are analyzed in detail.

Sherwood Anderson: Considered as a description expert, Anderson has a faculty of communicating with his reader by the help of his plain and motionless

style. He considers life as an organized unity with its violent and perplexed structure. So, his aim is to narrate life with its all aspects. His skill of melting all aspects of life in the same pot made him recognized as one of the majors of American short fiction. He emerges his contemporaries to turn their cameras through their own ideas and feelings with his complete naturalism.

Ernest Hemingway: He may be regarded as the most revolutionist short story writer for American literature because he is so courageous that he never hesitates to pull down all well-known doctrines and literary patterns. He succeeds vanishing English impact on American literature by the help of his original stylistic choices. Moreover, Hemingway always keeps out of using hyperbolic metaphors and description, he gives importance to the direct contact between the reader and what he reads. As his consciously created stylistic choice, he organizes his sentences and paragraphs in a harmonic unity that the reader can easily get what the character feels. What surprising for literary critics and his readers is that he is really good at designing his short stories with both his conscious and senses. Although he writes about many themes such as bull fighting or boxing, there is only crucial theme for him: death. What he really succeeds indirectly with his original style is that he teaches his readers to read between the lines without showing them all the things he wants to say.

2.3. Principles of Writing Short Story

“The storyteller takes what he tells from experience-his own or that reported by others. And he in turn makes it the experience of those who are listening to his tale” (Benjamin, 1992: 83).

The concept of ‘story’ could be seen in every part of life and world since the first man was created because any thing related with human beings carry a story. This lasting feature of story has a great impact of ‘short story’ genre because the most noteworthy feature of short story is to carry over short and limited moments

from real life in a fictitious way. Before revealing the concept of short story, it is very useful to state the standpoints of ‘story’:

- 1) Stories are everywhere.
- 2) Not only do we tell stories, but stories tell us: if stories are everywhere, we are also in stories.
- 3) The telling of a story is always bound up with power, property and domination.
- 4) Stories are multiple: there is always more than one story.
- 5) Stories always have something to tell us about stories themselves: they always involve self-reflexive and metafictional dimensions.

(Bennett&Royle, 2004:52)

Short story is a literary genre including process, circumstantial factors and characters to come out. It needs ‘actions’ to state process of events and characters are declared by proper names and pronouns. Then, circumstantial factors are expressed by adverbs defining place, time and manner.

It is very vital for a short story to involve these three determining features:

- shortness
- intensity
- unity

Those three above provides the text to be integrated with meaning intensity and richness of structure. A short story also includes enriching and constructing elements revealed below:

-place

-characters

-point of view

-theme

-symbols

-conflicts/mistakes

1) Structure and Plan

a) beginning

b) conflict

c) climax

d) resolution

2) Place

3) Characters

4) Theme

5) Point of view

a) first person

b) third person

c) objective narration

6) Sociological and financial factors

7) Figures of speech

a) symbolism

b) irony

-verbal irony: it is all about the utterances of short story character, but in fact s/he does not mean what s/he says.

- dramatic irony: One of the characters behave in the way that he is going to be regretful because of his unawareness of reality. It is called 'hamartia' by Aristotle in his masterpiece *Poetics* as a need of drama, especially of tragedy.

- circumstantial irony: Events going on reverse in an unexpected way by reason of circumstantial factors. It is also called 'peripeteia' by Aristotle in his masterpiece *Poetics* as a need of drama, especially of tragedy.

c) metaphor

If we are to clarify short story's features from other literary genres, it is suitable to compare it with novel because it shares many similarities with novel genre. Although it seems to write a novel is more difficult than to write a short story, the fact about this genre is really different:

- a) Novel narrates life while short story deals with only a part of life.
- b) Novel concerns many things while short story does it for only 'a' thing.
- c) Novel is a whole, but short story is a part of whole.
- d) Novel is a completed text, yet short story is not.

As it is seen above, short story genre has a limited area, character choice and time manner. So, it is obvious that to create a literary text from limited tools would need more performance and power of connecting them in a suitable and striking way. One of the great masters of short story genre Edgar Allan Poe throws light on the matter in a detailed way. According to Edgar Allan Poe (1976: 46):

- a) Short stories create a definite and single impact on the reader. The reader has limited time to read it, and the length of the text is utmost fifty-seventy five pages.
- b) Each event has an important role for the conclusion part of the short story, and they carry the reader to the ending. The ending part always controls the beginning and middle part of the story.
- c) A well-developed short story always includes three main components: continuity, repetition and tension.

As Friedman (1988: 157) states short story is 'short' for these two reasons:

- Contextual and numerical dimensions have small and little size.
- The writer consciously minimizes the text's dimension for the aim of creating and increasing literary effect on the reader.

If a short story dynamically goes on, the main character inevitably takes part in a series of events, as a consequence there follows many causality to be described. However, if it is structured in a static nature, the main character is seen in limited and definite situation. Nevertheless, a short story is never composed by only one event. No matter which one is chosen while embodying the text, it is very important for the writer to use his language materials in a vivid and proportional way. He catches literary aesthetic only by being economical while structuring his text and regarding his limits while being generous to choose his style.

Main character and the other characters in a short story find themselves in a series of events to develop story's plot. Forster (1963: 41) defines plot with a short and clear sentence: "This is a plot with a mystery in it, a form capable of high development". At the end, they gain success or take a beating according to the course of events, and this principle of progressivity proves that a short story may be separated into parts. According to Todorov (2011:44), each of the changes coming out in a short story makes up a new circle for the text. Short stories generally have simple beginning parts and the characters are self-contradictory or have some

conflicts about the society in which they try to exist. In addition, modern short stories have a little fiction, and they are stable, formless and divided into pieces. They seem to be a draft for one character and narration of a temporary moment. It is anything else apart from narrating a story.

It is very natural to come across with previously written stories inside of a short story, and each short story anyhow contributes to the one going to be written. Thus, all the short stories have 'intertextuality'.

As a literary genre, short story has a great freedom to use anything as a subject matter. A short story writer may concern a simple romantic love, the death of a bird or a little wooden house in a forest. So, short story has profound flexibility and opportunity while deciding on the matter of the text. It is clarified by Semih Gümüş's sentences in a simpler way: "The experience or the moment being lived may come out everywhere such as in a conscious elapsing among conflicts, in a situation social, political or personal or in any occurrence... Short story means the impact of these moments perceived in our mind intensely" (2007: 55).

Although short story is regarded as a fresh genre in literature, arguments about its limitations and principles have been going on for a long time. Bates (2001: 7) states that Wells defines short story as a fictitious text decipherable in half an hour while Poe mentions that there should not be even a word designed before for the text directly or indirectly throughout the whole short story, and Chekhov advocates that a short story should not include a beginning and an end.

A short story must function as a document of realizing events, it must include unexpected points to excite the reader and a satisfying ending. "Qua story, it can only have one merit: that of making the audience want to know what happens next. And conversely it can only have one fault: that of making the audience not want to know what happens next" (Forster, 1963: 87). Besides, according to some literary experts, the most essential need of a short story is 'concreteness'. It lies behind the success of the writer while he penetrates the subject matter, linguistic richness and literary aspect into the text because short stories include high artistic value and ideological,

political and historical messages. It is appropriate to sum up short story with Feridun Andaç's words to clarify its meaning for literature: "Short story exists in every part of human beings' existence in their lives and all the events happened and viable ones give shape to short story day by day" (1999: 41).

2.4. Short Story and Stylistics

A short story can be called a kind of 'artistic atmosphere' that has intense artistic value, getting together its writer and reader on the same platform. It has two main factors to be created: a shallow structure and a deep structure. Both have a close logical relation between each other.

Short story language has some functions such as: poetry, cognition, messaging, sentimentality, etc. Content carries cognitive function while the author's attitude and thoughts overlap sentimentality and the medium of the story refers communicative function. No matter how long a short story is written, whether it is poetic or not, fictitious or depicting, close to reality or abstractitis, short story is a fluid and vivid genre.

As Erden (2002: 37) indicates that some grand masters of literature points out important factors of writing a short story. For instance, to Edgar Allan Poe, a short story must include continuity, repetition and tension to be read. The text may only reach its literary target by benefiting from these points. Moreover, Bernard Shaw catches a different point of view about short story writing. To him, success of a short story lies not behind the written and ocular text, but behind what is not written or could not be written because a short story writer should concern transferring thoughts, feelings and attitudes that are not written in the text. So, the reader is expected to combine and organize the written data and the ones in the shadow.

Short story writer has some limitations while writing the text, but he is full of freedom to shape his work inside his borders. In the same direction, the reader appraises the actions from the point of the author's tendencies on intellectual level.

If one examines many short stories, s/he is going to come across with a common point of all, and it never changes in any circumstances: In a short story the addresser is the author and the audience he is addressing is the reader called 'the addressee'. While he tries to deliver his opinions, thoughts and feelings to the reader, he composes a kind of communication with them and it is called 'literary discourse'. It is a must for the author to define a method during this process and as the last step of chain; communication method is adopted as 'short story'.

Every word in a short story creates a cognitive area which is flexible and unlimited, and it helps the reader to evoke his/her informative and experimental actions. It is all related to cognitive grammar of a language. On the other hand, functional grammatical features of a language deal with discourse and sociological interaction points at the essence of language structure.

In short stories, every sentence and paragraph have informative units on their own meaning structure reflecting the same meaning that is available inside of previous sentences and paragraphs. Such kind of a feature of this literary genre leads 'intertextuality'. In a short story, it is a fact that particular language structures give rise to comment on cognitive effects. The reader reaches some propositions and implicatures after he resolves logical connections lying behind words and phrases in the sentences. Then, it is probable for him to get to know that the sentences are related with the previous ones and they have some clues about next parts of the story. If the reader is able to follow those steps, it is natural for him to get deep and profound meaning of the whole text.

Short stories consist of actions and chain of events and they maintain permanence from the aspect of discourse, and this permanence is firstly caught by events in a short story. If there is a correlation between the structures defining time in a paragraph, there occurs event permanence. However, there may be pause, space or

break between the events in accordance with time. For example, if different tenses are used to compose a paragraph (1st sentence in present continuous, 2nd one in past, 3rd one in future tense), there occurs break between the events told. Moreover, the other permanence type can be seen about case and participant. The reader always comes across with a permanence indicator about theme and subject, and s/he observes them during following the events happening in short story. Such kind of permanence is closely related with previous events throughout the text.

It is necessary to have linguistic point of view while interpreting short stories, it helps the reader to examine them under the light of not subjective appreciations but stylistic methods offering objective analyzing forms. These scientific ways are seen under three main concepts: literary stylistics, linguistic stylistics and critical stylistics. It is mostly seen that linguistic stylistics is widely used on short story analysis because it defines levels of examining the text according to its subject matter. If we are to give an example about the issue, as Mills (1995:21) indicates that in respect of linguistic stylistics, short stories and their ideologies included dealing with ‘woman’ matter could be analyzed in three different levels:

- 1) *Word level:* Words and images about gender difference are analyzed according to their relation with the other words and images in the short story.
- 2) *Discourse level:* Various structures reflecting gender difference apart from the ones belonging to words or sentences such as: plot, theme and focalization are analyzed.
- 3) *Syntactic level:* Words, phrases and sentences reflecting gender difference are analyzed.

No matter what the gender of the author is, s/he chooses appropriate language structures according to their individual liking to express the phenomenon they believe in their correctness and reality.

While composing fictitious language of the text, a short story writer is going to decide on:

- a) the amount of information s/he is going to deliver
- b) the type of information s/he is going to forward
- c) the way s/he is going to organize the information during the whole process.

Many literary authors are of the same opinion about the fact that short story language has intellectual function while bridging the world's of the reader and the author in literary way. Naturally, it reflects worldview of the author. It forms short story author's point of view about the real world, knowledge and experiences. Besides, it includes the outer reflection of his inner world, his attempts against the real world, his way of perceiving the truth, his intellectuality and his ability to use and ascertain language in literary field. In short, his specific language usage while creating a short story mirrors his ideas and his ideological perspective about the world.

Another crucial factor about stylistic structure of a short story is 'textuality'. To define quality of textuality helps us perceive why the text is literary or why it is not. It is necessary for a short story to analyze phenomenon conveying literary quality. The perfect solution is to refer linguistic details while revealing why they hold the distinction of being literary As Aysu Erden (2002:205) reports that Renkema defines and classifies how 'textuality' comes about in particular ways:

- a) Correlation: It deals with the ways of connection between the words, phrases, sentences and causality, sequence of tenses, synonyms and antonyms, messaging methods.
- b) Competence: It mentions interpretation of a short story by messaging the reality out of the text. Competence has a close relation between time, place and characters existing background.

- c) Target: It is all about definite and several aims of all short stories while communicating with the reader.
- d) Acceptability: It refers the ideas that carry the reader's approval inside of the text.
- e) Information: It relates to new information to be received by the reader.
- f) Contextuality: It is about the circumstances that the text (actions, characters, time and place) is in.
- g) Intertextuality: It refers to connection between episodes of a short story and their messaging among themselves. This indicates that short stories have coherent episodic systems carrying several kinds of transitions about actions, time, place and characters.

The criterion listed above obviously reveals the fact that a short story author organizes them in such a way that s/he never has the chance to fail while implying his/her culture, value judgment, ideological view about the real world and principles on profound structure of the literary text. As Gümüş (2007: 59) reports that short story is a point of view through the problems created by singular existence of individualized human beings, a critical approach, narration of ordinary lives and details whose secrets has not been solved, and a composition that reflects reality only by its original features.

Choice of narration elements such as time, place or character reflects the author's order of importance in his/her life. A short story writer may choose his main character as a tool for explaining his thoughts and his interpretation and criticism about sociological facts of a definite group existing in the text. Thus, the writer reflects his own principles and ideas about life through the way he connects to the reader.

Linguistic studies of the relation between founder elements of the text-the sentences-helps phenomenon, process and participants of the story to come out within their meaning systems. Especially, examination of compound and complex sentences helps the reader find out ideas, attitudes and human relations deliberately placed in an appropriate frame by the writer.

Short story has a nebula structure which means that the writer has the chance to use every kind of color in his work: the writer uses various flexible ways and methods while affecting his reader. For him, everything is permissible to treat as subject matter, he is free to choose the way he composes his style and limitless while giving form to his work. "It should not be forgotten that as the sky is not made up of bricks, short story is not furnished as pipe line" (Bates, 2001: 9). However, in a short story everything can be stable: neither time nor the characters may change according to the circumstances the text has. For instance, many short story writers does not choose to call their characters with proper nouns, they address their characters like: the girl, the man, the officer, the father, etc. Such kind of choices is resulted from flexible and streaming nature of short story. This free style of short story is mostly likened to theatre; both of them have typical mechanism including endless literary materials.

A short story is never suitable for redundancy because as a literary genre it has a very sensitive structure refusing directly told social doctrines, ethic values and embroidering. If they hinder the way of the writer, he will never have the chance to express his ideal world directly and the situation he is in will be weird to next generations. For that reason, there is nothing but worst for a literary author to be bound to his era's doctrines and his contemporaries' disciplines.

It is very hard for a short story to stand lastingly if it lacks focusing on what it really cares, so the writer has to be strategic and reckless while he puts forward and delivers his ideas to the reader. Also, the short story writer has to put schematic elements in an organized order otherwise s/he is very close to make mistakes because of his/her limited linguistic data. The writer has endless freedom in his/her short

story, but if s/he is not able to organize his/her stylistic choice in an order, s/he is very close to get down the work.

CHAPTER 3: ABOUT LORRIE MOORE

3.1. About Her Life

Lorrie Moore whose correct name Marie Lorena Moore was born in 1957, 13th of January in New York, USA. She is called ‘Lorrie’ by her close relatives from her childhood. Her father was an insurance executive, her mother was a nurse then she quit her job and turned housewife. She is second of four children of Moore family. According to Don Lee’s information (2012, online) she summarizes her childhood with these statements:

"I felt completely shy, and so completely thin that I was afraid to walk over grates. I thought I would fall through them. Both my younger brother and I were so painfully skinny, it still haunts us. Here we are, sort of big, middle-aged adults, and we still think we're these thin children who are going to fall down the slightest crevice and disappear."

She is educated at St. Lawrence University. At those times, she was very interested in writing. When she was 19, she won his first prize from Seventeen Magazine’s fiction contest. Then she enrolled in Cornell University and had the chance to study with some poets and authors. In 1985, she is hired at Wisconsin University and in 1986 she published her first novel ‘Anagrams’. Her short story collection Like Life was published in 1990 and she was known by many people at that time. ‘The Collected Short Stories’ book was published in 2008, and the short stories analyzed in this study are selected from that book. Her published short story collections and novels are as given below:

Short stories:

- (1985) Self Help
- (1990) Like Life; (1998) Birds of America
- (2008) The Collected Stories

Novels:

- (1986) Anagrams

- (1994) Who Will Run the Frog Hospital?
- (2009) A Gate at the Stairs

Moore proves her success at literature with her awards given below:

1988- O. Henry Award

1999- The Irish Times International Fiction Prize

2004- Rea Award for the Short Story

2009/2010- PEN/Faulkner Award for Fiction/Orange Prize for Fiction

She has been a professor at University of Wisconsin since 1984 and settled in Madison with her son, Benjamin. She got divorced from her husband and performs as a single mother filling her house and her life with her son's existence.

3.2. About Her Style

“New generation American short story writers have turned their faces to American domain, American cities, American towns, American houses, American politics, hopes and troubles of Americans and they have produced colorful literary works from American sources that have never been used before... the writers developing passion for new things resume their creativity on fruitful domain of their country” (Bates, 2001: 149).

Lorrie Moore, as a short story author reveals her difference at first sight of her works. As an American female author, she parts from her contemporaries with her virtuosic irony and sense of humor. Lorrie Moore reveals how Americans face the discomfort of their daily lives as individuals as a nation. America and Americans do not directly lead to her stories, but she hides national problems between her lines. Her characters' private pains are symptomatic of a wider national weakness. Moore has a great interest for identity of individuals and their representation in her stories by the help of her unique language usage. She is so generous while using imagery and irony in her works that especially women's fate determined by male dominance cooperates with her style. Via her narration techniques, it is very obvious to the reader that all the elements in her literary texts seek for the meaning of life, meaning of love, and

meaning of experience. She uses her artistic potential to show the truth of all people. The degree of pain of the characters increases, the more she uses it as a subject matter of her humor.

Lorrie Moore never leaves reality; all subject matters she is talking about such as: love and separateness, hope and despair, anger and indifference, sexual love, travel, family lives, politics, etc. Also, she lets her especially female characters exemplify ordinary lives. There are samples of a lecturer, a singer, a femme fatale, a broken-hearted, a desperate, an unsatisfied lover and so on. She approaches to life in a terribly realistic way that the cases, problems, psychological gyres, emotional ups and downs she tells about are from our lives.

Her style in prose narration is constituted under the light of humor and wit, linguistic tricks, word plays, imagery, pathos and figures of speech. In an article Larsen (2011, online) how she is captured by Lorrie Moore's prose narration style: "I was introduced to the stories of Lorrie Moore last year, and I instantly fell in love with them. Their acerbic wit and sense of humor appealed me immediately, and I have been reading her ever since". She succeeds at catching intensity thanks to her concentration and care on linguistic elements. "The elusiveness, indeterminacy, and multiplicity of meaning are inscribed into 'the very grammar of her sentences'" (Kelly: 2009: 15). Her narrative style is so original that her readers characterize her works as 'very Lorrie'. She explains the fact of being original in her own sentences in an interview with Pneuman: "At some point, to some extent, what is both right and wrong with your work is what is right and wrong with you. What is in it is what is in you-and that is if it is going well" (2005, online). It is not very hard catch Moore's thumb prints in the sentences for a close follower of Lorrie More. As Kelly (2009: 65) states, Carol Iannone comments on her style in a clear way: "She is... a fine writer who does with apparent ease what so few of her contemporaries seem able to do: she individualizes her characters so that each is clearly and understandably in his or...her own way". Moore creates almost all the characters in a kind of disorientation, disenchantment, suspicion and strangeness. For that reason, they never fail at reflecting refreshingly realistic literary qualities resulting from Moore's deliberate

aesthetic strategy on fictional prose. Moore summarizes the point of writing short story in her single sentence in an interview with McCrum (2010, online): “A short story has to have energy and focus, but novels can wander around quite a bit”.

Although most of her main characters in her works are female, there is no message to the reader about ‘anti-male’. It is just an ordinary but a deliberate choice of her. It is maybe because of her being a female, but her trails to make her women to struggle gives her enjoy and courage. Her everyday characters, everyday situations and everyday dialogues make her works more readable and understandable. She prefers to be plain and smooth rather than being lexiphanes. That is to say she believes in that perfection can be caught by simplicity and reality. During an interview with Mitchard (2010, online) she defines herself with a simple sentence: “I am haphazard, ad hoc, and intermittent”.

Lorrie Moore’s short stories move absurdity from tragedy with her black but tender humor, her wit surpasses throughout the works. The common subject matter of her works is uneasiness of life, relationships and loneliness and disappointment stemmed from expectations. Not only her works disturb and mesmerize the reader, but also they are undeniably real. Her characters have isolated nature from outer world, and their temperaments keep their originality and reality. Thus, Moore succeeds in being close to her readers’ life experiences and makes them witness themselves in her fictional prose. Bonnie (2007, online) comments on how Moore catches reality in such a limited atmosphere as a short story writer with these sentences: “...but Moore demands that we live with these people for 10 pages or for 20, for just long enough that we see who they are. And it turns out that these crass, damaged, irrational people are us, banging against the glass as we try to fly through life in the dark. Count on Moore being at the window”.

CHAPTER 4: “LIKE LIFE”

4.1. About the Story

“Like Life” is one of her short stories taking place in her second collection of short stories. The book is named same as the short story itself. It tells about modern people’s lack of communication and their feeling of out of place, dereliction and despair. Her characters in “Like Life” are concrete reflections of today’s modern American society. Especially her female characters are on the edge of vanishing on the hands of men; their souls are seriously damaged and mistreated whether they are aware of that or not. In her collection’s book review, Emma Young (2012, online) interprets her short story in a clear way:

“... in *Like Life* the story moves between a sense of the safe and everyday to a threatening, darker and more surreal aspect of life as people begin to "suspect that they were being spied on, controlled, that what they had thought when they were little – that the people on the television could also see you – now was true". In a highly big-brotheresque turn of events the story is permeated by the dark and sinister. The story questions life and the future with a certain ambiguity over both and concludes with Mamie stepping forward in the "Here. But not now", epitomizing the conflict poignantly.”

The short story tells about Mamie’s and her husband Rudy’s relationship, and then relationship between some people (her colleague Goz, the realtor, etc) with Mamie. In sight, they are a married couple, yet in fact they have totally different worlds and lost into loneliness. Mamie plans to leave him, and to move in a new flat. Within this period, she questions their marriage as well as she does the same thing for everything she is captured. One day she takes a walk with her deep thoughts, and witnesses an event and she pretends to see Rudy as the perpetrator. She rushes to home in full of questions, fear and Rudy. She arrives at home and finds Rudy there. At that moment, she is convinced that love still exists between them and it is enough to solve all the

problems, but she adds: “Here, but not now”. Thus, she postpones solution seeking again and leaves them in an obscurity and despair. “In the case of *Like Life*, the tragedy revolves around people’s loneliness and susceptibility to harm. Many of the characters in this collection are spiritually destitute; abandoned, cheated, aching for kindness” (Kelly, 2009: 9).

4.2. Stylistic Analysis of the Story

4.2.1. Lexical Category

Lexical category in a stylistic analysis concerns nouns, adjectives, adverbs, repeated nouns and clauses as well as dialectal and lexical variations in a literary work.

It is clearly seen that a large number of concrete nouns are used for the description of outer world in the work. She especially focuses on inner settings in detail and her manner while describing them is worth to analyze. For instance, when the main character Mamie stands indoor, she talks about ‘doorway’, ‘window’, ‘shelter’, ‘parlor’, etc. When those words are analyzed, it is inferred that these words are chosen to express the characters caught up in a trap. Although these words show an ‘out’ because of their parts opening to outer world, the characters around these settings have no way out of their psychological disorder. They function like a window or a parlor: in spite of the fact that they have at least one way to refresh the atmosphere, to get somebody or something new in or to escape away from where they are, they prefer closing their real feelings and thoughts and this causes them to get lost gradually inside of their closed inner worlds. Likewise, the author talks about ‘flowers’, ‘birdfeeders’, ‘soccer’, ‘clubs’, ‘trees’ when she describes outer settings. These common nouns imply that the outer world has many things to change the characters’ psychological mood, to sweep their despair away.

Another important point about concrete nouns in the story is that the author uses them while describing the people's appearance. Naturally, she uses concrete nouns while talking about body parts and their adornments. For instance, she firstly focuses on the clothes of a person she talks about. She focuses on 'make-up' of a woman in the street, 'scarf' of the realtor, 'boxer' of her husband. These concrete nouns are used to prove that everybody in the story has something hidden under their appearance. The concreteness at sight does not reflect reality of the characters; they are only strong means of camouflaging their disappointment, loneliness and distance between their inner world and their outer appearance. As the title of the work implies that all the characters in the short story pretend to be and behave in the way they are seen at first sight: the woman in the street wearing 'make-up' may not be as beautiful as she is seen or the realtor wearing a scarf may not be as serious and severe as she pretends to be by the help of the scarf.

If the abstract nouns are examined from the stylistic point of view, it is clearly seen that most of the abstract nouns in the story has negative meaning. The most outstanding abstract nouns in the story are 'afraid', 'fear', 'paranoia', 'dream', 'suspicion', 'force', 'confusion', 'rage', 'poverty', 'obscurity', 'loneliness', 'absence', 'distrust', 'contradiction', 'sorrow', 'nightmare' and 'hate'. In spite of the fact that those abstract nouns reflect something disappointing to the reader, there exists a few abstract nouns conveying a positive message: 'love', 'sympathy' and 'candor'. It is not a coincidence that the short story carries much more abstract nouns in negative meaning than in positive meaning. The disproportion between them indicates that the inner worlds and feelings of the characters in the story have no peace in their own and they are not able to find a way to catch the outer world's good means. Especially, the words 'suspicion', 'confusion' and 'contradiction' are directly related with the characters' emotional terror and their turbulent psychology. It is evident that these words reveals the characters' stand point in their own lives and outer worlds: it is a kind of place that like purgatory: between optimism and pessimism, love and hate, depression and good mood, hope and despair, etc. The immediate transitivity between two endpoints does not let the characters to feel strong on a definite feeling. As the title of the work implies, the characters always

feel ‘as if’. Neither positive nor negative feelings of them are extreme and resolute. It is quite normal for the reader to come across with abstract nouns indicating dark sides of their psychology ruling the whole work.

“Usually she ordered a cup of coffee and a cup of tea, as well as a brownie, propping up her *sadness* with caffeine so that it became an *anxiety*” (p. 467).

As it is very obvious from the sentence above, even the concrete words (*coffee*, *tea*, *brownie*) are used for supporting these nouns as abstract as their inner feelings. That is to say, their inner mood can not be seen, heard or touched by any other people around them, the author deliberately chooses the words ‘sadness’ and ‘anxiety’ to keep the reader out of their inner world: she makes the reader get closer to the characters from an external perspective. In addition the combination of abstract and concrete words displays immediate transitivity of the characters, especially Mamie’s. It is not surprising that this transitivity always goes in worse direction:

Chart 4: Abstract nouns supported by concrete nouns

<p>Sadness + brownie with caffeine → anxiety</p>
--

Moore uses brownie’s concreteness to amplify the degree of her sadness, by the help of brownie Mamie feels worse and her sadness is transmuted to anxiety by caffeine it includes. Likely, the common used abstract nouns in positive meanings also serves for raising the violence of the characters’ despair and demoralization. As it is displayed in the sentence below, it is impossible for a good thing like love to become without a fantastic condition:

“For *love* to last, you had to have illusions or have no illusions at all”(p. 459).

Moore even avoids using the abstract nouns in positive meaning in a free way; she prefers to combine them with the ones in negative meaning:

“She looked at Mamie with *doubt*, *suspicion* and then with *sympathy* to encourage *candor*” (p. 457).

It is clearly revealed that Lorrie Moore’s stylistic choice on noun forms in her work helps the reader to feel their psychological decay, despondence and easy transitivity through the worse. She shows her literary faculty by soaking the reader up into the story as an observer. To sum up, the noun choices in “Like Life” by Lorrie Moore are decent examples of a well- composed literary work because the nouns serves with their meanings, disproportion between concrete and abstract ones and their functioning in the sentences are stylistically successful and worth to mention from the linguistic point of view.

In the short story, it is understood that adjectives are less used when compared to nouns, but no matter how many they are, their functioning in the sentences is really worth to analyze. For instance, when Mamie talks about herself and her inner world, the adjectives chosen unites at the same point: disappointment and incongruity. The adjectives for describing her are: ‘too anxious’, ‘dreamy’, ‘inconsistent’, ‘depressed’, ‘alone’ and ‘frozen’. Likewise, while Mamie talks about her husband Rudy, she rarely utters a good thing for him. To her, Rudy is ‘ironic’, ‘out of politeness’, ‘hurt’, ‘rough’, ‘violent’, ‘moody’, ‘feverish’ and ‘wistful’. Even she describes his hands as ‘hard and scaly’ because he is a ‘struggling’ painter. Not only her sentences separately arranged by the author mentioning Mamie and Rudy one by one, but also the sentences mentioning them together shows their being out of tune and invisible war between them. Moore exemplifies it in a sentence that nearly consists of adjectives only:

“We’re too *broke* or *disorganized* or *depressed*...” (p.459).

Moore’s stylistic choice on adjectives while describing the outer world does not change: the main character Mamie modifies the atmosphere and other people around with these adjective clauses:

Chart 5: Adjectives referring to the same notion

- <i>decaying</i> restaurant smells→	<i>terrible</i> world
- <i>dark</i> morning hours→	
- <i>jobless</i> men, women→	
- <i>desperate</i> Rosies→	
- <i>imploring</i> , <i>hating</i> eyes→	
- <i>hesitant</i> light→	
- <i>permitted</i> absence→	
- <i>looted</i> , <i>ventriloquized</i> earth→	

As it is clear above all the components of the real and modern world come together to make the world ‘terrible’ according to the main character. Moreover, most of the nouns of these adjective clauses are concrete and plural nouns. These plural concrete nouns also functions for showing the heavy increase of hopeless cases in the world. The author implies that people in that modern and real world have no peace even in their minds and hearts and it directly causes the irrepressible decay of good qualities of the people as well as of the world. The dominance of negativity vs. positivity can also be inferred from the sentences that includes both adjectives and nouns in positive meaning and in negative meaning:

“How *sad*, she thought, how *awful*, how *fortunate* to be an animal and *mistake* grooming for *love*” (p. 465)

“Could you live in the *dead excellence* of a thing-the *stupid* mortar of a body, the *stubborn* husk *love* had crawled from?” (p.459).

While Mamie talks about her dream, she modifies it ‘*dark but beautiful*’. These adjectives used for implying that the main character finds a way to darken and negating any thing happens to her when these adjectives are analyzed from the point of the whole of the story.

In addition to nouns and adjectives implying the gloomy atmosphere, the desperate psychological moods of the characters and decomposing world, adverbs in

“Like Life” also subordinate what nouns and adjectives do. It is not a coincidence that main linguistic components of the sentences serve for the same target in the story. The similarity and connection between their meanings and phonological forms are really worth to analyze:

-slow ly	-wobb ly
-weari ly	-slight ly
-mean ly	-soggi ly
-mere ly	-occasionall ly
-not really	- lone ly

Not only are the negative meanings related with the context of the short story, but also their phonological form ending with *-ly* sound attributes to the conceptual function of these words. While uttering these adverbs, *-ly* sound extends and deepens the violence of the negative meanings of them. That is to say, Lorrie Moore structures phonological order of the adverbs to convey linguistic meaning in a successful way while composing her literary work.

The most striking lexical variation in the story consists of repeated words and clauses because a little poem meets the reader at the beginning part of the story containing the word *circus* for 5 times:

“Everybody likes the *circus*.

Clowns! elephants! trained horses! peanuts!

Everybody likes the *circus*!

Acrobats! tight-rope walkers! camels! band music!

Suppose you had a choice of going to the *circus*

or painting a picture. Which would you choose?

You’d choose the *circus*.

Everybody likes the *circus*.”

Lorrie Moore uses this short poem at the beginning part for the aim of giving a happy side of life because she is going to put no piece from happiness to her story. Then, there occurs a contradiction between the poem and the whole story. In fact, what she tries to imply throughout the whole work lays behind the question in the poem. According to her world view, modern people are in search of momentary satisfactions instead of trying to give effort to make something lasting, so they have no chance to feel the enjoyment of long lasting experiences. For that reason, most of the feelings of the characters in the story have a quick transitivity mostly from good to worse.

The most outstanding repeated word in the story is 'love'. Lorrie Moore uses 'love' for 26 times in different parts of the story. 'Love' reflects the only solution of the characters' desperate cases, but they are not conscious of 'love' reality because modern world and its' circumstances do not let them to pay attention for the direct relief of all the problems. Moreover, the characters, especially Mamie and Rudy even do not know the necessity of loving themselves and each other.

"But she wasn't believing in special *love*" (p.462).

"...as if they were in *love* and entitled to such adventures" (p.472).

"She thought how nice might be, to be peacefully free from *love—love* and its desire for itself—..." (p.474).

Another most repeated word of the short story is '*life*' (17 times). As the title of the story indicates, every linguistic pair serves for questioning the meaning of life. "Like Life" is full of people unable to keep up in life, for that reason they do not find absolute relief and happiness throughout the whole story. The sentences including the word 'life' reveals that life is not something in which the characters are struggling, what they experience as life is just seems as if it is life.

"It's like *life*, but it it's not necessarily *life*" (p.455).

"This is not *life*. This is something else" (p.460).

“I don’t have a love *life*. I have a like *life*” (p.474).

By the help of these sentences carrying ‘life’ word, it is really easy to understand that the characters of the story lose self-control on their own experiences and they find themselves in a kind of estrangement against their own lives.

The word ‘*undying*’ also meets the reader for 6 times only in one paragraph, and 1 time at the end of the story. It is repeated only by Mamie who has no tolerance to any endless and eternal phenomenon:

“...pretty couples testifying to their *undying* devotions, *undying* bodies. ‘We are the *undying*’ they said...*Undying*, the commercials said. Be *undying*...I can’t bear the *undying* commercials” (p.459).

“The television burst on: people chanting together, like an anthem for cola. We are the *undying*. We are...” (p.478).

Thanks to her repetition of ‘undying’, it is implied that all the things that human hand creates are designed for long lasting as much as they can, but these long-lasting objects invades firstly their bodies, then their souls in a short time. As a result, modern man is not able to find a way out to escape from his meta-addicted attitude and he becomes alien against himself. The other most repeated words are going to be shown in the chart below:

Chart 6: Repetition of words

<i>death</i>	<i>leave</i>	<i>poor</i>	<i>afraid</i>	<i>dark</i>
8	6	5	4	4

These repeated words also have parallelism with the context of the story: they are repeated for the aim of increasing the intensity of painful and hopeless positions of the characters in the work. Moreover, if it is necessary to give an example of

repeated clauses, it is very appropriate to examine Mamie's utterances beginning with '*I can't bear*' (5times):

“‘*I can't bear* it,’ Mamie said. *I can't bear* the brother and sister of us. *I can't bear* the mother and son of us. *I can't bear* the undying commercials. *I can't bear* washing my hair in dishwashing liquid...” (p.459).

The repetition of the clause indicates that Mamie is on the edge of her endurance limit. It is also interesting that the points she loses her tolerance potential is towards concrete things in her life without regarding whether they are human or object. Everything wrapping her existence creates a maddening symptom on Mamie. In fact, she has no tolerance towards her ‘like life’.

The other important lexical point need to be analyzed is lexical deviation. Sometimes, the author may choose to make changes in literary language for making his work more creative and attractive. For that reason, s/he can use different linguistic components from daily language, and even he can create disused linguistic components for the sake of making a surprising impact on the reader's mind. These creative and interesting attempts on language are called ‘linguistic deviation. Leech (1969: 57) mentions deviation with these words: “...anyone who wishes to investigate the significance and the value of a work of art must concentrate on the element of interest and surprise, rather than on the automatic pattern”. In the story, Lorrie Moore uses the word ‘Rosies’ to name the flower girls in the streets. When Mamie goes out of her parlor or when she goes by a street by chance. Although ‘Rosies’ have no direct connection between the story itself, they function as a detail, Lorrie Moore contributes her work by saying ‘Rosies’ instead of calling them flower girls:

“... and the stoops, doorways, bus shelters were hedged with *Rosies*...”
(p.453)

“Mostly it was just other *Rosies*, trading bloom for bloom...” (p.454)

“Artists had taken up residence, as well as struggling actors, junkies, desperate *Rosies* in the street” (p.458).

“Two *Rosies* shuffled by, ignoring her...” (p.476)

It should be taken into consideration that not only does she deviate the original language of the story by ‘Rosies’, but also she repeats deviated linguistic pair for four times and at the end of the story, the reader does not feel strange and far away from this new linguistic pattern. By this way, Lorrie Moore makes her reader to get much more enjoyment from her literary work.

The last point of lexical category is dialectal variation. In “Like Life”, dialectal variation is observed just two times: one of them occurs while Mamie talks about earlier times of marriages, when they were living on Brooklyn’s south:

“When she and Rudy first moved in, the area was full of Italian men who barely knew Italian and leaned out of the windows of private clubs, shouting ‘*How aw ya?*’ Now Hispanic girls in bright leotards gathered on the corner after school, smoking cigarettes and *scoming* the streets. *Scoming*, said the boys”(p.458).

The examples of dialectal variations in the story enrich the story’s linguistic side and also increase its make-believe affect on the reader. As cited in Kelly’s work, (2009: 88) she is so generous to share her creative skill while reflecting reality: “All art is imitation or re-creation and therefore in a narrow sense ‘unreal’, but readers of Like Life and other of Moore’s works repeatedly attest to her gift for capturing the mood of ‘real lives’ and ‘real present(ing)’ a contemporary world that ...feels refreshingly real”.

4.2.2. Grammatical Category

The focus point of grammatical category in a stylistic analysis is examination of sentence types, sentence and phrase structures, sentence length, punctuation and

grammatical deviations of the sentences. Also, grammatical category concerns tenses of the sentences if necessary.

It is useful to start with analyzing sentence types in “Like Life”. Sentence types in the story differ according to whom the main character talks about. For example, when she talks about her dreams, complex and compound sentences meet the reader. However, when she mentions her own feelings and the communication between her and Rudy, these are given by simple sentences as it is seen below:

“In the house dream, she walks in past the gate and the bird feeder and knocks on the door” (p.463).

“In the dream a door in the apartment opened up and suddenly there were more rooms, rooms she hadn’t known existed, a whole house beneath, which was hers” (p.474)

“I can’t believe you” (p.460).

“He held her, kissed her” (p. 460).

“Shouldn’t she try?” (p. 464).

“‘I am not sure’, said Mamie” (p.465).

The examples prove that when Mamie wants something to go on and get pleasure while talking, Moore uses complex and compound sentences. When she is not pleasant with the situation she is in or does not want to go on and passes the matter off.

The most important grammatical factor need to be analyzed is sentence lengths in “Like Life” because sentence lengths and their organization in the whole story serve for aesthetic and artistic potential of Lorrie Moore. By the help of variations in sentence lengths, she creates a great impact on the reader. Especially, she uses ‘internal deviation’, usage of short sentences at the beginning parts and then continues with longer ones, to keep constant the attention of the reader. It is quite

interesting that she gives the immediate impact at the beginning sentence and achieves to catch the reader's curiosity at first step. There are given beginning sentences of some paragraphs below:

“Death, said her husband Rudy” (p.455).

“Mamie cleared her throat” (p.457).

“You think we don't love each other anymore,’ he said” (p.461).

“Rudy returned with coffee” (p.464).

“They went out” (p. 471).

“She froze” (p.476).

All the sentences above create a question on readers mind when they are read at the beginning: ‘Why?’. If Moore opened these paragraphs with long sentences revealing the details about the subject matter of the paragraph, she would not be able to catch the immediate response of the reader towards her literary text.

Short sentences in the story also functions while Moore composes dialogues between the main character and the others. The shortness of sentences within dialogues reveals that there is a great lack of communication between modern people no matter what kind of relationship they are in: either married couples or friends. For instance, when Mamie and Rudy talks about the diagnosis of her illness, they have quite weird dialogue as if the illness seemed very normal to them. Also, the dialogue examples below between Mamie and Rudy, and the realtor, and Goz (one of Mamie's colleagues) have a shocking impact on the reader because of their being consisted by short sentences and giving important clues about the plot of the story:

e.g. 1: Rudy: Precancer.

Mamie: Precancer? Isn't that...like life? (p.455)

e.g. 2: Mamie: Rudy, I went to a realtor today.

Rudy: Again?

e.g. 3: Mamie: Are you ever lonely?

Rudy: Mamie.

e.g. 4: Mamie: Look at your hands. You should use some lotion or something Rudy.

Rudy: So don't hold them.

e.g. 5: Mamie: What is it, really, Rudy? What is your fear?

Rudy: The Three Stooges. Poverty, Obscurity, Masturbation...Give me one good reason why we should go on living.

Mamie: Sorry.

e.g.6 : The realtor: You' re looking for a one-bedroom?

Mamie: Yes.

The realtor: Your name?

Mamie: Mamie Cournand.

The realtor: Why are you moving?

Mamie: I'm leaving my husband.

The realtor: In this day and age? Good luck.

e.g. 7: Mamie: How's your love life?

Goz: I don't have a love life. I have a like life.

As it is very clear from the dialogues that the communication between the main character and the others has very little progress although the subject matters of the dialogues are very important problems. None of the characters hesitate on the point that whether they upset the person they are talking to or not. They behave as if they do not have souls and their feelings are taken out of their bodies. Their careless attitudes towards themselves convert into indifference towards everything some time later.

Another important point mentioned by short sentences in the story is that most of the short sentences give clues about the characters' personality or reveal important details about their lives. None of the short sentences in the story is structured at

random; they either give information about personal features and attitudes of the characters or announce that something unusual is going to happen:

“Rudy smiled. Would she smile?” (p.460).

“Everyone’s having those dreams. Except for me.” (p.463)

“But you could live with hate. She had.” (p.464).

“And she would leave.” (p.464).

“And now something was happening to him.” (p.469).

“She froze. Rudy. Two people screamed.” (p.476)

Throughout “Like Life”, one of the most outstanding grammatical factors takes the reader’s attention quite immediately: there occurs ‘dashes’ used 51 times in the story. When these frequently used dashes are analyzed, it is clearly inferred that Lorrie Moore charges them as a signal of details about the matter. The structures including dashes give some details after their usage to clarify the previous clauses or sentences. The detailed information is given to set light to the reader’s mind and make the subject matter smoother, and the configuration of the dashes and sentences enchain the unity of the plot from the reader’s point of view. One of the grammatical items in the story is triple dots (...) in the story having parallelism with dashes. It is very clear that these triple dots symbolize the absence within the characters’ lives and souls; they are not able to fulfill them with what they possess. Lorrie Moore lets her reader to fulfill or complete these unfinished structures according to their perception of the story:

“What they had thought when they were little—that the people on television could also see you—now was true. You were supposed to leave it plugged in at all times, the plastic antenna raised in a V—for victory or peace, no one could say” (p.454).

“We are the undying. We are...” (p.478).

Another grammatical case need to be studied in the story is the usage of ‘italics’. Lorrie Moore makes use of italics to a great extent in her short story “Like Life”, to distinguish some words, clauses or sentences from the other ones. Thus, the reader concentrates on the words in italics and directs his/her attention on them. There are some examples of words and sentences written in italics in the story:

“It’s *like* life, but it’s not *necessarily* life” (p.455).

“*Precancer?* ...Isn’t that *like life?*” (p.455)

“*Death*, said her husband, Rudy...*Death.*” (p.455)

“No, years of *make up.*” (p.466).

“*Be undying*” (p.459)

“...*before I shoot myself in the head on my fortieth birthday*” (p.458)

As it is clearly shown above, nearly all the words and sentences written in italics have association with ‘death’ in fact because the story is full of characters that cannot fulfill their existence totally and they have disguises in various aspects of their lives. In addition, “Like Life” includes three paragraphs (all connected with each other) written in italics describing a picture Mamie has seen. As the other grammatical patterns in italics, these three paragraphs only indicate the concept of death. Even the last paragraph’s last word is ‘die’. Kelly (2009: 86) proclaims death concept in the story with these sentences:

“...‘like’ and ‘life’: the story’s extended meditation on death. Although death is antithesis of life, in one sense the least lifelike experience, it is life’s inevitable counterpart, its verbal and metaphysical alter ego.”

4.2.3. Figures of Speech

Figurative language usage in a literary text is so crucial that the text gains most of its importance by their enrichment. Not only do they help the reader get more enjoy from the text, but also the concept of literariness is caught by their usage. The

reader is able to create pictures about the subject matters of the text via figures of speech, so the message is conveyed in a concrete way to the reader. If they are expertly done, they increase the strength of the plot and fasten the reader's interest on the text.

Lorrie Moore's short story "Like Life" is a great example for how figures of speech enrich a literary text when they are used appropriately. As the title of the work indicates, "Like Life" serves as a model for short stories having figurative language usage in an effective way. Lorrie Moore starts exemplifying figures of speech with the title; "Like Life" is a simile summarizing the content of the story. The characters of the story never feel that they are alive, but they have to go on their daily lives. So, the similes and also metaphors are attributed to the characters by the author. "The similes and metaphors therefore come across as the characters' similes and metaphors, not Moore's...Underlying all these figure of speech is a preoccupation with capturing the essence of people and things, as if by describing the world around them" (Kelly, 2009:67). There are 24 simile examples helping the reader internalize the disenchantment and inability of the characters' against life itself:

"He had been *like a medium* calling her from the dead" (p.473).

"Life seemed to have become like that. It had burst out of itself, *like a bug*" (p.453).

"Objects implanted in your body—fillings, earrings, contraceptives—*like satellite dishes*, could be picking up messages, substituting their words for yours, feeding you lines" (p.454).

Another encountered figure of speech in "Like Life" is personification, which makes the story leave ocular marks on the reader's mind. Personification gives much pleasure to the reader because they attribute a characteristic quality to the thing being talked about. There are some examples of personification from the story:

-indifferent whistle in his nose

-angry slosh of morning

-confident hair

Sometimes figures of speech occur at phonological level in literary texts, mostly in poetry, but it is possible to discern them in a prose work. It contributes greatly to the fluency of a literary text as well as delights the reader during the reading process. Lorrie Moore embodies phonological level by the help of alliteration, consonance and assonance examples. She is so generous while exemplifying *assonance* throughout the work. It contributes to the work in the way that the repetition of vowel sounds calls to mind long-standing melancholy, perpetual desperate moods and relentless sounds of inner worlds of the characters:

“...the **stubborn** mortar **of** a **body**, the **stubborn** husk love had **crawled** from?” (p. 459). → 2 vowel sounds repeated

“...close to the **golden** moldings **of** the ceiling” (p.478). → there is also *consonance*: repetition of ‘-g’ sound, ‘-d sound’, ‘-s sound’ and ‘-n sound’ ↔ two figures of speech at phonological level in 1 clause.

By using repetitive consonant sounds, Lorrie Moore gives many examples of consonance which are the symbolic sounds of the breaking points of the characters’ lives. Besides, her alliteration examples also help the reader get the harmony and aesthetic value of the work. She makes her cleverness in use while showing her stylistic choice at phonological level because it is possible to observe two phonological figures only in one phrase as seen above and below:

“...swirls of men in business suits sodomizing animals” (p. 461). → it is an example of both *consonance* and *alliteration*.

“...walked downtown toward some galleries she knew” (p.467). → *consonance*

“... far from the **F**ourth and Smith stop of the **F** train from where you could see” (p.456). → *alliteration*

“... tear the terror from” (p.478). → *alliteration* (it also includes consonance by repetition of -r sound)

“Like Life” is also a short story including graphological deviation which lets some words be written with capital letters. The author’s intention is to catch the reader’s attention on some specific details by revealing the meaning in deeper structure of the words, phrases or sentences by the use of capitalization. At the beginning part, the paragraph starts with “ALL THE MOVIES” generalizing the narrator’s thought about the films on the same point by the narrator. Although the films talked about are science-fiction and include fantastic elements, the narrator says that all the movies of that year have the same subject matter. At that point, Moore aims to take the reader’s attention on the conflict she has created: she underlines this very simple conflict in a clever way that she succeeds in proving that life is full of such kind of simple conflicts. In the developing part, the sentence starting with “THEY HAD BEEN” reveals that Mamie and her husband are not the same at present time as when they got married because they have new troubles and problems about themselves and the world. This graphological deviation clearly refers to inevitable changing process of the characters no matter how it occurs: in a positive or negative way. The other outstanding graphological deviations occur in these sentences: “MAMIE LEFT” and “THE AFTERNOON DARKENED” drawing a parallelism between the subject matter of the story. Mamie is always ready to leave anything in her life; she has a strong tendency on abandoning what she pretends to have in the world, even her husband. This predisposition of Mamie stems from her lack of strong bonds through what she exists with. In addition, the highlighted change in the day time has a close relationship with desperate and depressed mood of the characters in the story. She deliberately uses capitalization for these clauses and sentences to complete the perfect picture of her work with its whole details.

4.2.4. Narration

“Narrative combines elements of vision and sounds like little else, as well as the psychological and the social. You get to design the set, write lines, and be in the play. It is glorious. It is musical, dramatic,

intellectual, and historical in its record of inner and outer” (Lorrie Moore, taken from an interview with Angela Pneuman, 2005).

Category of narration is the most comprehensive level of stylistic studies because whatever done in the text: structurally or literary, is for the sake of constituting the author’s narrative way. According to Holman (1980:335) narration is described as: “... less often chronological and more often arranged according to a preconceived artistic principle determined by the nature of the plot and the type of story intended”. As the description reveals narration of a literary work is not similar of any other ordinary texts. It has to care high artistic value and be organized by taking plot’s needs into consideration. Chiefly, these needs are beginning, developing and ending parts, time concept, logical or causal connections between events and relation between the teller and the reader.

In “Like Life”, Lorrie Moore uses third person point of view as the narrator; that is to say, the story is told by “Mamie said”, “He said”, “Mamie smiled”, etc. 3rd person narration helps the reader keep in touch with the flow of the plot because the reader is informed occasionally about the characters and events in the story. The reader is given a camera in his/her hand, and can easily follow especially Mamie’s both physical and psychological variations in different sights. Although 3rd person point of view is used for the whole of the story, the narrator tells the story as if 3rd person is Mamie’s inner sound, even as if it is her continuous monologues because her choice of narration help the reader evoke characters’ inner lives. This narrative choice is so consciously and successful for the plot that 3rd person point of view functions as the tragedy of the modern human being wedged inside of his/her own inner world. It is also an advantage for the 3rd person narrator to be omniscient because it gives directions to the reader to persuade and guide them throughout the story.

Lorrie Moore puts dialogues smartly into the text interfering the reader’s distance to the events, and she creates a natural atmosphere to show that a literary text should be close to the reader’s experiences. The crucial points of the events and character analysis occur in the dialogues, thus the reader direct his/her attention to these mutual communication moments. Moore prepares the reader with her narrative

choice beforehand, and as a need of coherence, dialogues fulfill the aim of attachment in a succeeding way. In addition, the narration tense in dialogues is present tense whereas it is chosen as past tense out of dialogues in which 3rd person narration occurs. The transitivity between tenses makes the reader feel that the story is both fiction and belongs to reality. As a stylistic element used in the story, tense shifts increase literary value of the work. As a literary text, it touches the readers' experiences as well as keeps its own fictitious features.

Moreover, the sample characters told in the story symbolizes American society lost into technology, innovation and many other materials that pulls them off from their emotions, inner lives and communication. According to Kelly (2009:85) "This story presents a futuristic scenario of a politically totalitarian New York where television is compulsory...Films about 'people with plates' in their heads suggest extraterrestrial invasion and possession...".

"Aspects such as description, digression, suspense, aporia and self-reflection and causal disorders are often what are the most compelling in narrative" states Bennett&Royle (2004: 58). Lorrie Moore gives many examples for all the phenomenon abovementioned to fulfill her narrative aim while composing her short story. Although to get all those cases in a single short story is really hard, she smoothly and smartly puts them in the work. For instance, she uses descriptions especially for outer world's appearance because according to her, inner side of a person cannot be described with cold facts. Her style of description on outer world is as real as her characters being told:

"There was a wrought-iron fence all around a locked gate, but it was the bird feeder she remarked first, the wooden arms, the open mouth of boards stuck up there on a single leg" (Moore, 2008: 455)

Moore puts immediate changes in flow of time, actions and feelings of the characters generously so that there are many digression parts in the story. Digression is a kind of speech act that changes the march and the flow of the subject. It is especially put into dialogues between Mamie and Rudy:

“I would never die for you” she said softly.

“Sure you would” said Rudy. He sighed, lay back. “Do you want a glass of water? I’ll get down and get it.” (Moore, 2008: 463).

In addition, “Like Life” is full of aporia, psychologically perplexed moods of the characters, self reflections of Mamie, and disorders resulted from miscommunication or non-communication between people. This also leads to appear the characters in lack of peace, destroyed and intimidated inside of them.

Bennet&Royle (2004: 59) gives a narrative feature of Joyce’s short story “The Dead” as an example of how a character becomes a part of narration and affects the plot of the story. The same features are seen with Mamie in “Like Life” when she pretends to see her husband by thinking that he committed a crime:

“Gabriel falls into unconsciousness and the narrative slips away, there is another moment of epiphany, dissolution of time, of space, of life, of identity, desire and narrative.”

All the features given above about Joyce’s story is clearly seen in “Like Life”, when Mamie see the man who climbed over the iron mesh and hear that the man is wanted for the Gowanus Canal murders, she loses the sense of time and life because in fact, she only experiences a ‘epiphany’ moment, she does not see Rudy, it is another man, but her subconscious leads her to accept the man she do not know as Rudy. There narration quickens like Mamie escapes from scene of accident, she feels ‘nothingness’ on the way to home. Her immediate escape also symbolizes her escapist nature from reality; she and the other characters live ‘as if’ throughout the story. This sense of marginalization stemmed from feeling out of place and strong believe on something is common to all the main characters of Lorrie Moore. “It is not just where they are but who and what they are makes these women and man unhappy” (Kelly, 2009: 66).

CHAPTER 5: “PEOPLE LIKE THAT ARE THE ONLY PEOPLE HERE: CANONICAL BABBLING IN PEED ONK”

5.1. About the Story

First published in the New Yorker magazine on January 27, 1997, the story is one of collective stories from ‘Birds of America’. It tells about an illness process of a baby and his mother’s painful and hard process during hospital days. The story begins with the Mother’s discovery of a little blood on his diaper. The parents decide on going to a clinic and their struggle process starts. A Wilm’s tumor is founded in his body and he needs firstly nephrectomy, then chemotherapy. In the hospital, they experience a new side of life: little bald boys and their parents, oncologists, surgeons, nurses and sour smell of hospital corridors. The conversations taking part in ‘Timy Tim Lounge’ where the parents are waiting for their children while they are in operation or taking cures opens a new window for ‘the Mother’ especially, which is full of illness dialogues. After some time and many bloody and sorrowful days, the Baby is given a chance not to take any chemotherapy cure. This will be their way of escaping from damned, dark and sour hospital corridors.

The attitude of hospital personnel towards parents makes the Mother very shocked. They behave as if what happens to these little children is the most ordinary thing in the world. Their indifference and serenity makes the Mother question about meaning of life. While these children are in full of pain, blood and chemical things, the staff’s carelessness and listlessness draw the Mother out this sentence when they have the great chance to leave the hospital: “I never want to see any of these people again”.

The story tries to prove parental love and their questions about needs of being parent. It is full of interrogative sentences directed to the reader, in fact. It not only raises a smile on the reader’s face with black humor, but also compels him/her think on about real love.

5.2. Stylistic Analysis of the Story

5.2.1. Lexical Category

“Moore’s prose is full of beautiful language and surprising combinations of words” (Bonnie, 2007: online)

In ‘People Like That Are the Only People Here: Canonical Babbling in Peed Onk’, the beginning paragraph has four concrete nouns: ‘cloud’, ‘rain’, ‘diaper’ and ‘blood’. The fact that ‘cloud’ and ‘rain’ are put in the beginning sentence creates an immediate response on the reader’s mind: Moore shifts the reader to desperateness and darkness at first step. Subsequently, when the Mother finds ‘blood’ in the Baby’s ‘diaper’, the power of darkness increases one more level. Thus, Lorrie Moore foregrounds what is going to happen throughout the story. Maybe she warns her readers about the tragedy and let them check their resistance. Also, she combines her humor with these two words because her main characters get an immediate and long lasting trouble by witnessing and then uttering their concreteness.

When the whole story is analyzed, it is clearly seen that Moore uses concrete nouns mostly while the Mother talks about her son’s illness and any thing else with illness and his weak body: doctors, nurses, technical equipment used for remedy, the hospital and everything inside of it:

“A malignant *tumor* on left *kidney*.” (p.253)

“He likes the long *corridors*...” (p.264)

“Now he turns the gas on and quickly clamps the plastic mouthpiece over the baby’s *cheeks* and *lips*.”(p.269)

“Brownish *clumps* have collected in the *tube*.”(p.273)

“In the *hallway*, she is approached by a kind of *social-worker*, a customer relations person, who had given them a *video* to watch about the anesthesia...”(p.268)

It is obvious that most of concrete nouns in the story are used to make hospital scenes more perceivable and touchable. The author pulls her readers to the midst of the short story with these nouns in a realistic and effective way.

Throughout the story, one of the most striking stylistic choices is revealed by usage of abstract nouns in the story. The most outstanding abstract nouns draw a hopeless and gloomy atmosphere for the plot: ‘worry’, ‘silence’, ‘darkness’, ‘complaint’, ‘crime’, ‘judgment’, ‘suffering’, ‘melancholy’, ‘grief’, ‘heartbreak’, ‘nightmare’, ‘obligation’, ‘illness’, ‘nerve damage’, ‘disorientation’, ‘divorce’, ‘irritation’, ‘trouble’, ‘disaster’ and ‘death’. Abstract nouns in the story go hand in hand with concrete nouns to catch literary coherence in the work. Moore organizes these words for the sake of aesthetic view of narrative. Sometimes, she combines abstract nouns in negative meaning with positive ones:

“It is a *horror* and a *miracle* to see him.” (p.272)

“*Death is normal. Pain is normal.*” (p.273)

“...now there is this tiny room which is part *gratitude*, part *generosity*, part *fuck-you*.” (p.265)

Combination of linguistic components in such a way refers to the entangled psychological situations of the characters, especially of the Mother.

The collocation of abstract and concrete nouns indicates that the main character, the Mother perceives good and hopeful things as abstract: untouchable, invisible and unreal. It is clearly seen that abstract nouns’ negativity surpasses both concrete and abstract ones in positive meaning. For her, she is going to sink in this illness and has no way to hope. Everything she sees, hears and touches is about the Bay’s illness, hospital and treatment process. She is not able to think and plan safely for the future. Her doomy, desperate and trapped psychological mood leads her to sink into pessimism. Besides, large majority of concrete nouns also objectify the

lightless and obscure atmosphere of the short story. They function as if they embody what is abstract with the characters.

Lorrie Moore's stylistic choice on nouns for her short story reveals that she aims drawing the reader into suffering, pain and darkness which is her characters' reality. Her lexical practice on nouns is an artistic truth of a well-designed literary work.

"People Like That Are the Only People Here" is rich in adjectives compared to nouns. All the adjectives used in the story are used according to the characters' condition, their appearance and the atmosphere they are in. The chart below shows this stylistic organization of the author in a clear way:

Chart 7: Role of adjectives

the Baby→	listless, spacey, clayey, grim, drowsy, dozy, poor, sweet, bald, little
the Mother→	alarmed, perplexed, bowed, nervous, wraith thin, chain-smoking, shy, acid-tongued
medical personnel→	less alarmed, brutal, less perplexed, regal, laconic, fine-boned, automatic, frightening, unnatural, unquestionable
The hospital (and the time passing there)→	unforgivable, unlivable, unsayable, unbearable, fearful, alien
air→	nauseous, stale

"Each day this week has arrived *huge, empty, unknown* like a spaceship, and this one especially is lit a bright *gray*."(p.267) is one of the Mother's sentences full of hopeless, dark and potentiated sense. Emptiness and unanswered questions in her mind is reflected via these adjectives by Lorrie Moore.

In addition, the title of the story has a noun phrase ‘peed onk’ and an adjective clause ‘canonical babbling’. Before reading the story, these phrases may not make any sense to the reader because ‘peed onk’ is an abbreviation which means Pediatric Oncology and ‘canonical babbling’ means standard nonsensical baby talk. It is not a coincidence for these clauses to be used in the way that because she does not want to utter one more letter for the illness and where it takes place; she chooses to shorten the phrase to reduce her characters pain to some extent. On the other hand, ‘canonical babbling’ sounds more automatic and suitable for the staff in the hospital because they are indifferent and sulking towards their patients and ‘standard nonsensical baby talk’ term is very emotional and humanitarian for their jargon. So, Lorrie Moore cleverly uses language even at the very first step, for the title of the story.

Throughout ‘People Like That Are the Only People Here: Canonical Babbling in Peed Onk’, the nouns ‘light’ and ‘dark’ carrying opposite meaning leave their mark on to the story. When the Mother hears the terrible truth from the Surgeon, the Baby plays with the light switch. The more she asks question, the more light comes and the room is enlightened. It reveals that although whatever she hears from the Surgeon is getting worse, she asks her questions to find a path of hope, but when the Surgeon’s automatic and emotionless answers come, the light goes away and the room is plunged into darkness because her trials for hope will not find a chance to be realized. When the Mother speaks, the light is on, but when the Surgeon speaks the light is off. It is a great stylistic design of Lorrie Moore seen clearly step by step below:

Step 1: “The room is quickly *on fire again with light*, then wiped *dark* again.”

Step 2: “The *lights* come *on*...”

Step 3: “The *lights* go *back out*... speaking in the *dark*.”

Step 4: “The *lights* go *back on*.”

Step 5: “...thrown into *darkness*”

Step 6: “The baby flicks the *switch* back *on*.”

Step 7: “The room goes *dark* again.”

Step 8: “The room is *fluorescently ablaze* again.”

Step 9: “...and he reaches for the *light switch* again.”

Step 10: “*Light. Dark.*”

Repetitions of words and clauses in the story have strong effect in total. Like the usage of nouns, repetitions are organized according to the aim of the story. Repeated lexical pairs are used to put balls on desperate and gloomy atmosphere of the plot. The most repeated word in the story is ‘chemo’ used 20 times and 6 of them is in just one paragraph. Frequency of this repetition occurs when the Mother realize the truth at the first phase.

“...Baby and *chemo*, she thinks...*Chemotherapy?* Unthinkable...*Chemo?* Of course: *chemo!* Why by all means: *chemo*. Absolutely! *Chemo.*” (p.254)

She has difficulty in accepting the truth that her baby will take chemotherapy and cannot ascribe chemo to her little son. On the contrary of her denying trials, the Oncologist’s approach about chemo freezes her blood because he talks about chemo as a very normal thing and as a habit for him:

“I know *chemo*. I like *chemo*...But this is for you to decide. It depends on how you feel.”

It is obvious that such kind of repetition is used to reveal contrast of approach between the doctors and the ones who is directly related to illness. While the Mother cannot imagine her baby with chemo even in the same sentence, the doctor behaves as if chemotherapy were a drug taken for flu. Kelly (2009: 117) states these sentences about the medical staff’s behavior towards the situation: “... the medical staff create a discursive environment that bears no relation to the family’s intensely emotional experience”.

The table below shows some word repetition frequencies and it reveals that these repetitions are not of coincidence because they are organized according to Moore's stylistic choice to enhance the reality of bitter in the story:

Chart 8: Repetition of words

<i>blood</i>	<i>Bye-bye</i> <i>good bye</i>	<i>dark</i>	<i>Cancer</i>	<i>nightmare</i>
10	8	7	6	4

In addition, the Husband often utters the same sentence "Take notes." He wants her wife to collect information about illness and alternative treatment ways and to create a fiction because she is a writer at the same time, yet it does not make sense to the Mother for she is of the opinion that taking notes is not enough for overcoming the situation. More important than all, writing a fiction with her baby's illness sounds as pillage to her, it cannot be a way to earn money by using his illness. As doctors do, her husband's terribly realistic way while seeking for solutions is brutal and opportunist for her because she feels that she cannot cope with her baby's absence and tries to be a real family by repeating 'we' personal pronoun and estimating what is going to happen 'without' their baby:

"We are going with you. *We* are nothing *without you*. *Without you* we are a heap of rocks. *We* are gravel and mold. *Without you we* are two stumps, with nothing any longer in our hearts. Wherever this takes you, *we* are following. *We* will be there. Don't be scared. *We* are going, too. That is that." (p.257)

Another important point of lexical items in the story is lexical deviation shows up with the Baby's talking trials such as:

"...can say only *mamma, dada, cheese, ice, bye-bye, outside, boogie-boogie, goody-goody, eddy-eddy* and *car*." (p. 255)

Lorrie Moore charges the Mother to explain from which points this canonical babbling is a kind of dialectal variation at the same time:

“...shouted ‘*Goody-goody-goody*’ in what seemed to be a *Russian accent*...” (p.255)

“...who in his *Slavic Betty Boop voice* can say only *mama, dada*...” (p.255)

By the help of this both lexical and dialectal variation, the story becomes more realistic, more attractive. Usage of such lexical items makes the reader smile, and they naturally tend to be close to the Baby and the Mother emotionally. Rather than automatic samples used linguistically, deviations take more intention of the readers because they create sincerity and familiarity to the subject matter of the work; they can have the chance of participating in the work by exposing daily and real world’s language.

5.2.2. Grammatical Category

‘People Like That Are the Only People Here: Canonical Babbling in Peed Onk’ is worth to analyze from grammatical point because it is full of purposefully organized sentences and phrases and directs Moore’s goal while writing this short story. First of all, the most striking grammatical pattern of the story is interrogative sentences meeting the reader while she tries to perceive and acknowledge the terrible truth:

“Are you finding something?” (p.252)

“How could he have this terrible thing?” (p.254)

“When a baby gets cancer, you think, whom are we kidding? ...Who came up with this idea? What celestial abandon gave rise to this?” (p.262)

“Will she be glad when it’s over, or barely alive, or both?” (p.267)

The Mother thinks that there is something missing with her attitude towards her baby, and she accuses and punishes herself with her questions directly asked to herself:

“Did she have to be so boring? Did she have no consideration for others, for the intellectual demands and courtesies of human society? Would she not even attempt to be more interesting?” (p.255)

These questions are blaming of herself because of her lack of motherly gratitude and ongoing complaints. “...‘People Like That Are the Only People Here: Canonical Babbling in Peed Onk’ is best known as a cancer story but could equally well be identified as a story about motherhood” (Kelly: 2009, 111). Before the baby’s illness, she says that her life is really ordinary and monotonous and she was complaining about the fact, but now because she is not able to perceive and accept the truth easily, she is in need of finding concrete causes and making up excuses for the situation they are in. So, interrogative sentences in the story function as a tool for the Mother’s questioning of her personality, her motherhood and shows her troublous, perplexed psychology.

Another important grammatical pattern in the story is imperative and simple sentences. They are shown when the medical staff speaks automatically, dryly and indifferently:

“Come in now!” (p.251)

“Well, it’s time! says the Surgeon.” (p.268)

“Hmmm, I’ll call the attending physician.” (p.273)

“I would like to speak with the Mother, alone.” (p.275)

“It’s Saturday. Drink a little wine.” (p.276)

“You have to decide within four days.” (p.280)

It is clear that Moore’s stylistic organization on grammatical patterns reveals her protest and criticizing of apathy and mercilessness of medical people. Kelly (2009:

117) comments about the aim of such grammatical style used by Moore for the medical staff: “In objecting to medical language (and an underlying institutional perspective) that she judges depersonalizing, and later in protesting against the summary delivery of anesthetic to the Baby, the Mother in ‘People Like That’ joins a series of female characters in Moore’s work who feel slighted or even violated by medical practice.”

In the story, there are many words, clauses and phrases written in italics as samples of grammatical deviation. Via this usage, the reader focuses on these words directly and intensifies on the subject matter of the story because grammatical patterns in italics enhance sensual messages of the work. Especially the baby’s talk or what he wants to say and also the Mother’s inability to perceive all the things about the illness are given in italics for the aim of feeling the baby’s situation in the hospital:

“*Let’s get out of here*, his eyes beg. *Pick me up.*” (p. 252)

“...even the Baby waving shyly. *Bye-bye! Bye-bye!*” (p.282)

“... *surgery, metastasis, dialysis, transplant...*” (p.257)

“They speak not of the *possibility* of comas brought by chemo, but of the *number* of them.” (p.266)

The last outstanding grammatical pattern in the story is usage of dashes giving details about the subject matter of the sentence in which they are used. Dashes used more than 40 times in the story helps the intensity of plot and clears the reader’s mind about the characters, their point of view and their psychological paradoxes about the situation. Moore descends to particulars of the case via much used dashes:

“Now her baby, for all these reasons—lack of motherly gratitude, motherly judgment, motherly proportion—will be taken away.” (p.255)

“Is all that really happening? I keep thinking that soon it will be over—the life expectancy of a cloud supposed to be only twelve hours—and then I realized something has occurred that can never be over.” (p.260)

This story is a quite great example of how a literary work must be organized grammatically to forward the target message the author wants to deliver. All of the grammatical patterns functions for the aim of the author; the reader can clearly understand what motherhood and a true family is, and how to be in such a terrible situation.

5.2.3. Figures of Speech

Figures of speech are one of the most essential phases of stylistic analysis because it is deliberately placed into the work by the author. They help the reader keep the subject matter vivid and touchable in their minds. In ‘People Like That Are the Only People Here: Canonical Babbling in Peed Onk’ gives many samples of figures of speech, and it proves aesthetic and artistic value by the help of these linguistic patterns.

As it is seen in her many short stories, the most remarkable figurative usage is ‘simile’ in this story. The main character the Mother is not able to perceive the facts or do not want to believe in the reality, she seeks for other terms to name the situation they are in. It is very striking that all the similes in the story is uttered by the Mother or related to her thoughts:

“Life has been taken and broken, quickly, *like a stick*.” (p.254)

“She has already started to wear sunglasses indoors, *like a celebrity widow*.”(p.257)

“An hour is thick *as fudge*.” (p.271)

“Her voice comes out *as a hoarse whisper*.” (p.275)

“All the words are *like blows*.” (p. 280)

Simile, as a figurative language pattern is used 38 times in the story helps the author to describe the circumstances in a vivid and concrete way.

Another figures of speech used in the story is metaphor, “an implied analogy which imaginatively identifies one object with another and ascribes to the first one or more of the qualities of the second or invests the first emotional or imaginative qualities associated with the second”(Holman, 1980:313).

“The Baby is only a baby, fed on organic applesauce and soy milk—*a little prince!*—and he was standing so close to her during the ultrasound.” (p.253)

“What a *nightmare* this is.” (p.257)

“He is an *angel*. All the little boys are *angels*.” (p.265)

“She looks away...up toward *the black marbled sky*...” (p.280)

As it is clear from the metaphor samples that such figurative usage serves for the Mother; they are given to embody how the Mother regards the desperate mood and her son inside of this awfulness. Apart from metaphors used for her son, the others draw a negative and dark picture on the reader’s mind. Only the Baby deserves to be resembled to a good thing such as an angel or a prince. Because these two existences are without sin, offense and blame, Moore encourages the reader to make a comparison between her son and these innocent creatures. On the other hand, she calls ‘nightmare’ what has happened to her son, and the process in the hospital because she feels as if she were in a bad dream because she never accepts the facts and do not want to believe in that those things really happens. She cannot find even a tiny part of light when she looks at the sky, and everything seems so dreary, deep and depressing. Unlike many sky metaphors, the sky seems as a gate opening to hopelessness and oppression.

Figures of speech samples at phonological level are also seen in the story. Moore uses assonance, consonance and alliteration to enrich her work's aesthetic value and to improve the verbal quality of her writing. All of them serve for the sense of continuity and fluidity in the story. Not only does she keep the rhythmic sense of the work, but also keeps the reader's interest alive.

"The Baby is startled. The Mother is startled. The baby starts to scream..." (p.269)
→ consonance

"She is feeling relief and rage simultaneously: there is a feeling of prayer and litigation in the air." (p.274)→ consonance

"He has shaved his head bald in solidarity with his son." (p. 278)→ alliteration

"It's Modern Middle Medicine meets Modern Middle Family, says the husband. In the Modern Middle West." (p.278)→ alliteration

"Her face, when she glimpses it in a mirror, is cold, and bloated with shock, her eyes scarlet and shrunk." (p.257)→ assonance

"...the life expectancy of a cloud is supposed to be only twelve hours."→ assonance

When all the examples above are analyzed, it is inferred that repetition of sounds in these sentences are not at random. That is to say, the author puts them in order to give the correct feeling of the subject matter to the reader. For instance, in the consonance examples, '-s' sound and '-r' sound are repeated. Continuing -s sound gives a feeling related to suppression, so it can be inferred from repetitious -s sound that the Mother wants to quell her son's scream. Also, repetition of -r sound implies her anger because when many of -r sound comes together like '-rrrr', it is a symbolic usage of anger and irritation, which is directly related to the sentence's main goal. Moreover, unlike the Mother, the Husband is calmer and takes it normally, -m sound's repetition in the sentence uttered by him, gives a kind of feeling related to gladness and normality. With regard to assonance examples, it is clearly seen that -o, -oa, -a, -ou sounds are repeated to give the feeling of puzzling because in daily language, every people uses these sounds naturally to indicate bewilderment. As it is obvious from the

examples, figures of speech at phonological level are organized to relate the message of the story that the author wants to deliver to the reader.

At graphological level, deviation in letters at the beginning of some paragraphs is intended to catch more attention toward the main matter of the work. The use of graphological deviation is used as indicator of viewpoint of the author. Also, capitalization at the beginning of some paragraphs is used as a symbolic representation of the author's aim while creating her short story. "The deviant use of the graphological material is a tool in the hands of the artist to foreground/defamiliarize the text and it works as an analytical strategy for the reader" (Saleem, 2012: 408). In the story, the beginning sentence comes with the word 'A BEGINNING' with capital letters as it is seen. It is very surprising that the first word of the story is 'beginning' and written in capitals. She leaves a question in reader's mind via this usage: 'What is going to happen then?' The conspicuous example is seen by 'TAKE NOTES' sentence which is repeated by the Husband several times. It is like medical staff's sentences: automatic, senseless and toneless, and in harmony with the Husband's characterization. Towards the end of the story, they have the chance to get out of the hospital and go home, and everything seems to be better and return to normal course. At that point, Moore's immediate response reaches and this paragraph about the subject in question starts with 'THE BABY GROWS happier and strong'. The development about the situation they are in, growth in the reaction and feelings of the Baby is reflected to the paragraph's first words via graphological deviation as capitalization. His growth both physically and psychologically is shown by the growth of letters. For these reasons, Lorrie Moore makes her stylistic choice according to the subject matter of the story's plot and development; she practices the violation of the system of writing deliberately in her literary work.

There are some symbols in the story used to intensify main theme in a vivid and concrete way. "A symbol is an image which evokes an objective, concrete reality and has that reality suggest another level of meaning" (Holman, 1980: 519). The words 'light' and 'dark' are frequently repeated symbols symbolizing the paradoxes and conflicts inside of the Mother. When they are regarded as components, opposition

between these two words also is a symbol for opposition between life and death. Light symbolizes a glimmer of hope whereas dark is symbolic for losing hope. It is very interesting that blood is symbolically used for representing both life and death because if there is no blood in a human being's body, there is no life. On the other hand, she notices blood in the Baby's diaper and then everything brings death closer to them. So, blood is also another symbol used for paradoxical feelings of the Mother throughout the story. Another outstanding symbol is bald little boys in the Pediatric Oncology representing purity, innocence, simplicity and joy of living:

"All the bald little boys look like brothers. They wheel their IVs up and down the single corridor of Peed Onk. Some of the lively ones, feeling good for a day, ride the lower bars of the IV while their large, cheerful mothers whiz them along the halls. Wheee!" (p.262).

"He is an angel. All the little boys are angels" (p.265).

It is clearly seen that Moore's symbols help her ideas and qualities embody via vivid, concrete and touchable images. Her success in using figures of speech in short story genre cannot be undeniable because her language usage at many levels is organized around aesthetic ideas of narrative.

5.2.4. Narration

Lorrie Moore generally prefers 3rd person point of view as it is seen in 'People Like That Are the Only People Here: Canonical Babbling in Peed Onk'. Her narrative choice focuses on the main character, the Mother and the reader is informed about the events according to her way of understanding the truth. So, her narrative choice is named limited omniscient point of view. "This point of view is perhaps the most flexible of all since it allows the writer to compromise between the immediacy of first-person narration and the mobility of third person" (Gioia&Gwynn, 2006: 858). Such kind of narrative technique is close to one character's perspective, and the

reader is not qualified to understand the other characters' thoughts and feelings obviously. The terrible fact, paradoxical feelings and poor communication between people in the story are told from the eyes of the Mother.

The title of the story is a great indicator about what the argument of the story is: it gives us a clue about shared experiences and typical characteristics of the parents and of medical staff. The reader comes across with the sentence in title through the end of the story for the first time when the Mother's some friends come to visit them:

"Green Hair scratches her head. 'Everyone's so friendly here. Is there someone in this place who isn't doing all this airy, scripted optimism — or are people like that the only people here?'" (p.278)

Although the Mother resists surrendering the terrible truth about her baby, she feels very irritated about this sentence because she is in need of solidarity despite everything. Ironical message in this sentence is revealed when the reader regards the whole story: Sometimes, even your close friends cannot understand what you live, feel and experience, and this is modern world's illness stemmed from miscommunication.

Although the events are told according to a kind of time order, the employment of the sentences in simple present tense conveys an important message to the reader: all the subject matters held in the story is of everybody's problem and can be seen everywhere. Forms of heartfelt terror of the Mother, parental love, and innocence, blaming and accusing herself, her paradoxical troubles and indifference of people are the main problematic themes of modern world's people. For that reason, Moore uses simple present tense as an indicator of important problems of the present. It is impressive that her choice on theme of the story is from daily life's problems and these things may happen to anybody, but she achieves creating an artistic and literary work from arbitrary, incomprehensible and very daily(to some people) issues. Thus, she is one of the most outstanding samples of realistic literature of 21st century. However, Lorrie Moore never intends to say directly that it is everybody's problem and 'the Mother' may be you or your mother, instead, she organizes her text in a way

that sentences in the story forward ‘implicature’ to the reader by the help of the text itself. Weber (1996: 6) states about implicature in analysis of a literary text:

“... the writer did not specifically intend the readers to draw these weak implicatures, but merely gave them a licence to explore the implications of the text in this particular direction. How far they go is up to each individual reader, and largely determined by the reader’s cultural and intertextual context. The reader takes the responsibility for these weak implicatures, which are ‘authorized’ by the text rather than ‘intended’ by the writer”.

Characterization is one of the important components of fiction writing. The author has to catch make-believe sense and create her characters plausible to convince the reader. In the story, the most striking realistic feature is characterization transgressing realistic features of a literary work. For that reason, Lorrie Moore does not give any specific names to her characters in the story for the aim of reflecting loss of self and indicating the main characters approach towards people, especially medical staff. Kelly (2009: 117) points out her characterization technique with these sentences:

“In the Mother’s case, it is both her son’s and her own individuality that seems threatened by professional procedures. The use of generic names for all characters in the story—ranging from Mother, Baby, and Husband to Oncologist, Radiologist, and Surgeon—reflects narrator’s feeling that from a medical point of view there is a stock situation and she angrily remind staff that as far as the family is concerned, this is a unique emergency.”

Apart from all the characters, characterization technique of ‘the Husband’ is worth to analyze. Although her husband is naturally her son’s father, characterization on him occurs with ‘the Husband’ instead of ‘the Father’. It is resulted from the main concern of Lorrie Moore in this story; it is more about motherhood and motherly love. The reader witnesses the Mother’s regretful questions about her behaviors before the Baby’s illness, her motherly paradoxes and blaming herself while they are in the hospital, but there is no clue about the Husband’s fatherly opinions and whether there is any regret in his inner world or not. He wants his wife to ‘take notes’ and

create a fiction because she is a writer. She strongly refuses it because it is not 'fiction' and real life; she cannot use her son's illness as a material for her job. Unlike her, his behaviors are straight, severe and clear whereas the Mother regards herself as the only responsible for the Baby's illness. That is because "... the narratives dramatize the main characters' feeling of distance from and lack of control over their own lives—the senses of instability and otherness that mock facile models of the life management" (Kelly, 2009: 42).

"She twice let the Baby's ears get fudgy with wax. ...she placed a bowl of cheerios on the floor for him to eat, like a dog. She let him play with dustbuster. After he was born she announced that her life had become a daily sequence of mind-wrecking chores, the same ones over and over again, like a novel by Mrs. Camus...Did she have to be so boring? " (p.255)

It is very usual for her short stories to charge woman characters as the main character. Also, her narrative choice on her characters is related to the issues mentioned before: what is told in the story is everybody's concern and it is possible for everyone to experience such things. The sufferings of the story are representative of everybody's sufferings-especially women's because of their gender. Lorrie Moore's ideal world urges her to narrate a literary work by witnessing life deeply and having a thoughtful, sensible and reactive mind.

One of the most important aspects of the short story is plot including the sequence of events, time manner and cause-effect relation. 'People Like That Are the Only People Here: Canonical Babbling in Peed Onk' is well-organized according to plot notion. Movement in time, causality and fictitious tension are in harmony in the story. Beyond the organization of time manner and sequence of events, Moore uses flashback and foreshadowing to keep fictitious interest alive. Flashback is a narrative technique that the writer interrupts the plot and tells about events happened before to give extra information to the reader whereas foreshadowing is another narrative technique that the writer uses to give clues or implies about the events going to happen later.

“He has, lately, the habit of waving good-bye to everything, and now it seems as if he senses an imminent departure, and it breaks her heart to hear him. Bye bye!” (p.256)

In the sentence above, Moore uses the Baby’s intension on ‘Bye-bye’ as foreshadowing of his farewell to his life, but then the plot does not let it happen, he recovers from the illness and he waves good-bye to hospital corridors and medical staff. Although foreshadowing does not foresee what the reader thinks at first step, it functions as a foreshadowing for their escape from the hospital. Likewise, flashback samples as a narrative technique are seen when she is regretful of not caring her baby’s non-sensical but joyful moments, questions her motherhood and blames herself about her behaviors through her son:

“She had told too often, and with too much enjoyment, the story of how the Baby had said ‘Hi’ to his high chair, waved at the lakes... He embroidered, he fished, he exaggerated... She mentioned, too much, his sidesplitting giggle. Did she have to be so boring? ... Would she not even attempt to be more interesting?...” (p.255)

More important than all, what makes Lorrie Moore on narration phase is her smart use of wit, humor and irony. She shows her artistic skill and literary strength by the help of ironic statements and dialogues although she points out a problematic theme in her stories. It is a kind of black humor used by her, because sense of humor occurs when the situation the characters are in getting worse. In addition, Moore achieves to transgress realistic features in literature; it is inevitable for her not to resort to humor because real life is full of her ironic and humorous characters and their actions. Sulhi Dölek states (1999: 112) about the world’s fact: “Show me a spotless society, then I will show you the country without a humorist.” Humor occurs at the point that ridiculous or absurd things happen, but they could tell about more than it is seen, and it could be meaningful and urge the reader to think on it because real life is not as it is seen. In the same direction, irony tends to explain how these situations are noticed by consciousness of the reader. As Bert O. States reports Frye (1971: 41) comments on ironic mode in a literary work: “In the ironic mode, we are visiting a universe dominated by the sense of arbitrariness, of the victim’s having been unlucky, selected

at random or by lot, and no more deserving of what happens to him than anyone else would be. In order to reflect humorous tendency on real life portraits, Lorrie Moore uses wit and humor especially when miscommunication occurs between characters. “Humor, as pragmatic mismatch has received much attention in the stylistics literature, with particular emphasis given to the fictional dialogue of plays and prose” (Simpson, 2003: 26). Sample fictional dialogues and cases organized with humorous sense are given below from the story to reveal how harmony matches with literary aesthetic:

“...she phones the clinic at the children’s hospital, ‘Blood in the diaper’ she says, ... the woman on the other end says ‘Come in now’. Such pleasingly instant service! Just say ‘blood’. Just say ‘diaper’. Look what you get!” (p.251)

In the case given above, there occurs an ironic situation stemming from the contradiction between content of the dialogue and way of expression of the woman on the phone. Irony is used as a tool for indicating difference between viewpoints and estrangement of the Mother from everything belonging to illness and hospital.

Dialogue 1:

the Husband: Whose side are you on?

the Mother: I’m on the Baby’s side.

the husband: Are you taking notes for this?

the Mother: No.

the husband: You’re not?

the Mother: No. I can’t. I write fiction. This is not fiction.

In the dialogue above, there is no element related to comedy or laughter but of humor because there are two conscious people dealing with life from their own perspectives. So, the Husband may seem logical and right to some although the Mother cannot take a risk by writing fiction about her son’s illness to earn money. Thus, Lorrie Moore

stops herself at showing truth phase, she does not give any direction to the reader about which side they should be on. “It is characteristic of any humorist, through his special kind of reflection, which creates feeling of incongruity, of not knowing any more which side to take amid perplexities and irresolution of his conscience” (Pirandello&Novel, 2012: 47).

Dialogue 2:

the Surgeon: I would like to speak with the Mother, alone... There is a particular thing I need from you. (turning and standing there very seriously)

the Mother: Yes? (Her heart is pounding. She doesn't feel resilient enough for any more bad news.)

the Surgeon: I need to ask a favor.

the Mother: Certainly. (attempting very hard to summon the strength and courage for this occasion, whatever it is, her throat has tightened to a fist.)

the Surgeon: Will you sign my copy of your novel?

Of all the surreal moments of the last few days, this, she thinks, might be the most so.

the Mother: Is he going to be okay?

the Surgeon: The boy? The boy is going to be fine. Now you take care. It's Saturday. Drink a little wine.

The dialogue above reveals that curiosity occurs with the first sentence of the Surgeon, the Mother is of the opinion he is going to talk about the Baby's illness, something getting worse. She gets into mood disorders and she is afraid of his serious attitude. However, he shocks her with his question and she feels a kind of relief after that moment, but the Surgeon's insensitive attitude continuous in the same way that leads her to get into perplexity, absurdity and disparity between two people occurs. Both have entwined expectations from each other, and it causes incongruous statements to rise, for that reason inexplicit occasion is witnessed by the reader. All the features of the dialogue may be regarded as elements of 'black humor'. The Surgeon's levity in a very serious situation of patient's relative is normally associated with humor representing the world in an absurd way. As two dialogues above points

out Lorrie Moore charges her intelligence as an essence of humorist while creating fictional dialogues and presents the reader a piece of chuckle than a huge laughter. Regarding the whole story, dialogues between characters gives a sense of absurdity, inadaptability and disunity between them, especially between medical staff and patients and their relatives in a witty way by not ignoring literary qualities of short story.

CHAPTER 6: “HOW TO BE AN OTHER WOMAN”

6.1. About the Story

‘How to Be an Other Woman’ is one the short stories of Lorrie Moore first published in 1985 in her collection ‘Self-Help’ dealing with painful female crises. Although it occurs at the same time as her young ages, it surprises the reader with its immediate penetration into the reader’s mind. Its focus point is the main character Charlene’s struggles while becoming someone else: a mistress of a married man. It opens like a detective movie, raising curiosity. Charlene, a secretary at a company, and the man, system analyst, meet at a bus station and everything begins with her lighting his cigarette up. They start to go out together, to movies, to museums and so on. They have a great time together, but as time passes Charlene becomes to be disturbed about being a mistress. When she first goes to the man’s house, she comes across with many things belonging to her, and her feelings turn into inferiority towards her. Charlene struggles to become someone else obsessed with her lover’s wife and pretends to see his wife everywhere in the street. This “reiterates Charlene’s position as ‘other woman’ and shows that, with insecurity and sexual jealousy putting pressure even on her sanity, she is no longer really ‘herself’ (Kelly: 2009: 29). She tries to live up to new conditions of her life as a mistress.

She feels that the man is not in love with her, and there are many things lacking in their relationship. She is lack of commitment stemming from his presumptuous attitude; in fact he does not strongly desire her. He behaves Charlene as if she were a little girl thrown out of the house, a little cat purring for sympathy and attention. After some time, she learns from him that the woman he told about before is not his wife; she is also one of his mistresses. Then, she tries to become several kinds of woman, but she knows that it does not work. The story gives the message ‘All this happened before, and all this will happen again’.

6.2. Stylistic Analysis of the Story

6.2.1. Lexical Category

‘In ‘How to Be an Other Woman’, Moore begins with the bus stop description and the people around. Firstly, ‘beige raincoat’ on both Charlene and the man is the first concrete noun of the short story. It rises the curiosity of the writer to come across with two people in beige raincoats ‘on a pea-soupy’ night. These two concrete things mystify the story at the very beginning. Then, concrete nouns are used to describe the man to make the reader see in detail, because these descriptions will lead to the reader in developing parts of the story: “He has a nice *chuckle*, nice *fingernails*.” (p.535). Also, concrete nouns mostly used for the depiction of the setting because “a concrete noun evokes an image of something with an objective existence; a concrete illustration brings what is abstract into the range of personal, usually sensory, experience” (Holman, 1980: 116):

“When he finally gets *the apartment door* unlocked, he shows you into an *L-shaped living room* bursting with *plants* and gold-framed *posters* announcing exhibitions...*The kitchen* is off to one side—*tiny, digital, spare*, with a small army of chrome *utensils* hanging... on the *wall*” (p.541).

In the story, ‘light’ as a concrete noun is worth to analyze in the story because her misfortune, becoming a mistress starts with light. Also, ‘cigarette’ accompanies light revealing or foreseeing that their relationship will be temporary, like smoking a cigarette just for momentary pleasure:

He asks you for a *light*... He lights his *cigarette*...” (p.535)

Because the story deals with notion of ‘timelessness’ in relationship, Moore puts concrete nouns related to time, especially when Charlene is disappointed, perplexed and down. For instance, when she gets to know that she is other mistress of the man,

she feels as if time is interrupted with clock tick tacks, by children's noise in the street and his leaving causing her disappointment because of these timeless events:

"...the *clocks* stop and go and stop" (p.551).

"...at *nights* noises are scary, animal-like." (p.548)

"...at *one-thirty*, he gets up noiselessly except for the soft rustle of his dressing. He leaves *before you have even quite asleep...*" (p.537)

Abstract nouns embodying ideas, concepts, attitudes and qualities in the story are mostly used to describe their relationship's quality from Charlene's point of view. Although they are in love affair, which sounds great at first sight, their conditions (especially Charlene's) they are in causes Charlene to describe their relationship with these abstract nouns: 'despair', 'exhilaration', 'silence', 'contempt', 'grin', 'mist', 'terror', 'trouble', 'flurry', 'horror', 'wrong', 'agony' and so on:

"In public restrooms you sit dangerously flat against the toilet seat, a strange flesh sundae of *despair* and *exhilaration*." (p.537)

"And *agonies* of duh feet. I don't know why I joke. I hurt." (p.551)

"Stare into every pair of flared nostrils with clinical curiosity and unbridled *terror*." (p.543)

As it is clear from the sample sentence, Charlene does not have direct relief in her relationship because her being a mistress reverses the conditions: she is neither a true lover nor a wife. She is on the top of purgatory and abstract nouns are designed according to her being mixed up in an affair. Most of the abstract nouns in the story embody her anxiety and dilemma about her situation. Even her abstract nouns such as 'sympathy' has a positive meaning, it is regarded as a fatal habit of the man because it makes her feel as if she is only a cat brushing his knees for pity and tenderheartedness: "He gives you a look of *sympathy* that could bring dead cat back to life" (p. 548).

When adjectives in the story are analyzed, it is going to be pertinent to start with ‘other’ taking place in the title and used several times throughout the story. This adjective reveals her entangled mood in her relationship because she is not an actual woman in the man’s life, she is a mistress and she does not feel as a real character in her life because she is ‘other’ than her own character. At the beginning, Charlene pretends to be *an other* woman in his life, but at the end she learns that she is *another* woman. Kelly (2009: 28) points out the ‘other’ notion with these statements:

“All of Moore’s second person stories in ‘Self-Help’ either touch on or revolve around self-alienation arising from romantic or sexual causes, a case in point being the opening story, ‘How to Be an Other Woman’. Playing on a double meaning of ‘other woman’, that is, ‘mistress’ or ‘woman other than oneself’...”

For that reason, the adjective ‘other’ reveals Charlene’s personality causing the loss of self because of her involving in an adulterous relationship. Her estrangement to herself, and losing her qualities as a ‘woman’ is explained with only one adjective thanks to Lorrie Moore’s intelligence and skill on attributing meaning to minimal linguistic components. In the same direction, she modifies her attitude as ‘masochistic’ as it is shown in the sentence: “Everything you do is a *masochistic* act. Why?” (p.544). It has a parallelism with her dilemma and perplexed psychological mood. Although it gives pain to her to involve in such kind of an affair, she cannot stop herself doing it and hold it painful by being aware of the pain is resulted from her own choice. Because adjectives and adverbs are the most impressive indicators while presenting characters’ personality and psychological mood, Lorrie Moore uses them in an appropriate way to highlight oppositions and differences between the man and Charlene. The table below reveals clearly that how adjectives and adverbs as linguistic components function for the aim of presenting these two characters and helps the reader perceive their manner and attitude toward each other:

Chart 9: Adjectives and adverbs modifying the characters

the man		Charlene	
<i>Adjectives</i>	<i>adverbs</i>	<i>adjectives</i>	<i>adverbs</i>
<p>pleased shining ebullient tender interested sweet attentive wise loving kind keen supine</p>	<p>deeply furtively quickly noiselessly fatherly</p>	<p>strange awkward skeptical dumb tough asleep idiot redden naked</p>	<p>conspicuously politely irrationally dangerously hopelessly doubtfully unrecognizably</p>

While describing the man, the adjectives used have positive meanings and praising him, but when Charlene explains herself, the adjectives change direction to the bad side. The same feature is observed in adverbs used for him and used for her separately. He is described as positive, strong and attractive where as Charlene is depicted as weak, fearful, paradoxical and slight character. In the same direction, utilization of adverbs as it is obvious in the table cooperates with adjectives to set down their characters and psychological moods apparently.

One of the most substantial lexical variations in the story is repetition. Moore puts some words practice by repeating them to intensify vital points of ‘How to Be an Other Woman’. For instance, ‘beige raincoat’ appears at the beginning sentence and takes place several parts of the story. Both of the characters wear beige raincoats when they meet at the bus stop, and they carry it on their body when they come

together. It is very obvious that both of the characters like to put on it because they feel themselves more valuable, elaborate and smart. This indicates that Lorrie Moore utilizes 'beige raincoat' as a camouflage to imply that these characters have tendency to disguise their realities. They both have many failures, lacks and mistakes in their lives, their beige raincoats help them masquerade their factual existence.

"Meet in expensive *beige raincoats*, on a pea-soupy night." (p.535)

"You meet frequently for dinner...with your expensive *beige raincoats* still on."

(p.537)

After Charlene begins to fight with the man's wife (in fact she is not, she is another woman) in her brain, she pretends to see her everywhere she goes, every woman in the street seems to be his wife Patricia. Charlene's obsession about her comes out as repetitive clauses and sentences as if she were losing her mind:

"On the street, all over you think you see *her*, the boring hotel-soap stealer. *Every woman is her*. You smell Cashmere Bouquet all over the place. That's her. Someone waiting near you for the downtown express: yup, *that's her*. A woman behind you...good god, what if *that is her*..." (p.543)

Another repetitive lexical pair is 'wrong' in the story summarizing the focus point of the story. Although Charlene is aware of the fact that she is wrong from the beginning of their relationship, she does not have enough courage to confess the truth loudly. Repetition of 'wrong' appears when she thinks to herself, her inner voice is heard:

"And you think: Something is backward here. Reversed. Wrong. Like the something that is wrong in 'What is wrong with this picture?'" (p.548)

When Charlene goes to the man's house in which he lives with Patricia, Charlene pays her most attention to the lists of Patricia for shopping and daily-routines. Then, she becomes obsessed about these lists and in several parts of the story there are many lists reflecting Charlene's desire for becoming an 'other' woman and to attract

the man much. In Patricia's list, the first thing she has listed is 'CLIENTS TO SEE'. Because she is a property lawyer, her priority comes with this clause. After Charlene's first sight of this clause, it appears two more times in the process of the story. Lorrie Moore consciously makes her reader pay attention on this clause by repeating it since Charlene and the man commits a crime, in fact. For that reason, her eyes catches and takes a photograph of 'CLIENTS TO SEE' in capitals as seen, and when her regret about their relationship rises, when she feels there is something wrong and getting worse, she puts this clause into practice. However, as the reader learns through the end of the story, Patricia as a lawyer is also committing the same crime, like Charlene, by being in a relationship with a married man. So, there is a strong irony in this repetitive clause written in italics for each time.

The last examined lexical phase in 'How to Be an Other Woman' is lexical and dialectal deviation. Lorrie Moore mostly practices lexical and dialectal variation in her literary works because she is aware of the fact that her readers get amusement and much pleasure when literary language is deviated in some parts of a story. Taking some daily language items or dialectal usage into the story changes the readers' mood immediately and helps them internalize what is narrated. There are two samples below of lexical and dialectal deviations occurred in the story:

lexical and dialectal → “‘*What weather*’, you hear him sigh, faintly British or upper crust Delaware.” (p.536)

lexical → “*Gee*, I don't know. What an outrageous question, *huh*?” (p.548)

dialectal → “*Wanna* come? Meet my *folks*?” (p.544) (1-no subject and no interrogative sentence structure, 2- folk is used instead of 'family' = American English)

dialectal → “...when finally he calls you at the office, murmuring lascivious thing in German, remain laconic. Say: ‘*Ja...nein...ja*.’” (p.548) (means: yes...no...yes)

Lexical and dialectal deviations contribute to loose language usage and enrich linguistic variety in the story. These components of lexical category make the story

more realistic, natural and literary value of the work easily penetrates into the readers' mind.

6.2.2. Grammatical Category

Grammatical category focuses on variations in sentence structure, punctuation and sentence length enriching the story linguistically. Variations at grammatical phase need to be examined for the aim of revealing power of language by which the author creates the aesthetic value of the literary work. 'How to Be an Other Woman' exemplifies many grammatical variations which is very critical for build-up process of a short story. The story begins with a paragraph including many imperative sentences without a subject or verb ('...' is used to show unwritten parts of the paragraph):

"*Meet* in expensive beige raincoats...Like a detective movie. First, *stand* in front of..., *press* your face close to the glass, *watch* the fake velvet Hummels...*Draw* a peace of sign. You are waiting for a bus." (p.535)

Apart from the 2nd sentence (it does not have either a subject or a verb), all of the sentences shown in the paragraph does not have any subject because Lorrie Moore chooses 2nd person narration, which is not common for short story genre, to address directly to the reader with the subject 'you'. Although the subject in the sentences is hidden by the author, it gives the message to the reader directly. Utilization of imperative sentences at the very beginning paragraph gives the feeling that the actions taking place there are pre-planned, and it is told as if the author gave the instructions to install a program for a computer or she gave the steps of cooking a meal. However, it is a 'meeting 'scene'; there is no possibility for the actions above to be planned beforehand. For that reason, it creates a mystical and suspenseful atmosphere from the start point. Throughout the story, the author uses many of imperative sentences as Charlene's obsession gets strong gradually especially after

she sees Patricia's lists. In general, Moore puts imperative sentences into practice because of her narrative choice 2nd person:

"Wonder who you are." (p.540)

"Walk out with him. Stand there, shivering, but *do not pout*..." (p.547)

"Try to decide what you should do:

- 1- *rip* open the front of your coat...
- 2- *go* into the bathroom and gargle with hot tap water
- 3- *go* downstairs and *wave* down a cab for home." (p.542)

In fact, Lorrie Moore aims to give the message that all of these steps are clichés, they happened before and they are going to be in the future. There are unwritten rules for such kind of relationships and everyone follows them in different ways, in different times.

Interrogative sentences have a great importance in the story because they are represented as Charlene's questioning herself. She faces herself, asks questions like a lawyer because of her obsession to Patricia, his supposed wife. (Patricia is a lawyer). Most of the interrogative sentences in the story are put into practice when Charlene's inner voice begins to prey on her mind. All question sentences come out as heart-searching of Charlene as it is indicated below:

"Fallen in love? ...Who is this? ...Who am I? ...Everything you do is a masochistic act. Why? Don't you like yourself? Don't you deserve better than all of this?" (p.544)

"What has happened to me? Why am I living like this on top of my covers with too much Jontue and mascara and jewelry...?" (p.547)

Although she is aware of her failure, she cannot stop being with him and falls into a lot of paradoxical questions resulted from dilemmas and problematic sense of

identity. In addition, the title of the story ‘How to Be an Other Woman?’ is also an interrogative sentence taking the readers attention at first sight and creates curiosity for its answer. The answer is cleverly organized; the last word of the story is ‘fine’. So, there is an ironically organized dialogue occurs for the readers:

-How to be an other woman?

-Fine.

Another important point about grammatical varieties of the story is utilization of italics. Compared to the other short stories, she uses less italics in ‘How to Be an Other Woman’, yet grammatical deviation by italics occurs at the critical linguistic components of the story. They give direct messages to the reader where they are put into practice. There are three outstanding samples of italics usage as they are shown below:

“When you were six you thought *mistress* meant to put your shoes on the wrong feet.” (p.536)

“A minute goes by and he asks what you’re reading. It is *Madam Bovary* in a Doris Day biography jacket.” (p.536)

“... ask what an earth he and his wife *do* together.” (p.548)

In the first sentence, ‘mistress’ is emphasized because its meaning has changed in time for Charlene, now mistress means ‘another’ thing- another woman- for her. Lorrie Moore applies several variations on this word such as repetition. Not only it is written in italics, but also it is one of the much repeated linguistic pair in the story. In the second sentence ‘Madam Bovary’ is highlighted in this novel; its author Gustave Flaubert creates a female character refusing her current life standards, desiring a life which romantic poets tell about, believing in immortal passions and dreams a life that cannot belong to her. These features of Madam Bovary coincide with Charlene’s behaviors and her psychological mood. The main character Charlene and Madam Bovary are symbolized as the parts of a puzzle. In the third sentence, the verb ‘do’ is underlined for the aim of showing Charlene’s questioning and conflicting mind and

feelings. She cannot imagine the man doing the same action, sharing the same experiences. Her obsession drags her into useless questions and she becomes worse gradually till she gives the man up. For all these reasons, Lorrie Moore chooses carefully what is going to be utilized in italics; they are not many but have a great importance for the aim of emphasizing and intensifying the reader on the focus point of the story.

The last examined grammatical variation in the story is usage of triple dots (...) and dashes (—). Likely, although they are not much used in the story, Moore gives them important functions. For instance, when the sentences including triple dots are analyzed, it is clear that the author aims to raise the reader's curiosity or gives freedom to the readers to fill in the blanks as they wish. . Also, the author uses them for the service of humorous sense; triple dots usually occur when Moore intelligently uses humor and achieves to change the feelings of the reader. On the other hand, dashes are used to give detailed information about the characters, their momentary moods and setting. Thus, Moore accomplishes the task of drawing a realistic picture on the reader's mind and putting them into the story in a clear way:

(When the man says that he is thinking of telling their relationship to his wife, but in fact he is just joking to Charlene. The sentence takes place at the end of their dialogue about the issue) "I'll ... tell her I was just kidding." (p.546)

"He is a system analyst—you have already exhausted this joke—but what he really wants to be, he reveals to you, is an actor." (p.537)

6.2.3. Figures of Speech

In a stylistic analysis, figures of speech have a great importance in a literary work because they are constructed by the author to gain strength and freshness via expression style, to make visionary impact on the reader and to embody what is told by playing with words. 'How to Be an Other Woman' by Lorrie Moore gives many of

figures of speech samples that lead the reader to understand the text by revealing ‘the violence of language’.

It is natural to start with metaphor and simile examples as they are the most common used figures of speech in Moore’s short stories. Especially simile is an indispensable figurative language usage for her; it helps her illustrate the subject matters in a vivid and impressive way. In the story, there are 29 simile examples signifying special effects of meanings. Similarity between two objects or is directly expressed by using ‘like’ and ‘as’:

“Wives are *like cockroaches*.” (p.547)

“You are *like a house* slowly losing its electricity, the fans slowing, the lights dimming and flickering; the clocks stop and go and stop.” (p.551)

“That line is old *as boots*.” (p.551)

“There is a silence still *as the moon*.” (p.535)

In addition metaphor samples are serves for the characters’ illustration on the story because the reader does not know anything about especially Charlene’s appearance and manner. At that point, metaphors and similes serve for depicting their physical conditions and their attitude toward each other. “Physical description is minimal and indirect, mediated through simile and metaphor (he looks like Robert Culp, they eye each other, keen as Basil Rathbone; they are spies glancing quickly at watches...collars upturned)” (Kelly, 2009: 29).

One of the most outstanding figures of speech usage is ‘pun’ “based on the similarities between two words with different meanings” (Holman, 1980: 425). Lorrie Moore gives a great importance on puns in this short story and uses it for creating a humorous perspective. In the table below, there are samples of pun used in the same sentence or in the same dialogue:

Chart 10: Usage of pun

USAGE OF PUN	sedentary	Meat	hysterical	suit
	secretary	Meet	historical	suite

It is going to be suitable to give the pun samples as they are given in the story. For instance, when Charlene goes out with Hilda's friend (to escape from her love to 'the man'), Mark, he asks her job and she says that she is more like a *sedentary* than a *secretary*. The second pun example occurs in her inner voice, she thinks to herself: "You are a mistress, part of a great *hysterical* you mean *historical* tradition" (p.547). As it is obvious in sample sentences with puns, such kind of figures of speech is used to get deeper meaning and to give her humorous style originally.

Moore is so generous about figurative language in all of her works like she achieves in 'How to Be an Other Woman'. In this story, she intensifies on utilization of double meanings. Double meaning in a literary work is used to suggest ambiguity; one of the meanings is not clear. Only the main character Charlene uses double meanings proving her paradoxical psychology and dilemmas about her lover. She uses the words 'mistress' and 'jerk' in double meaning as it is seen below:

"When you were six, you thought *mistress* meant to put your shoes on the wrong feet." (p.536)

"The next time he phones, he says: 'I was having a dream about you and suddenly I woke up with a *jerk* and felt very uneasy'. Say: 'Yeah, I hate to wake up with *jerks*.'" (p.550)

In the first sentence, Charlene explains 'mistress' in double meaning, one of them is given in her statement, and the other meaning is what she experiences, a woman that is in a relationship with a married man. In the second sentence, the man uses 'jerk' as

a quick and sudden movement, but Charlene humorously uses it in second meaning, a man who is stupid and does things annoying or hurting other people. Moore intensifies the reader's attention on the second meaning of these two words because they are what Charlene experiences and have serious troubles about now.

Lorrie Moore also highlights figures of speech at phonological level in her short story to intensify the received message and intense of feeling of the reader. Like she does in all the figures of speech, she intelligently plays with sounds and gives clear samples of consonance and assonance. For instance, in the sentence below, she gives the mood of silence by repeating –s sound, when it is repeated like ‘-sssss’ for 5 times in a sentence mentioning the depth of silence, it sounds as if it tries to pose all the auditory things to give the exact meaning of the sentence:

“There is silence still as the moon.” (p.546) → consonance

Likely, the same function is aimed for one of the alliteration sample in the story, repetition of –w sound for 5 times at the beginning of the words strengthens the feeling of anger as it is the focus point of the sentence:

“**W**rong. Like the something that is **w**rong in ‘**W**hat is **w**rong with this picture?’” (p.548)

While Charlene utters the sentence, she is on the mood of questioning and blaming herself because of her failure by participating in such kind of a relationship. Lorrie Moore intensifies and deepens Charlene's anger to herself by utilizing –w sound repeatedly. Thus, she proves her success at using phonological figurative language in accordance with the main concern of her work.

At graphological deviational level, there many words, clauses and sentences written with capital letters to make strong emphasis on these linguistic components. When the whole story is analyzed, it is clearly seen that graphological deviation gives a lot of samples to take the reader's attention on specific points. For instance, when Charlene gets to know that Patricia is not his wife and she herself is a second (maybe third, maybe forth...) mistress of him, she explains her feelings with this sentence:

‘LOVE DRAINS FROM YOU’. Lorrie Moore deliberately gives the sentence in capital letters to indicate her disappointment’s hugeness and depth. In fact, she points out a moral case with the sentence, if someone dares to take part in such a relationship, there is only a thing s/he is going to have: a huge emptiness and disappointment. Another outstanding graphological sample comes with Charlene’s mother: ‘WHO IS HE?’. This sentence makes an emphasis on Charlene’s overrating the man because she challenges to give up her own identity and accept to be an other woman. Charlene thinks the man hung the moon and stars because of her love even if she does not want to rationalize her passion, so this situation makes her get into dilemmas and unanswered questions. On the other hand, Charlene becomes an obsessed personality toward Patricia, everything related to her makes strong and impressive differences in her feelings. For example, when she advises herself to make a list of her ex-lovers, like Patricia does for everything, the sentence begins with capitalization: ‘MAKE A LIST of the lovers you’ve ever had’. Capitalization in this sentence emphasizes the extent of Charlene’s obsession. She becomes a woman making lists for everything, and giving importance to these lists to go on her life safely. So, capitalization in the sentences indicates Charlene’s important evolution on her identity, her terrible disappointment and her manner on exaggerating the man causing her psychological decay.

In ‘How to Be an Other Woman’, there are important symbols used as figurative language pairs envisaging the reader’s view point about the story. The first symbol is analyzed in the second paragraph, in their meeting scene. When they first come together at the bus stop, there occurs ‘the fog rolling’. It is used as the symbol of their relationship’s development, they can never catch the sense of relief because of the obstacles resulted from the man. Their relationship is not able to make their future clear and plain, ‘gray’ tones like a fog will be the master of them. Again in the same paragraph ‘the light’ she gives him for his cigarette symbolizes their relationship’s start point. This light will also fire Charlene’s heart, and then her love will fire her life playing with her identity, decaying her psychology and creating many conflicts for her. Also, ‘the elevator’ in the building Charlene works is the symbol of Charlene’s ups and downs about their relationship because she gets on the elevator after their

meetings, she stays alone in it and the elevator's movement has a parallelism with Charlene's ambivalence and questions. Also, the book 'Madam Bovary' in her hands when they first meet and get on the same bus is the symbol of Charlene herself because Madam Bovary is a fictional character who wants to become another person, in need of belonging things more than she has. So, important focus points of the story are highlighted by symbols having parallelism with Charlene's identity and their relationship in the story.

6.2.4. Narration

'How to Be Other Woman' is one of the great examples of contemporary American short stories written in second-person narration. It is not common to use second-person narration in a literary text because giving the aimed message may be risky with this narrative technique. However, Lorrie Moore catches an important artistic success with her narrative choice. Second person narration is a kind of style in fiction that the narrator refers to the reader with second person pronoun 'you' for the aim of making the reader feel as if s/he is one of the characters in the literary work. In literary works in second-person narration, the narrator is usually a character, mostly the main character. Such kind of style in fiction is common for modern and post-modern literary works, but it is not possible to see many examples in second person narration before 20th century. Thanks to second-person narration, the author gets the chance to create an intensity and sincerity between the narrator and the reader, to make the reader participate in the work directly by announcing him/her 'you'. If the second-person is given by the main character of the work, the author allows readers to examine main character's identity in detail. As a need of this style of fiction, the author utilizes rhetorical imperative sentences mostly. Lorrie Moore exemplifies all these features of her style technique in her story as Kelly supports (2009: 28): "The 'you' character in the story is named as Charlene and individualized, but a simultaneous impression is created of her generic misused mistress". :

“‘You get more beautiful every day’, he says to *you*, as *you* hold *your* wine glass over *your* nose, burgundy rushing down *your* throat. *Put your* glass down. *Redden. Smile. Fiddle with your* Phi Beta Kappa Key.” (p.540)

One of the most indispensable notions of narration is characterization in a literary text. Several aspects of characters are mediated through characterization by the author. The main character Charlene and her lover are characterized indirectly, that is to say, the reader is not directly informed about Charlene’s appearance or identity. In the same direction, the reader does not know much about the man and is not directly informed by the author. The reader makes inferences by the help of their statements in the dialogues, or reading between the lines. For instance, at the beginning Charlene tells about his smile, fingernails and clothes, but they are not satisfactory for estimating his identity, but their dialogues and Charlene’s information for readers reveal his characteristic notions:

“He is a system analyst—you have already exhausted this joke—but what he really wants to be, he reveals to you, is an actor.” (p.537)

Only one sentence and the message it holds gives an important clue about the process of their relationship because he is going to tell lies to Patricia, and possibly he tells lies to other women in his life. His confess about his job, and what he really wants to be foregrounds his tricky habit, skill of playing a role. Also, such kind of negative features of him are inferred from Charlene’s inner voice: “Say: ‘I suffer indignities at your hands. And agonies of duh feet... I hurt’”(p.551). Also, Charlene’s characterization is indicated with rhetorical imperative usage and the sentences coming with her inner voice. All of the imperative sentences seem to be advices for the reader, but they are what Charlene does, in fact. Kelly (2009:30) mentions Charlene’s characterization in detail:

“The narrative in mock-imperative mode colludes in this crisis, instructing her, after her lover has left alone in bed, to ‘wonder who you are’. Using a technique that will become one of her trademarks, Moore increases the sense of Charlene’s confused identity through the figure of a doppelganger: a barefoot ‘blonde woman in barrettes’ who first appears in the opening scene, getting off the bus that Charlene, with her future lover, is getting on. With her stocking feet, shoes in

hand, this alter ego suggests tarnished, misused femininity, and her reappearance as a wanderer whom Charlene twice encounters at times of crisis in her own life implies a lost and outcast future state for all ex-mistresses”.

The blonde woman in the story that Kelly mentions is deliberately placed into the story by the author to refer Charlene’s conflicted character: the first one is what she really is; the second one is what she wants to be. It is inferred that the author makes a connection between Charlene and the blonde woman, and the symbol Madam Bovary. Charlene seeks for what exists in appearance with the blonde woman, and Charlene identically has Madam Bovary’s typical features. Both Madam Bovary and the blonde woman are used to indicate critical points about Charlene’s identity, characteristic features and psychological mood. Also, ‘the blonde woman’ is the only figure that leads to author use ‘flashback’ in the story, which is Charlene’s recognizing her for the second time:

“A blonde woman in barrettes steps off, holding her shoes in one hand.” (p.535)

“A blonde woman in barrettes passes you in stockinged feet, holding her shoes.” (p.550)

It is possible to infer how Lorrie Moore reflects characterization of Charlene and the man by using adjectives and adverbs as a part of narration (see the table in lexical category about adjectives and adverbs).

Lorrie Moore gets benefit from image varieties that are important part of narration. Images appeal to the reader’s five senses and refer to sense of picture in mind. In accordance with five senses, images can be defined in five categories as visual (seeing), auditory (hearing), tactile (touching), olfactory (smelling) and gustatory (tasting). It is suitable to analyze imagery in one paragraph of Moore, especially from the point of visual and auditory images:

“... Watch him as he again pulls on his pants, his sweater, his socks and shoes. Reach out and hold his thigh as he leans over and kisses you quickly, telling you not to get up, that he’ll lock the door when he leaves. In the smoky darkness, you see his smile weakly, guiltily, and

attempt a false, jaunty wave from the doorway. Turn on your side, toward the wall, so you don't have to watch the door close. You hear it thud nonetheless, the jangle of keys and snap of the bolt lock, the footsteps loud, then fading down the staircase, the clunk of the street door..."

Lorrie Moore not only utilizes characterization techniques perfectly but also uses imagery to make the reader feel the characters' psychological mood and behaviors step by step and she focuses on the physical world which is represented through the language of the work. Another narrative element helping the reader to perceive Charlene's psychological decay and obsession is usage of contradiction in the story as it is seen in the example below.

"A *small photo* of a woman in ski grab is propped on a nightstand. It *frightens* you." (p.541)

In the sentence, Charlene tells about Patricia's photo. Although its size is small, her obsession makes her fear from even an inanimate material. The contradiction between the dimension of the photo and its power on putting fear in Charlene's heart indicates Charlene's terror existing inside of her.

Lastly, one of Moore's thumb prints, humor coming together with irony is narrative technique keeping predominance to the story. Her humorous style appears when characters' troubles increase, when pain (especially psychological) is undeniable, and when question marks covers characters' mind. As it is common in all her short stories, in 'How to Be an Other Woman' many situation comes with their own dissolutions, and at that point Moore utilizes her humorous style for the situation. It is not irony's target to seek and find a solution for the problematic situations, it only 'diagnoses' and does not suggest any resolution. States (1970: 131) reveals irony's goals for a literary text: "Ironic art then is also a way of recouping certain inevitable aesthetic losses. Viewed from this angle, absurdity appeals, not as an expression of our modern condition, but as an antidote to the audience's satiation with realism, which was itself an antidote to well-made-ism".

In the story, humor also comes out when Charlene's inner voice is heard, the sentences are not loudly uttered but destroys her feelings and mind. When she struggles to accept at a state of mistress, she can only say some sentences to herself by "... murmuring into your bluing thighs: 'Hello, I 'm Charlene, I'm a mistress'".

Another humorous sentence comes from Charlene again, when her mother asks "Who is he?". Charlene answers the question by saying that he is a system analyst, then her mother asks "What do they do?", and Moore's humor enters: "Oh... they get married a lot. They're usually always married"(p.545). It is not an expected answer, and it does not fulfill 'cohesion' rules linguistically, but humor lies behind where absurdity and arbitrariness occurs. While the man holding her hand, again her inner voice comes louder: "your silly ridiculous little hand" (p.545) to create ironic impact. Her unexpected attitudes, unexpected answers and her manner to look down on herself are the source of Moore's humorous style. Also, her figurative language sometimes focuses on humor, such as a simile sample does: "... you are risking your life for him, like a ridiculous cake on the bed" (p.547). Not only similes but also words with double meaning and puns are used for the same aim. Charlene's sadness and despair is covered by humor. It means that humor is used as a defense mechanism for Charlene. It is used as a camouflage to hide her psychological pain, her temporary and immediate escape from bitter realities. In addition, one of the symbols in the story 'beige raincoat' is one of her defense mechanism tools that can disguise her. Thus, her alienation to herself is realized, when she puts on beige raincoat, she feels as if an other woman, like the blonde woman in the street and she sweeps her agony under the carpet. To sum up, humor is used as a defense mechanism for Charlene; alienation steps of her, desire of being somebody another and having more than she has, development of her psychological decay and her escape from realities are clearly revealed via humor supported by ironic sense. Even the title and the last word of the story create a humorous dialogue revealing that the more pain Charlene has, the more humor will be there:

-How to be an other woman?

-Fine.

CONCLUSION

This M.A. thesis titled “A Stylistic Analysis of Lorrie Moore’s Selected Short Stories: ‘Like Life’, ‘People Like That Are The Only People Here: Canonical Babbling in Peed Onk’ and ‘How To Be an Other Woman’” seeks for stylistic findings on literary texts. Stylistic analyses of three short stories in this study allow the texts to be understood much better because features of Lorrie Moore’s style occur in the texts of linguistic categories as means of stylistics.

It is revealed that all of the linguistic components in each category function as parts of the code in their own structures. Because these components are meaning encoding variants, it is very appropriate to examine them in detail for the sake of reaching the stories’ artistic and aesthetic unity. On the other hand, linguistic codes define and constitute meaning variations in the texts as well as they reflect the author’s linguistic tendencies, knowledge of real world. Thus, inferences about worldview of the author could be put forth.

It is tried to indicate that stylistics is a useful component of literature for interdisciplinary studies because this study reveal stylistic use on literary texts. It does not only give information about stylistics and short story theories but also shows stylistic application in detail by revealing how language use functions for the sake of conveying literary meaning. All of the stylistic categories help to understand why linguistics and literature are inseparable parts.

In addition, Lorrie Moore’s choice on characters reveals that Moore is very close to women’s studies because each of the main characters in three stories is feminine. Plot of the stories are narrated from the eyes of women that brings a new and critical social perspective for American culture. It is a common point for all of the stories that each of them is constituted under the light of humorous sense. Humor’s function at the very breaking points affects the reader because they are shown how even a bitter feeling could be reflected with a bit laughter.

This thesis indicates how an author combines linguistic components deliberately for the aim of conveying several meanings to the reader, creating a shocking impact by special language usage, and showing attributions of narration techniques to the organization of words, sentences, paragraphs. As a woman short story author dealing with (regarded as) womanish issues such as motherhood, desperate love, inner conflict and relationship varieties, Lorrie Moore has been a great source for this M.A. thesis with her intelligent language usage, sense of humor and wit, tendency for dealing with current issues and existing problems of American story as well as in of the world.

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