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identity. She urges them not to drop their identity by indulging totally in the dominant culture, not to lose their past, history, and even black skin by mixing with whites. Instead, she invites them to be in a harmony, and coexistence with whites. Talking about the distinction between black and white ethnicity, Baldwin has said: "each can see itself in relation to the other" (Omry, 2008:14). There should be dialogue and negotiations between the two ethnicities. The other should be respected and not seen as inferior. "Thus we must deconstruct erroneous representations of the other and reconstruct authentic images", to use the words of Amante (2014:329).

Morrison employs schemes in her text more than tropes because schemes can add musicality to her narrative discourse. She wants her writing to be heard like music. She works on hearing sense of her readers. For her, music is an objective equal to language since "the music in effect becomes the perfect metaphor for language and its development in literature" (Tally, 2001:65). As a black woman writer, she tries to give a voice to her work to be heard by black people as well as whatever reader to recognize her moral message. She wants to make aesthetics of black language prominent as a language of music, and rhythm as well.

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Rhyme	Scheme	9	10%
Metaphor	Trope	7	7.77%
Simile	Trope	15	16.48%
Irony	Trope	2	2.22%
Metonym	Trope	2	2.22%
Hyperbole	Trope	2	2.22%
Total		91	100%

As it is above, schemes identified in Recitatif are more than tropes. As repetitions of expression, schemes contribute to create musicality of the literary text rather than tropes. It is clear that “raw material for both arts [music and literature] is organized sound”. (Kalinichenko, 2017:11). Through verbal, phonosemantic and syntactical imitation of the sound scale, musicality of prose can be achieved. (Vorobyova, 2012 cited in Kalinichenko, 2017:11). Concerning the schemes, from all the sentences, there are 9 items of anaphora, 12 items of parallelism, 3 items of epistrophe, 19 items of alliteration, 7 items of consonance, 4 items of assonance, and 9 items of rhyme. The most frequent type of schemes is alliteration. It rates (21. 11%) of all figures of speech in the given story. Alliteration is one of the common “strategies of versification [that are] successfully employed” for making music-like text (Kalinichenko, 2017:11). Among the schemes, parallelism comes in second order. It represents 13.33%. Most of the parallel structures are reiterated with simple changes not as word for word. In this way, using of parallelism imitates a technique followed in music. Therefore, parallelism is an important musical device that has been employed to add fluency and musicality to the narrative text.

On the other hand, among tropes, simile occupies the first order. It appears in 15 items. It is the most prominent device. It represents 15.55% of all figures of speech. The other tropes are as follows: metaphor appears in 7 items to represent 7.77%; irony occurs in 2 items to amount 2.22%; metonym appears in 2 items to rate 2.22%; and hyperbole manifests in 2 items to equal 2.2%.

4- Conclusion

Generally, Recitatif as a short story is full of figures of speech. By employing such figures of speech, Morrison, as a black writer, is thinking black. She writes to give blacks a voice after being silenced by racism. She invites black women in particular to search for

contrast in her behaviour. She refuses to shake hands with Mary. There is a big distance between her religious instructions and her behaviors. She is really biased and intolerant, she: "looked down at [Twyla] and then looked down at Mary too. She didn't say anything..."(2460).

3.5 Hyperbole:

Hyperbole is an exaggerated statement because it is outside the confines of normality or possibility. It expresses the speaker's subjective viewpoint. Below are sentences that stand for hyperbole in the given short story:

1-"She was big. Bigger than any man and on her chest was the biggest cross I'd ever seen. I swear it was six inches long each way. And in the crook of her arm was the biggest Bible ever made" (2460).

2- "The sermon lasted a year" (2460).

2- "The sermon lasted a year" (2460).

Here is an overstatement, because Twyla's statement is incredible whether in real life or fiction. It is "outside the bounds of possibility" that sermon continues one year. We can judge that Twyla was very impatient because she is very embarrassed and nervous of her mother's bad behavior in the chapel. She does not act right therefore Twyla thinks that her mother "really needed to be killed" (2460).

3- Findings and Discussion

After reading and analyzing the given short story, the researchers find that (91) figures of speech are used. Schemes are (63) and tropes are (28). The table below indicates the classification of these figures of speech.

Table (1) Figures of Speech in Recitatif

Figures of speech	Type	Frequency	Percentage
Anaphora	Scheme	9	10%
Epistrophe	Scheme	3	3.33%
Parallelism	Scheme	12	13.33%
Alliteration	Scheme	19	21.11%
Consonance	Scheme	7	7.77 %
Assonance	Scheme	4	4.44%

2- " Nothing really happened there". "Nothing all that important, I mean. (2458)
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"The Maggie thing was troubling me" (2465).

"I wouldn't forget a thing like that. Would I?" (2466).

2- "Nothing really happened there". "Nothing all that important, I mean" (2458).

"The Maggie thing was troubling me" (2465).

"I wouldn't forget a thing like that. Would I?" (2466).

The sentences above allude to an ironic meaning. There is a clear contrast among them. In the first one, Twyla insists on her neglecting what happened in the orchard. The reader can feel a contrast between her register and tone. She assures that nothing important happened in the orchard. Her repetition of the word 'nothing' twice and the word 'really' expresses Twyla's assurance again. Then Twyla says that '[t]he Maggie thing was troubling me'; that alludes to the contrast between what she has said and the fact that she is very controlled by what happened in the orchard. In the two sentences, she reveals such contrast by declaring directly her obsession in 'Maggie thing' that took place in the orchard.

3.4 Metonym:

Metonym is a figure of speech that "consists in using the name of one thing for that of something else with which it is associated. It shortens the distances so as to facilitate the swift intuition of things already known" (Leech, 1969:152,3). Here are sentences that stand for metonym in the given story:

1-The Big Bozo. (2457).

2-The big cross and the big Bible was coming to get her and she seemed sort of glad and sort of not (2461)
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2-"The big cross and the big Bible was coming to get her and she seemed sort of glad and sort of not" (2461)

Here, the concrete things, which are "big cross" and "big Bible", stand for a person who wears and carries them. Instead of referring to Roberta's mother by her name, Twyla substitutes it by things Roberta's mother wear or carry. Twyla's intention is sarcasm. She criticizes Roberta's mother as a religious mother because there is a

Both girls give fever to life likewise salt and pepper give fever to food. Their coexistence is necessary for their survival.

2- Empty and crooked like beggar women when I first came to St. Bonny's but fat with flowers when I left (2457).

When Twyla describes the apple trees in the orchard, she makes a comparison between the trees and Maggie, who is 'crooked' like the tree and she is also like an 'empty shell'. Moreover, this comparison may refer to women in general not only Maggie. It refers to their disability and decay. It is because of the hard environment where they live, they are weak and humiliated.

3- I just remember her legs like parentheses and how she rocked when she walked (2457).

Twyla depicts Maggie's legs as parentheses. Her walking is like dancing. She is empty like parenthetical thing and cannot cope with the world she lives in. Is she a victim because of unbreakable circumstances or of her choice to be silent?

10-We sat in a booth by the window and fell into recollection like veterans... (2464).

Here, both Twyla and Roberta are compared to veterans. That alludes to how long time has gone after their parting. Now they meet for the first time after departing the shelter, they come to reveal their repressed memory about 'Maggie thing'. They recollect how the gar girls hurt her by pushing her down and tearing her clothes.

3.3 Irony:

Irony refers to the contradiction that exists between what is real and what is said. It represents "the human disposition to adopt a pose, or to put on a mask" (Leech, 1969: 171). The speaker does not tend to disguise what he means completely. Below are sentences that use irony in the given short story:

1- I saw Mary right away. She had on those green slacks I hated and hated... that fur jacket with the pocket linings so ripped she had to pull to get her hands out of them (2459).

Mary dropped to her knees and grabbed me, mashing the basket, the jelly beans, and the grass into her ratty fur jacket... (2460).

I wanted to stay buried in her fur all day (2461).

(2468). The next day she brings new posters that say: "How Would You Know?" "Is Your Mother Well" (2468). Twyla's posters have a voice against Roberta's and other women's. They are not silent. By screaming posters, Twyla evokes Roberta's sleeping memory to break her silence. The protagonists come to recognize their lost identity when they scream at each other.

3.2 Simile

Simile is an overt comparison that indicates the similarity between two things: tenor and vehicle by using like or some other formal indicators (Leech,1969:156). Below are the sentences that represent simile in Recitatif:

1- We looked like salt and pepper standing there.... (2457).
2- Empty and crooked like beggar women when I first came to St. Bonny's but fat with flowers when I left (2457).
3- I just remember her legs like parentheses and how she rocked when she walked (2457).
4- Hot mashed potatoes and two weenies was like Thanks giving for me (2458).
5- The place looked better at night-more like shelter-but I lived it when the sun broken in... (2461).
6-She made the big girls look like nuns (2461).
7- "Pretty as a picture" (2463).
8- " James is comfortable as a house slipper" (2463).
9 ...but lord, St. Bonny's is as clear as daylight (2464).
10- We sat in a booth by the window and fell into recollection like veterans...(2464).
11-Once, twelve years ago, we passed like strangers (2464).
12 " Sounds like a mouthful" (2464).
13- " now we were behaving like sisters separated for much too long" (2464).
14- " Your mother with that cross like two telephone poles" (2464).
15- "I swayed back and forth like a sideways Yo-Yo" (2467).

1- We looked like salt and pepper standing there..." (2457).

Here, Twyla compares her friendship with Roberta to 'salt and pepper'. It is a harmonious relation. They differ in skin colour but they are similar in spirit. Existence of each one is essential to the other.

eye"(2466).
6- "Strife. Racial strife. The word made me think of a bird-a big shrieking bird out of 1.000,000,000 B.C. Flapping its wings and cawing. Its eyes with no lid always bearing down on you..." (2466).
7-" They couldn't make heads or tails out of my brilliant screaming posters". (2468).

2-She wore this really stupid little hat- a kid's hat with ear flaps- and she wasn't taller than we were". (humanizing metaphor) (2458).

The narrator here adds a human quality, which is stupidity to an animate object. Since there is no relation between 'stupidity' and 'hat', this sentence is to be interpreted in a figurative sense. It's an indirect reference to Maggie's silliness. It creates an idea about Maggie's inane character in essence or appearance. Maggie is a lost person, from exterior she is of "sandy color" or from crux, she is empty character and "[d]eaf... and dumb. Nobody inside". She does not seem to be a grown-up woman; therefore, her identity is lost.

4- His grandmother is a park swing older than his father and when they talk about streets and avenues and buildings they call them names they no longer have (dehumanizing metaphor) (2462).

Twyla compares a person to a concrete object. She depicts her husband's grandmother to 'a park swing' referring to her age. She belongs to old generation that "remains oblivious to all transformations of urban space" (Miragaia, 2017:78). Such people are faithful to their past, and tradition. It is usual that dehumanizing metaphor used in devaluation or contempt but in this example, it estimates Twyla's in- laws for their loyalty to their past.

7-They couldn't make heads or tails out of my brilliant screaming posters". (humanizing metaphor) (2468).

When the Supreme Court decided that segregation is no longer legal and the black students can join white schools, white mothers begin protesting. Roberta is picketing because she is against this decision. Her poster says that "Mothers Have Rights Too" (2466). On the contrary, Twyla carries a poster that says: "And So Do Children"

The words 'rocked' and 'walked' have the same rhyme. This creates an effect on the reader. It invites him/her to read the sentence more than once and think about the meaning beyond words. Twyla uses the words 'rocked' and 'walked' to describe Maggie's way of walking. Her bow legs look like parentheses. She is a disable woman whose walking is like dancing. She likens Maggie to her mother saying: "Maggie was my dancing mother... rocking, dancing, swaying as she walked" (2469). There is an association between dancing and disability. Through the story, it is clear that Twyla's mother does not stop dancing on the rock music.

9- I want to **stay** buried in her fur all **day** (2460).

The words "stay" and "day" have one rhyme to attract the reader's attention. Then he/she realizes Twyla's longing to be at home in no time. The words 'stay' and "day" refer to place and time. The place where Twyla wants to stay in all day is her mother's bosom. The expression 'all day' reflects her actual need to affection and warmth. Her staying in her mother's bosom is like being 'buried in her fur all day'. She wants to feel safety, to feel love and to indulge into a constant motherly warmth.

3-Tropes

3.1 Metaphor:

Metaphor is implicit comparison of one idea to another. It "denies us a literal sense, and so [it] induces us to make sense, i.e. to find interpretations beyond the truth functional meaning captured by paraphrase" (Leech and Short, 1981:25). Metaphor can be of different classes as humanizing, animizing, concretizing, synaesthetic, dehumanizing, and extended, etc. (Leech, 1969:158-59). Below are the sentences that represent metaphor in the given short story:

1-"... but fat with flowers when I left" (2458).
2- "She wore this really stupid little hat- a kid's hat with ear flaps- and she wasn't taller than we were" (2458).
3-Organ music whining: The Bonny angels singing sweetly (2460).
4- His grandmother is a park swing older than his father and when they talk about streets and avenues and buildings they call them names they no longer have (2462).
5- "Roberta looked at me out of some refrigerator behind her

share a room with her friend Roberta who is from different race. They feel free to choose whatever bed they want. In this room, they are not submitted to the rules and power of the adults. They feel free to do something they like to do.

2.2.4 Rhyme:

Rhyme is the repetition of similar sounds at the end of words or phrases. It fetches musicality to the written words and, by (in) its turn, it will appeal the reader's sense. It can make the words memorable on the part of the reader so he will think of what is meant thoroughly. Below are sentences that use rhyme in the given short story:

1-... it was something else to be stuck in a strange place with a girl from a whole other race (2457).
2-May be then she 'll come and take you home (2457).
3-When you hear a loud uzzer , that's the call for dinner (2457).
4-...I couldn't remember what I read or what I said (2457).
5- I just remember her legs like parentheses and how she rocked when she walked (2458).
6-She never turned her head (2459)
7-And that fur jacket with the pocket linings so ripped she had to pull to get her hands out of them (2459).
8- We got along all right , Roberta and me. Changed beds every night , got F's in civics... (2459).
9- I want to stay buried in her fur all day (2460).

2-May be then she 'll **come** and take you **home** (2457).

Here the Big Bozo refers to Twyla's mother saying that: she may come and take Twyla home, but in fact she means the contrary. She means that Twyla's mother will not take her home. Both of the words 'come' and 'home' stand for Twyla's real need for caring. She needs her mother to look after her. Home and mother represent the "protective shell" that keeps child from whatever threat. These words have a musical impact on the reader's ear, they carry a warm meaning. They highly highlight how Twyla as a child needs family tenderness. She is not real orphan to be put in a shelter.

5- I just remember her legs like parentheses and how she **rocked** when she **walked** (2458).

The long vowel sound /ai/ is repeated in both words "like" and "night". Here, Twyla talks about her mother and how she is fond of dancing on rock music. The use of this long vowel may refer to Twyla's hopelessness because her mother will not stop dancing. She tells Roberta: "Did I tell you My mother, she never did stop dancing" (2470). Twyla will stay alone while her mother is obsessed with dancing.

2.2.3 Consonance:

Consonance is the repetition of consonants at the end of words in sequence to each other. It has a rhyming impact so that it aesthetically captivates the reader to think of the meaning that words bear.

1-People want to put their arms around you when you tell them you were in a shelter, but it really wasn't bad (2457).
2- No big long room with hundred beds like Bellevue (2457).
3- ...so we were the only ones assigned to 406 and could go from bed to bed if we wanted to (2457).
4- It didn't start out that way (2457).
5- The food was good, though (2458).
6- The backs of my knees were damp. Howard Johnson's as a house really was a dump in the sunlight (2462).
7- That's good, she said and nodded her head (2463).

1-People want to put their arms around you when you tell them you were in a shelter, but it really wasn't bad (2457).

The repetition of the voiceless plosive consonant sound /t/ may refer to Twyla's condition in between. It refers to her restrained feelings towards mother's indifference. She experiences the contradiction. Although she is miserable about being abandoned by her mother and living in a shelter, she is satisfied about people's sympathy towards her. This depicts her actual need to mother's care. She tries to convince herself that people's sympathy may lessen her loss.

3- ...so we were the only ones assigned to 406 and could go from bed to bed if we wanted to (2457).

The repetition of the voiced consonant /d/ in words 'and', 'could', 'bed' and 'wanted' may express happy tone. Twyla seems happy to

12- I thought if **my** dancing **mother** **met** her sick **mother** it **might** be good for her (2459).

/m/ is a nasal sound. It is a mellow sound, which creates soothing effect and makes the tone soft and gentle. It expresses Twyla's disappointment. The repetition of the initial /m/ in words like 'my, mother, met, might', makes it very clear that how Twyla is despaired. She hopes that Roberta's mother may express her warm greeting to her mother. On the contrary, Roberta's mother seems to be arrogant towards Twyla's mother. She "looked down at [Twyla] and then looked down at Mary too. She didn't say anything, just grabbed Roberta with her Bible-free hand and stepped tout of line, walking quickly to the rear of it" (2460). This confront between the mothers may refer to the racial tension that will never stop.

2.2.2 Assonance:

Assonance is the repetition of a vowel sound in two words or more. It can create a pleasure by leaving a musical effect on the reader's ear and help to create a mood that suits the subject matter. Here are sentences that represent assonance taken from the given story:

1-There were four to a room... (2457).
2-It didn't start out that way (2457)
3-... one of the things she said was that they never washed their hair and they smelled funny (2457).
4-She just like to dance all night (2457).

3-... one of the things she said was that they never washed **their** **hair** and they smelled funny (2457).

The vowel sound /eə/ appears successively in words "their" and "hair". This repetition reinforces the idea about the other race possession of a bad habit. The utterance above is by Twyla's mother. She advises her daughter not to be stuck with a girl from the other race, because she smells funny. Twyla as a narrator criticizes such prejudice against Roberta's race, since her mother's first interest is dancing not her daughter. She is careless about Twyla then why she cares about her friendship with a girl from different race. On the contrary, sisterhood bonding with Roberta relieves her loneliness.

4-She just like to dance all night (2457).

well-known in US. This character represents mockery and scorn against Roberta and Twyla, she does not care about others. She makes sarcastic remark on Twyla and her mother when she says that "maybe then she will come and take you home" (2457). She heartlessly reminds Twyla about her being dumped causing her to feel sorrow.

8-We looked like salt and pepper standing there... (2457).

The repetition of the sounds// and /s/ makes an impact on the readers. // is a light sound that indicates Twyla's tone of yearning to relive her close friendship with Roberta. She remembers their sisterhood in the orphanage though they were of different race, white and black but they look like 'salt and pepper'. She likes to recall the past. The sound /s/ is very noticeable. It is a high sound that can attract the reader's attention. Then the reader comes to think of the meaning and realize the nature of the two protagonists' relation. It makes clear how they were close friends. Their friendship has been built on 'politeness, and generosity'.

10 -We should have helped her up (2458).

/h/ sound recurs three times. It is a voiceless and soft sound. It is produced with aspiration. It has a calmer effect. Repetition of /h/ by the writer is purposeful one. It has a soothing impact that the protagonist justifies her and Roberta's carelessness about Maggie's fall. They do not want to feel guilty but to be comfortable. It may refer to the regret on the part of Twyla and Roberta because they saw what happened to Maggie when she fell down in the orchard. They realize their duty towards her but they cannot face the big girls. They have no ability even to protect themselves.

11-What if she wants to cry? Can she cry? (2458).

/k/ is an alliterative sound, which is voiceless and mute sound. It is used here to refer to Maggie's disability to speak and to cry. Physically, the use of the words 'can' and 'cry' reinforces the thought of Maggie's muteness. Here Twyla and Roberta describe Maggie's incapacity of speaking. To both of them, Maggie is nothing "[b]ut just tears. No sounds come out" (2458). The echo relation between the words creates an aural effect that draws the reader's attention to think and rethink about the meaning.

Alliteration is the repetition of initial consonant sound of two words or more. It helps to link words together. It lends itself to the forceful and harmonious presentation of ideas (Leech, 1969, 74). It can knock on the auditory sense of a person, which is considered "as the first among the senses" (Tournu, 2008:38). Below are sentences that use alliteration in the story:

1- That's why we were taken to St. Bonny's (2457).
2-... we were there we never picked one out... (2457).
3- The minute I walked in and the Big Bozo introduced us... (2457).
4- ... they never washed their hair and they smelled funny (2457).
5- Come down to the first floor . (2457)
6- Roberta must have thought I meant that my mother would be mad about my being put in the shelter (246)
7- ... we knew what we would be missing, The Wizard of Oz (2457).
8- We looked like salt and pepper standing there... (2457).
9- All kinds of kids were in there, black ones, white ones, even two Koreans (2458).
10- We should have helped her up. I know but we were scared of those girls with lipstick and eyebrow pencil (2458).
11- What if she wants to cry ? Can she cry ? (2458)
12- I thought if my dancing mother met her sick mother it might be good for her (2459).
13- ..." Mother " I want you to meet my roommate, Twyla (2460).
14- I always hoped you 'd be happy (2463).
15- God, were we wild (2464).
16- We 'll keep in touch this time (2465).
18- I hated your hand in my hair (2467).
17-She smiled a tiny sad smile (2465).
19-" She wiped her cheeks with the heel of her hand and smiled " (2470).

3-The minute I walked in and the **Big Bozo** introduced us... (2457).

The voiced sound /b/ has a sharp effect. It is a percussive sound. Choice of this sound is related to the character of Mrs. Itkin (Big Bozo). The writer combined this character to a character of a clown

The repetition of the same structure and the same words "food" and "people" to express two different ideas. The first is negative and the second is positive. It is antithesis type of parallelism. It is used to draw the reader's attention to remember how "things are not right" (2460). It reflects the social inequality. Twyla's distress is more severe than Roberta's. She supposed to have a good lunch but her mother "Mary didn't bring anything" while Roberta's "mother had brought chicken legs and ham sandwiches and oranges and a whole box of chocolate-covered grahams" (2460). This indicates poverty and difficulties of living on the part of Twyla's family. Her mother cannot bring her good food. It also can be attributed to Twyla's mother carelessness.

9- Without looking I could see the blue and white triangle on **my head, my hair shapeless in a net, my ankles thick in white oxfords** (2462).

Here Twyla depicts her appearance as a waitress in the Howard Johnson café. Through the repetition of the same structure: 'my head, my hair, and my ankles' and using attributes like 'shapeless, and thick', the reader feels her appearance is not tidy. The reader also can recognize that Twyla compares her appearance to Maggie's. Maggie is a cook in the orphanage kitchen. When she says "I could see the blue and white triangle on my head". The reader can restore the image of Maggie who "wore this really stupid little hat- a kid's hat..."(2458). Twyla puts herself in Maggie's position as "a serviceable outsider" (Stanley, 2011: 78).

12- **I wonder what made me think you were different. I wonder what made me think you were different** (2466).

Roberta addresses Twyla wondering about the reason that makes her think Twyla is different after leaving the shelter. The repetition of Roberta's enquiry is an invitation to the reader to rethink about such reason that reinforces the idea of difference between the two girls after being close friends who are "like salt and pepper"(2457). It also may allude to Roberta's regret and her desire to win her childhood friend Twyla again.

2.2 Phonological Schemes

2.2.1 Alliteration

narrative. (Kalinichenko, 2017:13). Below are sentences, which stand for parallelism in the given short story:

1- ...if we wanted to . And we wanted to , too (2457).
2- Kicked a poor old lady... You kicked a black lady... (2457).
3- They 'd light out after us and pull our hair or twist our arms (2458).
4- The old biddies who wanted servants and the fags who wanted company looking for children they might want to adopt (2459).
5- The only ones dumped and the only ones with F's in three classes including gym (2459).
6- The wrong food with the wrong people... The right food with the right people (2460).
7- And I liked that and I liked the fact that she did not say... (2460).
8- A time of ice houses and vegetable wagons, coal furnaces and children weeding gardens (2462).
9- Without looking I could see the blue and white triangle on my head, my hair shapeless in a net, my ankles thick in white oxfords (2462).
10- And is he nice? Oh, is he nice? (2463).
11- "Finally. Come on, I was a small- town county waitress. " And I was a small-town country dropout (2464).
12- I wonder what made me think you were different. I wonder what made me think you were different (2466).

5- **The only ones** dumped and **the only ones** with F's in three classes including gym (2459).

"The only ones" means both Twyla and Roberta. The word "only" refers to their unique state in the orphanage. They are dumped not real orphans like other kids in the shelter. Their mother abandons them. This abandonment leads them to be of poor education and have little interest to learn. Their mothers should nourish them cultural values and traditions to realize their identity and survive in society.

6-**The wrong food with the wrong people... The right food with the right people** (2460).

2.1.2 Epistrophe:

Epistrophe is the repetition of the same words or phrases at the end of sentence. Here are sentences that use epistrophe in the given short story:

1- We both giggled . Really giggled (2464).
2- He's wonderful , Roberta. Wonderful (2464).
3- On the next corner was a small dinner with loops and loops of paper bells in the window (2469).

1- We both **giggled**. Really **giggled** (2464).

Here the repetition of the word 'giggled' is used to highlight the nature of the relation between the two dumped girls. It attracts the reader's attention to how the two girls live intimacy in time they are of different race. There is harmony that makes them unified. They share a moment of sorrow as well as that of happiness. Moreover, this brings to memory their affinity in childhood. It refers to power of something that can bring them together again after separation. Once Twyla refers to this intimate relation, she says that: "like the old days in the orchard... if one of us fell the other pulled her up and if one was caught the other stayed to kick and scratch, and neither would leave the other behind". (2467).

2-He's **wonderful**, Roberta. **Wonderful** (2464).

Roberta asks Twyla about her husband: "Oh, is he nice?". She insists to get an answer. Twyla's answer comes: "He's wonderful, Roberta wonderful". Twyla repeats the word 'wonderful' to express her great happiness in her marriage despite her husband belongs to the middle class. Although she has to work as a waitress, but she is satisfied. She does her role as a good mother. She feels happy because she has a family to share them a tranquil life. At the moment, she feels she's really belonging to a family. It's quite different from the state of being alone in the orphanage.

2.1.3 Parallelism:

By parallelism, the reader can see and hear the ideas expressed. It "sets up a special relation between expression and content (Leech, 1969). Parallel structures can add fluency and musicality to the

onomatopoeia in this repetition. It has a musical effect on the reader's ear. All the sounds of the word are voiced. The reader can feel its strong rhythm. Here, Twyla and Roberta call Maggie this name. They think that Maggie is nothing, just a stupid woman and there is nobody inside. She is just "a kid and never saying anything at all" (2458). They want to know about her capacity to speak. They come to recognize her muteness and deafness. She cannot even scream. Twyla and Roberta's view about Maggie represents the view of all the community towards her.

3-Bow legs! Bow legs! (2459)

The repetition of the words 'Bow legs' is a reference to Maggie's physical disability because she "rocked when she walked" (2458). Maggie is crippled then the way of her walk can be related to way of dancing and to bodily defect. Twyla and Roberta combine Maggie's disability with that of their mothers' disability to love and look after them. They think that Maggie can hear the names they called her but she cannot make herself heard because she is a disabled woman. Twyla says, "I think she could hear and didn't let on" (2459). Likewise, their mothers know very well their daughter's needs to be loved.

8- **Nobody** inside. **Nobody** who would hear you if you cried in the night. **Nobody** who could tell you anything important that you could use (2468).

The narrator focuses on the word "nobody". She refers to Maggie's personality. According to her, Maggie is an empty character. She never says a word even when the gar girls pushed down and hurt her. Twyla and Roberta think that Maggie is a mute woman "who has no recourse to spoken resistance". (Burrow, 2004, p.162). Moreover, there is a blur about her appearance. Both Twyla and Roberta do not agree about her skin colour. They are not sure of her race, whether she is black or not. Twyla says that she is not "black pitch" but "sandy colour", while Roberta tells her that Maggie is a "black lady". Unconsciously, Twyla moves to depict her mother's character. Twyla is dumped by her mother. She hopes her mother comes and takes her home. Her mother is careless about her daughter's longing but busy in dancing. She is insensible and "simple-minded"(2460). Therefore, Twyla says that: "All I could think of was that she really needed to be killed"(2460).

The study considers figures of speech category which include grammatical and lexical schemes and phonological schemes and tropes. It attempts to answer the questions below:

- 1- What is the aesthetic function of employing figures of speech in the given story to effect the reader's mind?
- 2- What types of grammatical and lexical schemes, phonological schemes and tropes are employed in Recitatif?
- 3- Which type of figures of speech is the most frequently used in the given short story?

Such investigation may help to achieve a greater understanding and appreciation of the writer's aesthetic and moral message directed to the readers.

2- Analysis

2.1 Grammatical and lexical Schemes

2.1.1 Anaphora:

Anaphora is the repetition of the same word or phrase at the beginning of successive clauses or sentences. Below are the sentences that represent anaphora in the given short story:

1- Pow scoop pow scoop pow scoop (2457).
2- Dummy! Dummy! (2459).
3- Bow legs! Bow legs! (2459).
4- Twyla baby. Twyla baby (2460).
5- " How long ," I asked her. " How long have you been here?" (2464).
6- ...gently, gently began to rock it (2467).
7- Tired, tired, tired (2468).
8- Nobody inside. Nobody who would hear you if you cried in the night. Nobody who could tell you anything important that you could use. (2468).
9- Shit, shit, shit. What the hell happened to Maggie? (2470).

2- **Dummy! Dummy!** (2459)

Twyla and Roberta repeat the word 'dummy' twice when they see Maggie in the orchard. They shout this name after her. There is

Maggie (an old and sandy-coloured woman who works in the kitchen of the orphanage as a cook). Twyla does not realize Maggie's race but her disability. Recalling their childhood memories, they debate about her ethnicity and whether they mistreated Maggie like the gar girls in the orphanage or not. Twyla insists that she did not kick Maggie. The third meeting is in a school parking, where Roberta is picketing against forced integration. Twyla rejects to join Roberta and other women. Then she has been threatened and pushed by the protesters. The last encounter is at a diner on Christmas Eve. Both Twyla and Roberta are 40 years old. They come to reconcile and feel more friendly and passionate towards each other.

1.6 Methodology:

The method of this paper is descriptive qualitative one. The researchers collect data from the given short story, which represent figures of speech as classified by Leech and Short (1981). Recitatif is a short literary text full of figurative language, therefore the researchers conduct a linguistic analysis of some selected examples. According to Fraenkel and Wallen (1993:88), the researcher can rely on his judgement to choose a sample as the purpose of his /her research (1993:88).

The checklist of linguistic and stylistic categories suggested by Leech and Short (1981) has been adopted as a method of stylistic analysis. It helps the stylistician to collect linguistic data by relying on a systematic basis (75). According to them, the checklist is selective one. Practically, by following the linguistic analysis method, the researcher may select some linguistic features and neglect others. The researcher can make his study restricted to one feature or two. He can get only the relevant features which distinguish the writer's text by a linguistic survey. The checklist classifies the linguistic categories into four headings:

- 1- Lexical categories
- 2- Grammatical categories
- 3- Figures of speech
- 4- Context and Cohesion (Leech and Short: 1981: 61)

time setting is during 1950's to 1980's, timeline of the Civil Rights Movement. "Recitatif" depicts the cultural crisis that America witnessed in the 1950s and 1960s. Recitatif "deals with the difficulty that lies in trying to remember history exactly as it happened. Since the story revolves around one event Maggie's fall-it makes one question whether her fall may be a symbol of some specific event in our history" (Dye,2003). The term 'recitatif' carries a musical content. It is "a style of musical declamation, intermediate between singing and ordinary speech in the dialogue and narrative parts of operas and oratorios"(Oxford English Dictionary, 1961). According to Obadike, "[m]usic figures most prominently, however, in [Morrison's] three works in which the title refers to the musicality of the work. These works are the novels Jazz and Song of Solomon and Recitatif". (2003:226). The story represents the protagonist's memory. It is her own recitative by means of which she sings her sorrow and pains repeatedly. In Recitatif, "Morrison's voice sings proudly of a past that in the artistic nature of its reconstruction puts all Americans in touch with a more positively usable heritage" (Baym, 2003:2457).

Morrison is like other African writers, who give interest to "the centrality of music in [her] aesthetic sensibilities" (Omry, 2008, 17). She prefers to make her writing of a lyric style, her "connotation of an operatic recitative- a middle ground between verbal expression and musical expression-is particularly appropriate given the parallel significance of oral storytelling and musical signification in African and African American culture" (Goldstein-Shirley,1997,84).

1.5 Plot

Twyla and Roberta, who are two eight-year-old girls, meet in St. Bonaventure orphanage. Although they differ in race, they become close friends. They experience loneliness and prevention of motherly care because their mother left them in the orphanage. The plot in Recitatif happens over a span of twenty years, following the main character Twyla from childhood to adulthood (Morrison,1984: 140). After four months in the shelter, they part ways. All along the story, accidentally they meet many times. After leaving the shelter, they experience different life. Eight years later, they encounter each other at Howard Johnson's. It is a hostile meeting. The second encounter takes place at the Food Emporium in Newburgh, New York in the early 1970's. There is tension between the two friends concerning

meaning of words. They are sense devices that refer to the conceptual meaning of the linguistic codes (Simpson, 2004:41).

Those figures of speech dress the language of a text with an aesthetic meaning. Ogunsiji asserts that "if one writes without using figures of speech,...[his] speech or writing will be dry" (2000,56). They have a significance in adding a new aesthetic meaning to the text. Therefore, we aim to study their function by employing a stylistic approach.

1.3 Toni Morrison

Morrison has been regarded as a famous icon in the African-American literature. She is "among the foremost living writers of any nation, race, or gender" (Hardy, 1999). Generally, Morrison writes with spoken language rather than written one. She "addresses us with the luster of poetry"(Crimes,1993). She writes prose rich with musicality creating literary music by imitating musical techniques. Morrison's language tends to be of musical quality. For her "the music in effect becomes the perfect metaphor for language and its development in literature." (Tally, 2001, 65). Morrison asserts, "Every life to me has a rhythm, a shape – there are dips and curves as well as straightaways. You can't see the contours all at once." (Tate, 1983, 163). Patrick Bjork has argued that Morrison's characters will succeed in their search for identity only if they return to their black community (1992). Morrison writes black language, which she liberates from white norms in order to keep it as sign of black identity.

In Morrison's works, music has centrality which increases the beauty of her language. In *Recitatif*, "Morrison's focus on language and [focus] on its relation to music are much more straightforward" (Omry, 2008, 145). She declares that her "effort is to be like something that has probably only been fully expressed perhaps in music..." (McKay, 1983, p. 152). Such thing is very clear in Morrison's novels that contain musical elements. Moreover, she writes lyrics like *Honey and Rue*, *Spirits in the Well*, and *Sweet Talk*. Drawing on such musical experience in writing, her narrative language comes to be a kind of poetic prose.

1. 4 "Recitatif": Literary Overview

Recitatif is Morrison's only short story. It appeared in *Confirmation: An Anthology of African American Women* (1983). The

1- Introduction

1.1 Stylistics:

Stylistics has been defined by various linguists. Simply speaking, stylistics is the linguistic field that concerns with the style of a spoken or written variety of language. Crystal defines stylistics as an area of linguistics that studies certain aspects of language variations (2008: 460). 5). It studies the recurrent appearance of specific elements in the text. It aims to find out the bond between language and the aesthetic function. Verdonk) defines style as "a distinctive linguistic expression, meaning that style makes it possible for human beings to use language distinctively to express idea". (2002, cited in Puspita 2014:1). It is the study of "the use of language in literature" (Leech and Short, 1981:15). It does not describe linguistic features for their own sake, but explores their aesthetic function to interpret the literary text. Each writer is distinguished by his/ her use of unique set of grammatical patterns according to a specific context. Stylistics is concerned with "the study of the language habits of particular authors and their writing patterns" (Ayo Ogunsiji, 2013:3). Consequently, examining such choices done by the writer enhances the meaning and helps the reader to make meaningful interpretation of the text.

1. 2 Figures of Speech

Language has two facets: literal and figurative. Figures of speech can create the figurative sense in the text, which is the connotative meaning of language. They make the message more effective. By playing on the structure of the sentence and employing the words metaphorically, the writer can influence the readers' emotional response. Corbett avers that figures of speech are a form of speech artfully varied from common usage (1990: 424). Therefore, they need much attention in attempt to catch the intended message.

Leech divides figures of speech into schemes and tropes (1969:74-6). For him, schemes are "foregrounded repetitions of expression". On the other hand, tropes are "foregrounded irregularities of contents" (ibid). Schemes are related to the arrangement of words. They are produced by working on the" order, syntax, letter, sounds" (Znamenskaya, 2004: 22). Schemes reinforce meaning and create an auditory effect (Balogun1996:356). Tropes can change the direct

Abstract:-

Many studies have dealt with Toni Morrison's short story Recitatif. Such studies have not paid attention to the stylistic function of figures of speech in the given short story. Therefore, the current paper tries to present a linguistic stylistic analysis concerning this area. It aims to study the aesthetic purpose beyond the writer's particular choices of specific linguistic features. It concentrates on figures of speech category: (1) the schemes that can be analyzed through the grammatical, lexical and phonological schemes like parallelism, anaphora, epistrophe, alliteration, assonance, consonance and rhyme. (2) The tropes include metaphor, simile, irony, metonym, hyperbole. In the present study, we adopt the checklist of linguistic and stylistic categories put by the literarian stylisticians Leech and Short in their book - Style in Fiction (1981).

Key Words: stylistics, figures of speech, Toni Morrison, Recitatif, musicality of text.

المخلص:-

الكثير من الدراسات تناولت القصة القصيرة الموسومة Recitatif للكاتبة الأمريكية توني موريسون، لكن تلك الدراسات لم تولي اهتماماً للوظيفة الجمالية للتعبير المجازية، لذلك فإن هذه الدراسة تحاول تقديم تحليلاً لغوياً أسلوبياً في هذا المجال. الهدف هو دراسة الغرض الجمالي وراء اختيار الكاتبة لتلك الأدوات اللغوية. تركز الدراسة تحديداً على التعبيرات المجازية وهي: (١) نمط التراكيب اللغوية مثل التناظر، تكرار اللفظ في بداية جملتين، تكرار اللفظ في نهاية جملتين، الجناس الاستهلاكي، السجع، التطابق والقافية. (٢) المجاز اللغوي مثل الاستعارة، التشبيه، المفارقة الساخرة، الكناية، والمبالغة. لقد تبنت الدراسة نظرية اللغويين ليتش وشورت في التصنيف اللغوي والأسلوبي المقدمة في كتابهما الموسوم Style in Fiction

الكلمات المفتاحية: علم الأسلوبيات، التعبيرات المجازية، توني موريسون، الخطاب الموسوق Recitatif، موسيقية النص.

Aesthetic Function of Figures of Speech in the Short Narrative Discourse: Stylistic Reading in Toni Morrison's Recitatif

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**الوظيفة الجمالية للتعبير المجازية في الخطاب السردى : دراسة أسلوبية
في القصة القصيرة للكاتبة توني موريسون "Recitatif" الموسومة**

المدرس الدكتور

مسلم عباس عيدان

جامعة الكوفة - كلية اللغات

المدرس المساعد

شيماء هادي راضي

المديرية العامة للتربية في النجف