



**Stylistic Analysis of Selected Short Stories by
W.E.B. Du Bois and Zora Neale Hurston**

**تحليل الأسلوبية في القصص القصيرة المختارة لدى المؤلفين دو بوا
وزورا هيرستون**

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the Degree of Master in English Language and Literature**

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Authorization

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This thesis entitled “Stylistic Analysis of Selected Short Stories by W.E.B. Du Bois and Zora Neale Hurston” was successfully discussed and approved on 4/6/2022. Minor modifications have been made according to the comments provided by the committee members.

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Dedication

I dedicate this thesis to the one who honored me by bearing his name, my father who supported me throughout my academic career.

To the light of my path, my mother, whose supplication was the reason for my superiority.

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**“Stylistic Analysis of Selected Short Stories by W.E.B. Du Bois and
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Abstract

This study is mainly devoted to making a stylistic analysis of three selected short stories by two African American authors. They are "Sweat" (1926) and "The Gilded Six-Bits" (1933) by Zora Neale Hurston, and "The Comet" (1920) by William Edward Burghardt Du Bois, who is known as Du Bois. The essential purpose of this study is to shed light on the importance of language in literature. By using the stylistic approach and applying it on the three selected and previously mentioned literary works to discover the metaphorical use of the language in the literary works to create an effect on readers. This study is theoretical and analytical in nature, and it is divided into five chapters.

Through the analysis and discussion, the researcher found that both authors used almost the same figures of speech, but in different ways to convey meanings, purposes and themes. As both focused on the issues of racial discrimination and race, but conveyed their ideas in different ways, each according to his point of view and style. The analysis confirmed that language and figures of speech have a fundamental and effective role in enhancing the aesthetic value of a literary work. The authors also use literary devices in an innovative way to convey the culture and lifestyle of African Americans.

Keywords: Stylistics, Style, Criticism, Figures of speech, African American Vernacular, language in literature.

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الملخص

هذه الدراسة مكرّسة بشكل أساسي لإجراء تحليل أسلوبية لثلاث قصص قصيرة مختارة من قبل مؤلفين أمريكيين من أصل أفريقي. هم "عرق" (1926) و "القطع المذهبة الست" (1933) لزورا نيل هيرستون، و "المنذب" (1920) لوليام إدوارد بور غارنت دو بوا ، المعروف باسم دو بوا. الغرض الأساسي من هذه الدراسة هو إلقاء الضوء على أهمية اللغة في الأدب، باستخدام النهج الأسلوبية وتطبيقه على الأعمال الأدبية الثلاثة المختارة والمذكورة سابقاً لاكتشاف الاستخدام المجازي للغة في الأعمال الأدبية لإحداث تأثير على القراء. هذه الدراسة نظرية وتحليلية بطبيعتها، وتنقسم إلى خمسة فصول.

من خلال التحليل والمناقشة وجدت الباحثة أن كلا المؤلفين استخدمتا تقريباً نفس أشكال الكلام ولكن بأساليب مختلفة لنقل المعاني والأغراض والموضوعات. حيث ركز كلاهما على قضايا التمييز العنصري والعرق ولكن نقلتا أفكارهما بطرق مختلفة كل حسب وجهة نظره وأسلوبه. وأكد التحليل أن للغة وأشكال الكلام دور أساسي وفعال في تعزيز القيمة الجمالية للعمل الأدبي. كما يستخدم المؤلفون الأجهزة الأدبية بطريقة مبتكرة لنقل ثقافة ونمط حياة الأمريكيين من أصل أفريقي.

الكلمات المفتاحية: الأسلوبية، الأسلوب، النقد، أشكال الكلام، العامية الأمريكية الأفريقية، اللغة في الأدب.

Chapter One

1.1 Introduction

African American literature begins with a meditation on the meaning of slavery and freedom, as early writers create new narrative forms to seek agency, subjectivity, and community within the inhumane conditions of forced migration, slavery, and racism. The focus of African American Literature is to cement the culture and heritage of African Americans and also to document the attitudes of abuse and slavery suffered by African American people. As well, black literature aims to prove that the black person is no less valuable than the white person, of course, and also warns of the dangers of racism and slavery. According to Brown (2013), black writers conscripted literature as a means to counter notions of inferiority.

Brown adds (2013), that African Americans would sing words which to many would seem unmeaning jargon, but which nevertheless, were full of meaning to themselves. It is natural that a person deprived of literacy and language eventually fails to name himself with his own words and terms; They will identify themselves in vain and hardly "spell" the words that make them who they are. Thus, the absence of a black self-identification or identification in law due to denial makes it necessary, therefore, to formulate a 'language', or 'means' that would attest to the integrity of the black self and identify the stories of black identity, folklore, and songs that ultimately document their history.

Since the main objective of this research is to shed light on the linguistic style, forms of speech and writing style in the three selected literary works, stylistics were adopted to conduct this study. Stylistics is the science that studies the ways in which meaning is created through language or literature. Stylisticians use linguistic devices, theories, and frameworks as analytical tools in the examination process. As the meaning is described

and analyzed based on the words that make up the text. Certainly, the process of producing and analyzing meaning depends mainly on two main factors: the text and the elements of text formation on the one hand, and the reader's role in constructing and deducing meaning on the other hand. Stylistics is considered a sub-discipline of linguistics because it has a clear relationship with the method of forming a language for text and its effect on producing meaning and conveying the intended effect to the reader.

The reader needs familiarity with some literary techniques and forms of speech to understand the intended meaning of any literary text, as the author uses speech forms as a way to improve and enhance the aesthetic value of his literary work. Sometimes some authors tend to use the vernacular language in the literary text because it is affected by the place or the culture to which it belongs and to add the character of belonging and contemporaneity to its literary work.

Critics have found many theories that analyze and critique a literary work within different criteria and views. They believe that theory has dramatically sharpened and widened their understanding of many great issues and views. Where any literary text differs in its meaning based on the theory that is adopted in the analysis. According to the stylistic-analytic theory, a literary work is analyzed according to the linguistic and contextual features that made it up. Thus a literary work is examined from a linguistic point of view, and every use of a single linguistic element creates a difference in meaning. Therefore, recognizing the differences in meaning is what stylistic analysis aims for.

The different usage of a word in each context is the fundamental issue that stylistic theory addresses. Undoubtedly, the style of using language affects productively conveying the intended meaning and the reflection of the author's intention, and ultimately the author's style and language are first and foremost. On this basis, the stylistic

orientation towards analyzing the literary text is to explore the influential element of the rhetorical devices that the author employs in his literary work to convey his intention and influence his readers.

This study mainly examines the stylistic analysis of selected short stories written by African American authors: Zora Hurston and W.E.B. Du Bois. The main purpose of this study is to shed light on the style of these two writers in the selected short stories and to show the metaphorical use of stylistic devices. As the author's creativity is presented in his choices of the appropriate stylistic device to convey the intended meaning in a way that enhances the aesthetic value of the literary text.

1.2 A Brief Biography of W.E.B. Du Bois

W. E. B. Du Bois, William Edward Burghardt Du Bois, was born February 23, 1868, in Massachusetts, U.S., and died August 27, 1963, in Accra, Ghana. He is an African American sociologist, historian, author and editor. Besides, he is a prominent black activist, writer and advocate of Pan-Africanism, as he was the most important Black protest leader in the United States during the first half of the 20th century. As his collection of essays, *The Souls of Black Folk* (1903) is a landmark of African American literature. Du Bois graduated from Fisk University, a historically Black institution in Nashville, Tennessee, in 1888. He received his Ph.D. from Harvard University in 1895. As he was the first Africa-American to earn a doctorate there while his doctoral dissertation was entitled, *The Suppression of the African Slave Trade to the United States of America* (1894).

Du Bois devoted his ability to conducting social investigations of black people in America, where he conducted 16 research studies in this field. Through his articles and

writings, he was trying hard to confront racism, ethnic riots, disenfranchisement and discrimination. By 1905 he led the founding of the Niagara Movement, which was primarily devoted to advocating the rights of equality and liberty for the Negro citizen. As he was a leader at the forefront of the movement for Black civil rights in the United States. As he wrote in *The Souls of Black Folk* (1903):

“One ever feels his twoness—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder....He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellows, without having the doors of Opportunity closed roughly in his face”. (Du bois, 1903, p. 3)

The split between ‘American’ and ‘Negro’ is revealed, throughout Du Bois’ text, not as the confrontation between a direct and untainted manifestation of an African self with an American subjectivity, but as the clash between a racial being and a national identity which prove to be politically and socially incompatible. (Kanneh, 1998)

Du Bois encouraged the development and promotion of black literature and art. Where he wrote several novels, including *The Black Flame Trilogy* (1959). Also, his book *The Souls of the Black Folk* had a great impact on the consolidation of African-American literature, as it provided a clear portrait of what it means to be black in America. He was a prolific writer with over twenty books, edited fifteen more and published over a hundred articles and essays.

1.3 A Brief Biography of Zora Neale Hurston

Zora Neale Hurston was born on January 7, 1891, in Alabama and died of heart disease on January 28, 1960. At first, her grave was unmarked until 1973, then novelist

Alice Walker found her grave and placed a gray marker inscribed with: "ZORA NEALE HURSTON / A GENIUS OF THE SOUTH / NOVELIST FOLKLORIST / ANTHROPOLOGIST / 1901–1960". (Fradins, 2012). Zora was an African American author, anthropologist, and filmmaker. Her life has been described as extraordinary, as she began her life in Eatonville, a town for blacks (African Americans). Zora did not realize what racism was in her childhood as she had never experienced prejudice before, this is what made her a confident black woman.

Zora has written many books about the folklore she has collected from the countries she has traveled to, and she has also written many novels. Although she published many books, stories and articles during her life, she suffered from poverty because only a few copies were sold, so she could not earn a living from her writing. As a result, she resorted to other jobs such as; waitress, secretary, lecturer, English language teacher, newspaper reporter, and librarian.

Even while constantly struggling with poverty, she dedicated herself in the 1930s to producing plays and working to establish black theaters, without waiting for financial compensation. As a folklorist and ethnologist, she aimed to preserve the richness of black culture before interest in it waned, she did not want her work to be “buried in scientific journals”, but rather to share it with the world. By depicting black culture on stage, she hoped to make it a vibrant part of American art and life

Through it all, Zora continued to write, never losing faith that great success waited just around the corner. Decades after her death, her works began to meet with a great fame among readers who admired her, her character, and her indomitable spirit.

1.4 Statement of the Problem

This study aims to study the role of linguistic forms in shaping and constructing the actual meaning in *Sweat* and *The Gilded Six-Bits* by Zora Hurston, and *The Comet* by Du Bois, as well as language's role in enhancing their aesthetic value. The stylistic analysis of the text reveals the way the writer deals with language to create his literary work creatively. To conduct this study, the researcher has chosen some short stories for each of Zora Hurston and Du Bois, as their works have received great attention from many scholars, but on the other hand, they have not been sufficiently studied stylistically.

Du Bois is a prolific writer who has written several books, novels, and hundreds of articles, besides writing a few short stories, including *The Comet*, which is considered a fictional story. On the other hand, Zora was also a great writer and wrote many novels, more than fifty short stories, and lots of articles. Both were prominent writers during the Harlem Renaissance, considered the most important movement in the history of black literature. The researcher tries to discover and analyze the stylistics of Zora Hurston and Du Bois in the selected literary works, and to extract the most important forms of speech that had a great and effective role in enhancing the aesthetic value of each of the three stories selected and mentioned previously. The researcher will also attempt to draw out the similarities and differences between Zora Hurston and Dubois.

1.5 Questions of the Study

This study attempts to find answers to the following questions:

1. How do Zora Hurston and Du Bois's writing styles influence the delivery of meaning?

2. How do Zora Hurston and Du Bois's styles differ in the selected short stories?
3. How do the circumstances surrounding Zora Hurston and Du Bois influence their style?

1.6 Objectives of the Study

This study aims mainly to shed light on the importance of language in black literature. Therefore, this study adopts the stylistic approach in the analysis. As the analysis depends on examining the writer's style and how rhetorical devices are used to convey the literary meaning. In addition, exploring the way of presenting the figures of speech that the writer used to promote the aesthetic and creative value of his/ her literary work.

The researcher basically aims to achieve the following objectives:

1. Exploring the stylistic features of the selected short stories and how they affect the delivery of the intended meaning and the enrichment of the aesthetic and artistic value of the three selected literary works.
2. Examining the similarities and the differences between the two writing styles of Zora Hurston and Du Bois.
3. Investigating how the circumstances surrounding Zora Hurston and Du Bois affect their writing style.

1.7 Significance of the Study

The researches that have been done to analyze the style of their literary works are very limited. Therefore, the researcher believes that it is better to promote the study of stylistic analysis in black literature, especially short stories. The researcher's choice of

African-American writings is because they usually use slang language that reflects the cultural nature of African-Americans, and this is what makes the study unique. Besides, there are few researches were conducted stylistically on the selected short story stories of Zora Hurston and Du Bois.

Stylistic approach examines how the writer manipulates language to create his literary work creatively and also it links literary criticism with the way linguistic forms are used to interpret texts and literary works. The writer's style has a great role in the way of conveying the meaning and the way of influencing the reader. Therefore, the study of the literary work under the umbrella of the stylistic approach helps to interpret and analyze the meaning in a more effective way and then obtain a more accurate and comprehensive meaning than the superficial meaning of the text. Based on this, the importance of the study highlights the role that language plays in literature. Thus, the study is a linguistic analysis of the literary text in addition to literary criticism. The study is of interest to those interested in the role of language in literature, and particularly interested in examining the relationship between style and the deep meaning of the text.

1.8 Limits of the Study

This research is limited to examining the style in *Sweat* and *The Gilded Six-Bits* by Zora Hurston, and *The Comet* by Du Bois. Another short story may be added to Du Bois, if available. Both authors are African-American and gained fame during the Harlem movement. The findings cannot be generalized to all of the literary works of these two authors and other authors.

1.9 Limitations of the Study

The study is conducted in the second semester of 2021-2022.

1.10 Definitions of Terms:

1. Black Literature:

It is literary writing written by African Americans. Black literature talks about the many issues and experiences that black people have experienced in their lifetime, including slavery, racism, and discrimination, as well as about the freedom and equality that Africans have been denied in the United States. This kind of literature began to emerge by the beginning of the 18th century, with many writers, such as; Philp Whitley. The fame of black literature flourished after the Harlem Renaissance of 1920, with many Afro-American writers and poets receiving awards, such as; Author Tony Morrison, who was awarded the Nobel Prize for Literature.

The main feature of African-American literature is that it aims to speak about the African American experience in the United States. Many literary works revolve around people struggling to establish their identity and social standing in a society dominated by white people. In addition, black literature consists of a creative language that clearly conveys African American culture. Accordingly, black writers try to transfer their language music and rhythms to the literary works they produce. (Sobhi, 2017)

2. Harlem Renaissance

According to George (2022), Harlem Renaissance or what is also known as the New Negro movement began around the 1920s in the Harlem neighborhood: New York, and during this period African-American culture flourished, especially in the field of arts and literature, as it was one of the most powerful movements in American literary history. Where it embraced the literary, musical and theatrical arts. Also, several influential black

literary journals have been founded. The participants in this renaissance sought to reformulate the concept of the "negro", regardless of the stereotypes that affected the relationship between white and black people. They also sought to demand the abolition of racial discrimination and to demand social equality, freedom, and democracy.

The Harlem Renaissance is a cultural and social explosion centered from Harlem neighborhood of New York, which has given rise to a rebirth of African-American arts, as well as a major migration of African-Americans from rural cities to urban areas and from the South to the North. Their migration allowed them to move to a greater urban level and social consciousness, thus creating a new identity. The Harlem Renaissance is a term that refers to a period of remarkable creativity in literature, music, dance, painting, and sculpture by African Americans, where they have the courage to express themselves without fear or shame. Among the writers who had a great association with this period are Du Bois, Conte Colin, Zora Neale Hurston, and others. (Hutchinson: 2022)

3. Stylistic Theory

Style is the essential observable characteristic of any literary piece of writing. As Stylistics is a branch of applied linguistics that is concerned with the study of stylistic features of a text, style is what makes one understandable and effective in expressing the message he wants to convey. The main objective of Stylistic Theory in literature is that it helps to study the language of a text. In other words, it helps to discover creativity in language, as well as enhances our understanding of the literary text and the author's intent.

According to Simpson (2004), Stylistics is a method of textual interpretation in which primacy of place is assigned to language. As he stated further that the reason why language is so important to stylistics is that the various forms, patterns, and levels that

constitute linguistic structure are an important index of the function of the text. Undoubtedly, the role that stylistics play is to explore language and to explore language creativity in the text. Linguistic features in themselves do not constitute the meaning of the text, but the way linguistic features are narrated affects the style and thus affects the meaning and the way it is communicated to the readers.

Stylistics arose in the second half of the twentieth century, with the contribution of many writers and linguists who began publishing books and articles on stylistics and language, including; F. de. Saussure, Roman Jakobson, M. A. K. Halliday, H. G. Widdowson, Geoffrey Leech, and others. As they all have contributed to the development and flourishing of the concept of stylistics.

On the other hand, Leech and Short (2007), defined style simply as the linguistic study of writing style, in other words, the study of language use. As stylisticians examine the interpretation of something in the text and reveal the relationship between the language of the text and its technical functionality, whether it is overt or ambiguous.

Stylistics examines texts in order to determine characteristic linguistics, structures, and patterns influencing the interpretation of the texts. Thus, it can be said that this branch of linguistics is related to discourse analysis. Therefore, it establishes methods of close reading or practical criticism of the literary texts, which explore the role of language in depicting literary realities.

The author uses various stylistic tools and elements to enhance the meaning and enrich the aesthetic value of his literary work. The more linguistic and stylistic elements used, the more creative and profound the writing was.

There are dozens of these stylistic devices, as the researcher mentions and define the most important and most common ones. Some of these devices may not be mentioned in the short stories that will be covered in the study:

- Allegory: A narrative technique in which characters representing things or ideas are used to convey a message or a lesson. Allegory is sometimes used for satirical or political purposes or to teach moral, ethical, or religious lessons. (Smith, 2001)
- Allusion: An implied or indirect reference to a familiar person, event, or thing or to a part of another text, that has a certain cultural, historical, or literary significance, and is used to make the idea more easily to understand. (Hinds, 1998)
- Anaphora: Is a rhetorical device that features the repetition of a word at the beginning of sentences or in the middle, or the repetition of a phrase at the beginning of successive sentences or clauses. It is an effective literary device that can express a strong feeling, create rhythm and emphasis in the text, give a sense of empathy and make a phrase more memorable for the reader. (Kulas and Hintika, 1929)
- Antithesis literally means “opposite”, it is the contrast of a statement, concept, or idea. In literary analysis, an antithesis is a pair of statements or images in which one reverses the other. It is used to emphasize a concept, idea, or conclusion. (Britannica: 2019)
- Hyperbole: It is a literary device used to draw emphasis through extreme exaggeration. It can be used to describe a feeling, emphasize a point, or to deliver a message in a comedic way. Like: “I’m so hungry, I could eat a horse.”
- Irony: It is a situation created by the author in the literary work, which is incongruent with reality. As it is the effect of language in which the intended meaning is the opposite of what is stated. (Smith, 2001)

- Metaphor: It is a figure of speech used to compare something or someone to another one without using the words like or similar to that seem like implied meaning. As the two comparison parties have some characteristics in common. (Smith, 2001)
- Paradox: It is a statement that is illogical or contradictory at first but may actually indicate a true and basic idea. (Smith, 2001)
- Personification: it is a figure of speech that attribute human qualities to objects and animals. It is widely used to enrich the figurative use of language and words: The sun appears to smile. The sun is given human quality by being smiling. (Paxson, 1994)
- Simile: It is a direct comparison using the word ‘like’ or ‘as’ of two different things. For example, in Ernest Hemingway’s story "Hills Like White Elephants", the title contains a simile. (Smith, 2001)

Chapter Two

Theoretical and Empirical Studies

2.1 Introduction:

This chapter covers some literature review that has been written so far about stylistic theory in addition to some empirical studies which have been conducted stylistically on the three selected literary works and other literary works. The theoretical literature aims at exploring the definition of stylistic theory and describes the important themes dealt with by stylisticians. On the other hand, the empirical part investigates studies that have been published to analyze and critique the author's work. Unfortunately, the researcher finds few stylistically analytical studies for some of the three selected short stories, as a result, some studies that were conducted on these three stories but from other aspects were added.

2.2 Theoretical Studies:

In recent times, a lot of studies have been conducted on language use in African literary studies, focusing on literary devices such as metaphor, foreshadowing, and imagery. For instance, Ennin and Afful (2015), investigate the use of code-switching and code-mixing in three African novels in order to ascertain how these devices contribute to the stylistic effects of the African novel. The study shows that the use of code switches and code mixes also helps African writers to reach out to a large number of readers, also the study concludes that Nigerian writers employ code-switching for varying stylistic effects to bring out the Africanness of the foreign English Language. As well, the study intends to gain an in-depth and holistic understanding of how such sociolinguistic

phenomena are used in the novels under study and what roles they play in contributing to the entire stylistic effect of the novels.

Furthermore, Eme and Mbagwu (2011) discuss the importance of African languages in African literature as a means of preserving the oral traditions of Africans, since writing in the African vernacular preserves these traditions and culture, and if African oral traditions die, African languages and culture will follow. On the other hand, the factors responsible for the insufficient use of languages in African literature were presented and discussed, and one of these factors is that the African language is underdeveloped and therefore an underdeveloped language cannot be used in literary writing. In the end, their paper presents recommendations that can save the situation and promote the use of the African language in African literary works; One is the awarding of prizes to literary works in African languages.

The creative writer has an advanced style in arranging words in proportion to his intention and goal in writing his work. As each writer has a distinctive imprint in his style and the way he arranges ideas, different sentence structures, rhetorical devices, figures of speech and other elements. Therefore, style in literature is called literary stylistics. No doubt, literature is the creative use of language, (Leech: 2013). Where the study of the linguistic style of the literary text enhances understanding and appreciation of the literary text.

According to Leech (2013), the function of literary criticism is to interpret and evaluate literature or a literary work. Through interpretation, the critic can analyze linguistic evidence and then interpret the meaning of the literary text by examining the interrelationships between the meanings of its parts and elements. As well, through evaluation, the critic can judge a literary work in terms of the work's merit. It is difficult

to separate interpretation and evaluation as the two activities fall under the process of 'literary appreciation'. As both activities share the use of aesthetic terms such as; elegant, atmosphere, expressive, unity, and others. Without a doubt, these terms constitute an important part of literary criticism.

Berel Lang (1979) debates that the theory of style or the study of the style depends on certain features that associate with meaning. There are texts which differ in linguistic devices so the styles of these texts cannot be similar. And according to M. H. Abrams (1999), he defined style in literature as the way of linguistic expression in poetry and prose, and it is the way writers and authors say what they want to say.

Stylistics was defined in different ways by linguists and scholars, but their basic notions of the term stylistics are closely related. For Widdowson (1975): Stylistics is the way of dealing with a literary text in a linguistic way. As well, linguistics differs from literary criticism, and there is a boundary between linguistics and literary criticism. On the other hand, Stylistics is the intermediary between these two disciplines.

Based on all previous studies, the researcher concludes that **Stylistic** analysis is an attempt to explore and extract the artistic and aesthetic elements chosen by the writer in the language of the text.

2.3 Empirical Studies

Zora Hurston and Du Bois's short stories have been tackled by many researchers using different approaches in their analysis, but they have not been studied under an analytic stylistic umbrella satisfactorily and widely. In addition to the few previous studies on the stylistic analysis of the selected short stories, the researcher presents some studies

conducted on the stylistic analysis of some other short stories, also some studies that study the selected short stories but from other points of view.

Núñez-Puente (2016), in his article, he analyzes story-style, characters, themes, symbols, and possible messages through close reading of *Sweat's* plot. During the analysis the researcher acknowledges Hurston's literary skill, turning the ambiguity of Delia's character into an important point of discussion. The analysis also showed that Hurston was influenced by Christianity and religious beliefs, such as the use of expressions and symbols belonging to Christian rites. For example, the snake symbolizing to sins in Christianity. The researcher also concluded that the narrator's standard English is enriched with the expression, "Amen," which belongs to Delia's speech in this example: "His shells could no longer reach her. Amen." (Zora: 1926, 3)

Cahyani (2019), in his thesis focuses on analyzing mind style, gender and Islamic perspectives in "A Jury of Peers" and "Sweat" Short Stories. The researcher tries to analyze the behavioral differences between the personalities of women and men in the field of language use through their minds, by examining some of the dialogues which contain unique metaphor, figurative language, hedges and swear word that related to mind style of the characters and language use of gender. Results revealed that hedges and swear words are used by men and women, but with a different function. Man using hedges and swear word to express logic, power, concrete function and emotion, while women using hedges and swear word to express insecurity, unwillingness, powerless, carefulness also emotion.

There are many studies and works that discuss Zora Hurston's writings, as perhaps the reason for Hurston's fame today is because of her novel *Their Eyes Were Watching God* (1937). During this work, she discussed the struggles of African American women

in standing up against racial and gender discrimination by whites. All of Hurston's works are about the issues and experiences of African Americans live. As the story *Sweat* was analyzed by Yovita (2007) in her thesis to study the struggle of the female character in the story and to reveal the symbols that the author used to highlight the black feminist struggle in the story. Where the researcher analyzes the story's characters of each Delia and Sykes and concludes that: Delia symbolizes the power of black women, who struggle in life to achieve their demands. As well Sykes symbolizes racism, sexism and persecution in Delia's life.

Furthermore, another study based on the feminist approach was conducted by Noviana and Tomy (2019), where they analyzed Hurston's story in terms of the feminist approach, where the researchers focused on showing the resistance and perseverance side of Delia to the violence directed at her by her husband Sykes and by society as a whole. And how she was able to reach a free life in the house she struggled and labored to own. In the end, the researchers present that women are not weak creatures, since through hard work, perseverance and resistance, women can develop their social life and gain freedom.

On the other hand, Adriano's article examines the story of Du Bois (*The Comet*) in the light of the Afrofuturism movement, as this movement sought to reconsider black civilization and culture in order to reach a better future for blacks. The Comet story is considered as a fiction story, and Du Bois used imagination as a tool to indirectly depict the society at that time and how to deal with racial discrimination.

Since there are no stylistic studies on the two selected stories, the researcher presents analytical studies conducted stylistically on *Native Son* (1940), a novel written by the African American author Richard Wright. Which revolves around a twenty-year-old African American living in a Chicago slum who accidentally kills his white employer's

daughter and then kills his girlfriend to prevent her from telling the police. Ahmed Hassan in his article entitled " The Use of Racist Lexical Items and Irony in Richard Wright's Native Son" (2015), studied and focused on the linguistic analysis of both the title and the lexical vocabulary used in the novel and its relation with the racist nature of white Americans in the way they treated blacks at that time. The researcher finds that the novel contains many racist vocabularies, as this reflects the writer's ideology regarding his attitude towards socio-political issues. For example, his use of the word (Negro) to refer to the black person as an offensive description for them.

Another study by Anisa (2018), entitled "Structural Analysis in Richard Wright's Native Son", sets out to reveal the internal coherence and structural elements that reflect the author's worldview. As the researcher argues that Richard in his novel uses strong and direct English, which makes his readers easily understand the meaning and the main idea that he wants to present through his literary work. In addition, he used some Negro words, which are sometimes non-grammatical words and slang words, in the dialogue between the characters, perhaps to shed light on the Negro style. During the examination process, the researcher concluded that the author used many figures of speech such as simile, for example: "You laugh like monkeys..." (Wright, 1940: 26), and personification, as in: "A plane was writing high up in the air." (Wright, 1940: 19).

Based on the studies conducted previously, the researcher builds her analysis to extract the artistic and linguistic features, figures of speech, and stylistic features of the three selected short stories by Zora Hurston and Du Bois.

Chapter Three

Methodology and Procedures

Introduction

This chapter involves three sections: the methodology, the sample of the study, and the procedures of the study. As well as it clarifies the methodology that the researcher uses to conduct this thesis.

3.1 Methodology

This study depends on the analytical stylistic approach. Where it examines the significance of the most salient stylistic features of the selected short stories and explores the stylistic characteristics of both authors. The study provides in-depth descriptive analysis to achieve its objectives. As the most important concepts on which the research is based are: style, stylistic features, and figures of speech (simile, metaphor, alliteration, allusion, anaphora, irony, personification, etc....). The study is literary criticism in addition to linguistic analysis. Consequently, the results reveal how the author's language and style are an integral part of the aesthetic value of a literary text.

3.2 Sample of the Study

The study sample consists of three selected short stories written by Du Bois and Zora Hurston. Where the researcher chooses *Sweat* and *The Gilded Six-Bits* by Zora Hurston and *The Comet* by Du Bois. The fact that the authors are of African American

descent must be taken into account, and their style must be viewed from a somewhat different angle, since their writing is considered black literature.

3.3 Procedures of the Study:

To achieve the requirements of this study, the researcher follows certain procedures to carry out the study, as follows:

1. Reading the biographies of W.E.B. Du Bois and Zora Hurston.
2. Reading the selected short stories of both authors in depth and carefully (*Sweat, The Gilded Six-Bits, and The Comet*).
3. Reading critical reviews about the two authors and their literary works.
4. Collecting and reading previous studies and literary reviews relevant to the study.
5. Defining some of the stylistic concepts on which the study is based.
6. Identifying the research questions as well as its objectives.
7. Reading and analyzing the selected short stories based on the stylistic analytic approach, in addition to giving a short summary of each story.
8. Discussing the findings and answering the research questions.
10. Writing the conclusion.
11. Documenting the references in a list based on the APA style.

Chapter 4

Analysis of the Study

In this chapter, the researcher analysis the three selected short stories. The first two short stories are "*Sweat 1926*" and "*The Gilded Six-Bits 1933*" by Zora Neale Hurston. As the third story is "*The Comet 1920*" by W. E. B. Du Bois. The researcher gives a short summary of each story, then tries to answer the questions of the study by analyzing the use of literary devices and figures of speech investigating their literary impact on the reader. Later, the researcher tries to find whether there are any similarities between the two styles of the authors in the selected short stories.

Both Du Bois and Hurston contributed to the development of African-American literature at the beginning of the nineteenth century, and they left a distinctive imprint on it. Du Bois was a prominent civil rights leader and activist known as the "Father of Pan-Africanism", and dedicated his life to the struggle for equality for African Americans. On the other hand, Hurston was instrumental in the development of the black feminist movement in literature, challenging the prevailing stereotypes of the time, and this element featured prominently in her writing and literary works.

4.1 Stylistic Analysis of "*Sweat 1926*"

The story revolves around a black wash-woman named Delia, she struggles hard to make a living, and her husband, Sykes, is so careless and neglectful that he continues to harass his wife, fight with her, abuse her and even subject her to physical violence. But as soon as she begins to defend herself, she declares to Sykes that it is her sweat that pays for the house. Sykes is such a bad husband that he betrays Delia with another woman.

One hot day, Sykes comes home after he catches a rattlesnake and puts it in a box and puts it next to the kitchen to scare Delia. Indeed, Delia is terrified and urgently asks him to get the snake out of the house, but in return he refuses and laughs mockingly. Several days later, Delia returns home from church to find that the snake is not in the box and thinks that Sykes has finally heard what she wants and taken her out of the house. Delia begins to sort her laundry, but as soon as she opens the laundry basket, she is surprised and terrified by the presence of the snake inside the basket, and then rushes to the yard.

Unfortunately, Sykes enters the house to get some rest, but he is surprised by a snakebite and calls for Delia, but Delia is outside, frozen in shock. Sykes crawls out with his neck swollen from a snakebite, and Delia rushes to him, realizing it's too late to save him.

Zora Hurston explains in her story the difficulties that black women were going through in the past and how they had to work hard and struggle to prove themselves, and the writer used many language devices that paint expressive and moving pictures of Delia's suffering in the mind of the reader. The literary effect of each device is examined by the theoretical framework and the impact on interpretation and meaning. As the researcher examines the figures of speech, in addition, to addressing the features of the African-American dialect, as the dialogue between the characters of the story was written in the African-American dialect, which is closely related to the English language but has unique systematic rules of grammar, phonology, and semantics.

Figures of Speech

4.1.1 Grammatical and Lexical Schemes

In "Sweat", Zora successfully uses **Foregrounding** in many sentences for aesthetic effect and parallelism as in the following examples:

“**Any other night**, Delia Jones would have been in bed for two hours by this time” (Zora: 1926, 1)

“**Two months after the wedding**, he had given her the first brutal beating.” (Zora: 1926, 2)

“**There for an hour or more** she lay sprawled upon the hay a gibbering wreck.” (Zora: 1926, 8)

Previous examples are fronted by adverbial phrases that are supposed to be at the end of these sentences or in the middle, this is to achieve a kind of aesthetic effect known as anticipatory kind of foregrounding. That helps to draw the reader's attention to the adverbial phrases, as the most important part of the sentence. The researcher notices another rhetorical device in which **Repetition** occurs to attract the reader's attention to the fact of the effort and fatigue of Delia by drawing a picture in the reader's mind through: “Sweat, sweat, sweat! Work and sweat, cry and sweat, pray and sweat!” (Zora: 1926, 2). The repetition of the word "sweat" explains to readers the amount of fatigue and exhaustion Delia goes through in order to earn a living, and how much she struggles and perseveres in her work, not only because of her hard job, but also because she has spent her life looking after an unfaithful abusive husband. In general, repetition serves to emphasize the idea or the meaning.

Hurston excels at using **Allusions** throughout the story to transfer her ideas to the reader, such as: “Ah done tole you time and again to keep them white folks' clothes outa dis house.” (Zora: 1926, 2). In this quote, Zora shows how much she hates the white people, through the way Sykes behaves as he doesn't want Delia to bring the white folk's clothes into the house and he keeps kicking them and trampling on them. Zora tries to

convey the idea of her hatred of the white people to the reader in an indirect way and with veiled expressions, and she actually succeeded.

In addition to using African American vernacular, Zora used many colloquial and slang vocabularies. For example: (asterperious) which means haughty, (nigga or niggah) which is a term used to refer to a Black person, and (Yep) which is an informal form for yes. For some critics, this method helps writers to reach out to a great number of readers across the globe, also adding an African imprint to the English language and this would add some excitement that characterizes African American literature to draw the reader's attention and arouse his curiosity about these somewhat strange words.

Since the story was written in the African American dialect, some grammatical features must appear in it, such as verb conjugations, for example: "Ah feeds dat pony" (Zora: 1962, 1) which renders to (I feeds that pony), as it is known that the verb form after "I" does not come connected with the "s". Another feature mentioned in the text is the use of "them" in reference to the possessive form "their" as in " you is gone to work on them clothes". (Zora: 1926, 2)

Further, the researcher is also able to derive another feature through the following quote: "you done beat me an Ah took dat, but you done kilt all mah insides bringin' dat varmint heah." (Zora: 1926, 6), note that the verb is completed done to emphasize the completed action.

4.1.2 Phonological Scheme

Speakers of African-American dialects have many phonological features that reflect their identity and origin, as they delete the postvocalic /r/ from the end of the words, for example: "Gimme some kivah heah" (Zora: 1926,3), which renders to " Give me some

cover here". Also, changing of /iŋ/ to /in/ and word-initial with /ð/ to [d], for example: "Next time, Ah'm gointer kick 'em outdoors," (Zora: 1926, 1), which obviously refers to " Next time, I'm going to kick them outdoors".

The next device that Zora uses is **Alliteration**, the repetition of sounds at the beginning of words and in the middle as in this quote: "Merchant snapped **d**own the **b**lade of his jackknife **a**nd moved **t**oward the store **d**oor." (Zora: 1926, 4), the researcher notices here the repetition of sound /d/ at the beginning and end of words in the same example that gain the reader's attention unintentionally to create some sound effect by giving prominence of certain sounds.

4.1.3 Tropes

The writer uses some expressions that have completely different meanings from their literal meanings. In other words, the use of words and phrases in a figurative and symbolic way gives a deep meaning different from the literal meaning, and this would raise the aesthetic value of the literary text. In this story, the researcher notes the use of some of these tropes that the writer used creatively and in a figurative way to give different and deep meanings from the literal and superficial meanings.

Simile is one of these tropes and has appeared frequently throughout the story, for example: "Delia's habitual meekness seemed to slip from her shoulders **like** a blown scarf" (Zora: 1926, 1), In this example, Delia's meekness is likened to a scarf slipping over her shoulders. As the reader, as soon as he passes these words, will automatically draw a picture in his mind of the fall of meekness like a scarf.

An additional example of **Simile** is Clarke's speech when he says: "There's plenty men dat takes a wife lak dey do a joint uh sugar-cane." (Zora: 1926, 4), here he simply described the women as the sugar cane plant, where they are sweet and juicy at first, but as soon as the man gets it and starts chewing and grinding it, it begins to lose its sweet taste and begins to dry out, then they throw them empty away, and start hating them after they snatched every drop of pleasure and sweetness inside them. This is exactly what happened in the story, as Sykes was insulting Delia for her thinness because he likes fat women. Where she is skinny because of the work and physical effort she puts into her work, but in return, he takes this as an excuse to betray her.

On the other hand, when the writer uses the comparison, but without (as and like), this technique is called **Metaphor**, and it was mentioned constantly throughout the short story, as the following example: "drew herself up into an unhappy little ball in the middle of the big feather bed." (Zora: 1926, 3), Delia describes herself as a little ball in the middle of a big feather bed, remembering her early marriage and how soft she was, but now she looks at her misery as an unhappy little ball in the middle of big feathers.

There is another phrase that has an expressive metaphor, which is: "Even conversation had collapsed under the heat." (Zora: 1926, 3), the writer was creatively able to express the intensity of the heat on that day, as he described the conversation as melting due to the high temperatures at the end of July.

The researcher believes that Zora uses the **Antithesis** technique to strengthen ideas and make them more understandable, simple, and memorable. Zora has already used this device in this extract: "**Hot or col', rain or shine**, jes ez reg'lar ez de weeks roll roun' Delia carries 'em an' fetches 'em on Sat'day." (Zora: 1926, 3), here the reader simply

understands how much the effort Delia makes constantly during different weather conditions.

The next device that the researcher examines in the story is **Personification**, it is considered one of the most creative figures of speech that the writer can use to convey the idea in an effective and expressive way to the reader, for example: “Mah tub of suds is filled yo’ belly with vittles more times than yo’ hands is filled it. Mah sweat is done paid for this house...” (Zora: 1926, 2), here Zora presents creative ideas using this technique, and to understand this example you can imagine that she personifies her tub of soap as if it is someone who fills Sykes' stomach with foods. In addition, she personifies her sweat as if it is someone who pays for the house. Both examples are metaphorical phrases that are able to draw in the reader's mind with vivid scenes that convey the idea creatively and expand the reader's perceptions.

It is observed that the most prominent stylistic device that has been used by the author Zora is **Hyperbole**, as this technique was evident in most examples of the story, either to attract the reader's attention or to create the effect of humor. For example, Elijah Moseley describes that the beatings that Delia receives from her husband Sykes are enough to kill three women, where he exaggerates the description but he means to deliver the fact that Sykes brutally treated his wife and that the beatings are so extensive and brutality can destroy any woman.

Furthermore, “she was able to build a spiritual earthwork against her husband” (Zora: 1926, 2), the amount of exaggeration mentioned in the complement of the example can be seen, as the writer tries to convey how Delia managed to ignore the harm of her husband by building a barrier between her and him, and thus his shells and offense would not be able to reach her anymore.

4.1.4 Irony

According to Simpson (2004), Irony is a situation created by the author in the literary work, which is incongruent with reality, as it is contradictory between expectation or appearance and reality.

It can be considered that the plot of the story as a whole is an **Irony**, as Sykes sought to get rid of his wife Delia in various ways to frighten her and get her out of her home, for which she worked so hard, but in the end he falls into the evil of his deeds and died. Of course, Delia is sure of that, as she says: "Oh well, whatever goes over the Devil's back, is got to come under his belly." (Zora: 1926, 3). Delia was sure that one day Sykes is going to earn the fruits of his wickedness and reap what he is sowing.

The meaning intended by the writer may differ from what is actually written, as in this example: "He aint fit tuh carry guts tuh a bear." (Zora: 1926, 4). This phrase is intended to ridicule Sykes as he is never fit for work, as men describe him as unsuitable even for carrying goats to a bear. It is noticeable the discrepancy between what the men say and what they actually mean.

Eventually, through the analysis of the stylistic features of Zora's *Sweat*, it helps to understand the style of the author. Where Zora uses aesthetic phrases to create certain effects on readers, she also uses specific adjectives and phrases to emphasize her ideas and principles against white Americans, and she also emphasizes the theme of clear racial discrimination at that time. Moreover, she employs foregrounding, repetitive phrases, tropes, and other rhetorical devices "figures of speech" to make this story more attractive. She uses an Irony technique to produce a surprise ending to make a special effect for the story.

4.2 Stylistic Analysis of “*The Gilded Six-Bits 1933*”

In this story, Hurston attempts to focus on conveying the African-American lifestyle, which is represented by the African American vernacular, customs, traditions, and style of life. The story deals mainly with themes such as the meaning of real marriage, infidelity and forgiveness.

The story begins in Eatonville and talks about the couple Banks; Missie May and Joe. The couple had special rituals and customs for Saturdays, where the husband comes from work and throws coins at the door of the house to make noises and then hides so that Missie May comes out of the house and looks for him and follows him to search in his pockets for her simple gifts. On Saturday, Joe asks his wife to get dressed to take her and show her off at the new ice cream parlor owned by a rich black man named Otis D. Slemmons, the new stranger from Chicago with a reputation for his wealth and money. But Missie May is not impressed by what she hears about this man, as she loves her husband and does not see a better one than him.

Several days later, Joe returns home early from work to discover his wife's infidelity with Mr. Slemmons, hoping for his fortune and money. Missie May begins to cry and Slemmons rushes out of the house, leaving gilded bits behind. Days and months pass, and Missie May feels weird that Joe has not left her, but Joe is constantly showing her the gold pieces as a reminder of her infidelity.

After a while, the couple approaches again, and the course of their lives returns to what it was, and they discover that the gilded bits are not real and forged. After several months, they have a small child who looks a lot like his father Joe, who in turn returns to his old and happy rituals with his wife and throws coins at their wooden door as a sign of his forgiveness for her betrayal and to get back their relationship as before.

In *The Gilded Six-Bits*, Zora presents a story about ordinary people of African American descent dealing with ordinary issues of marriage, infidelity, forgiveness, and more. As well in this story, she seems to emphasize her principle, which she means in the opening sentence of her article (What White Publishers Won't Print) as her freedom of writing is clearly evident in this story.

Figures of Speech

4.2.1 Grammatical and Lexical Schemes

Zora uses different types of literary devices to show her creativity in writing. In addition to the fact that the language used in the dialogue between characters is somewhat strange language and some words have become unused at the present time, and also some sentences are grammatically incorrect and some are old and strange words. For example: (youse) is a nonstandard pronoun and used to address two or more people, (Good Lawd) is a nonstandard spelling of Lord, and (yourn) is a nonstandard and archaic form of yours.

The study sheds light on some of the literary devices in the story, such as (repetition and parallelism) that reflect an affirmation effect as in this example: “It was a Negro yard around a Negro house in a Negro settlement....”. (Zora: 1933, 1). It is the initial sentence in the story that made it clear to us that the place belongs to black people, where the **Repetition** of the word negro is a confirmation of that. It is an important feature that adds an artistic rhythm to the example, which would emphasize the idea. In Addition, the quotation “Never no more breakfast to cook; no more washing and starching of Joe's jumper-jackets and pants. No more nothing.” (Zora:1933, 8) is an example of foregrounding, which is marked by **Anaphora** element that shows a literary effect to emphasize that the situation is different from the usual situation.

Zora uses **Allusion** to highlight her attitudes about white people, as in this example: "Dat make 'm look lak a rich white man. All rich mens is got some belly on 'em." (Zora:1933, 4), in fact, she is scoffing at rich white men as it is known that they are fat and have big bellies. Also, another example of allusion in the example "Dat heavysset man wid his mouth full of gold teeth?" (Zora:1933, 3), In fact, his mouth may not actually be full of golden teeth, but the writer is trying to glimpse his richness, and therefore she uses a metaphorical expression as an allusion to a certain idea. Zora uses the allusion adroitly when she refers in this example: "... Little Feet for shoes" (Zora: 1933, 6) to Joe's yearning to be a father and to have a little boy.

Antithesis technique can be observed automatically in the extract "from east to west" (Zora: 1933, 6), as it is a well-known and widely used connotation. The author used it in an unrecognized way in the quote to complete the aesthetic picture she drew and how the sun throws its flaming arrows from east to west across the water. This technique expresses the aesthetic of the language used in the story and highlights the literary skill of the writer Zora.

Graphological Deviation is another distinguished device in the story. According to Mansoor and Salman (2020), deviation means the act of moving away from what is normal or acceptable. Therefore, any variation from the usual and acceptable norms of language is considered as a deviation. Writers exploit graphological deviation to bring about specific artistic aims and to convey the message they have in mind. According to Leech (1969), linguistic deviation is a necessity to produce artistic work. As a writer may exceed the language limits to convey ideas and effects through the choice of words and the techniques he invents to impress the readers.

In the story, the researcher notes that the writer resorted to writing some words capitalized in the middle of the paragraphs, and this is considered a violation of the rules of the written language, for example: “It was a Negro yard around a Negro house in a Negro settlement...” (Zora: 1933, 1), (Negro) has been capitalized, and the reason for this is that he wants to draw the readers' attention to the setting of the story, and it was repeated more than once to confirm this. Another example: “The shapeless enemies of humanity that live in the hours of Time had waylaid Joe.” (Zora: 1933, 7), it is also noted that the word (Time) has been written with a capital letter, although it is not a proper name, but rather an abstract name. The purpose of writing it in this way is to attract the reader's focus on the difficulty of the time passing on Joe at this moment, as he is experiencing a crushing shock after discovering his wife's infidelity.

The researcher also notes in this story the appearance of the same features of the African-American dialect that appeared in the previous story of Zora (*Sweat*), such containing errors in grammatical structures, verb conjugations, and pronouns.

4.2.2 Phonological Scheme

Alliteration can be clearly seen in this quote: “Shouting, laughing, twisting, turning, tussling, tickling each other in the ribs” (Zora:1933, 2). The suffix sounds (ing) at the end create an alliteration, and a consonant sound to emphasize certain words for impact and attract readers. Where the author's creativity appears in the way she describes the romantic situation between Missie May and Joe, she phrased it in a cute, quarrelsome way between them. It is noticed that the arrangement of the words and the sounds of their endings create an attractive rhythmic and vocal harmony. In confirmation of this, Zebo Nizomova says in his article (2021): Alliteration is a useful tool in literary works, as the repetition of sounds can have a pleasurable effect on readers and listeners. In addition, it pays attention

to the rhetorical and artistic impact of the words in that alliteration signifies that the alliterative words are linked purposefully and thematically. This allows writers to turn the concentration of their audience on the intended subject. There is no doubt that the reader, upon reading this quote, may imagine the dynamic situation between the spouses.

4.2.3 Tropes

Regarding this aspect, Hurston uses various rhetorical devices in an attractive and descriptive manner to gain the focus of the audience, and create the appropriate effect. For example, the techniques of metaphor and simile were used in several instances in a creative and attractive way, which created an effective impact on the reader and increased the aesthetic value of the text in general and the scene in particular.

“Joe stood out like a rough-backed mountain between him and the door” (Zora: 1933, 7). In this quote, the **simile** is beautifully illustrated, as Joe's standing is described as an immovable mountain standing between the door and Mr. Slemmons after discovering their infidelity. The mountain is a metaphor for the shock that pervaded the place because of which Joe couldn't move, the use of the word rough here might indicate Joe's anger. Proof of this is Joe angrily rushing to crush and butt Slemmons like a rampaging ram. This is what is said in: “Joe's own rushed out to crush him like a battering ram” (Zora: 1933, 7).

Another example: “... the yellow coin in his trousers was like a monster hiding in the cave of his pockets to destroy her.” (Zora: 1933, 9) The writer portrays the gold coins as a monster hiding in Joe's pocket because it is related to a bad and tragic memory, as if a monster is hiding and waiting for the right moment to eliminate Missie May to remind

her of her heinous act. It is noted that the writer used the tool (like) in the previous examples.

On the other hand, the tool (as) can be used as in this extract: “She strong as a ox” (Zora: 1933, 10), this is how Missie May was described by her mother-in-law after she delivered her child.

Metaphor is the antithesis of the explicit comparison (simile) and is the fundamental language of literary works, where some words can be used to give vivid images or to give ideas and expressions that means something different from their literal meanings. For example, when Missie May says: “I’m way behind time today” (Zora: 1933, 1), of course, she does not mean this literally, but rather a figurative and metaphorical expression indicating that she is late. Another example is when Joe says, "You ain't hungry.... Youse jes' a little empty" (Zora:1933, 2), he wants to make it clear to her that she's not so hungry as he is, but that she's just feeling empty and not hungry. Of course, the expression has nothing to do with the literal meaning, but rather with the figurative semantic meaning, as he described it as a box or an empty thing.

“But he saw it with his feelings.” (Zora: 1933, 6), This quote can be considered a very fine metaphor, as the writer indicates that Joe saw the moon crossing the lake not with his eyes but with his feelings. naturally, the literal meaning is quite far away, as feelings have no eyes to see.

The word can be used in a way other than its original context, for extract: “Joe splashed in the bedroom” (Zora: 1933, 3), the verb “splashed” is inappropriate in the context of this sentence, but it has given an implicit meaning in a metaphorical sense according to the context as if Joe is water or something liquid and has splashed in the room.

“Finally the sun's tide crept upon the shore of night and drowned all its hours” (Zora: 1933, 8), in this quote, there is a very deep metaphorical image, it is as if the sun has a tide that extends and pulls the hours of the night and drowns them, and this is a metaphor for the end of the night and the dawning. It is a very wonderful rhetorical picture where the reader can imagine the picture and draw it in his mind.

The researcher notes the presence of more than one technique within the same phrase, such as the presence of **personification** and **metaphor** in the same phrase, for example: “where the challenging sun flung a flaming sword from east to west across the trembling water” (Zora: 1933, 6), In this example the writer portrays the sun as if a man struck with his flaming sword across the sea from east to west, as a metaphor for the rising of the morning and the sun. Another extract: “a lean moon rode the lake in a silver boat” (Zora: 1933, 6), it is a metaphorical rhetorical image, as the moon was personified as a human sailing across the waters of the lake on a silver boat, the metaphor for this expression is the reflection of white moonlight on the water as if a silver boat is floating on the surface of the lake.

Hurston uses some of the religious expressions and names from the Bible to convey some ideas or beliefs. For example, she used the name Samson in: “He was assaulted in his weakness. Like Samson awakening after his haircut.” (Zora: 1933, 7), a popular hero of the Old Testament characters who was famous for his great and tremendous strength and the secret of his strength is due to his hair, so the enemies cut his hair while he was sleeping and woke up without his strength. Zora uses this old story to describe the shock Joe experienced after discovering his wife's infidelity and standing helpless and weak, likening him to Samson's situation when he woke up and found himself losing his hair and strength and becoming helpless and weak. In another example, Hurston uses what

happened to Lot's wife, where Joe says to his wife Missie May "Don't look back like Lot's wife and turn to salt." (Zora: 1933, 9), he asks her to forget what happened last night and forget her infidelity, and not look back so as not to grieve.

“The hours went past on their rusty ankles” (Zora: 1933, 8), Here the writer refers to the hours using the technique of **personification** as if the hours are a human with ankles, and these ankles are rusty, and therefore the hours will pass very slowly and with difficulty, indicating that the bad and sad time passes with difficulty and slowly.

The analysis has added another important trope which is **Hyperbole**, it is a rhetorical device that can add an aesthetic and descriptive value to quotes and events. This device has been used in many positions in the story, for example: “Y'all pritty lil frail eels don't need nothin' lak dis. You too sweet already.” (Zora: 1933, 3), Joe here exaggerates how beautiful his wife is, so that she doesn't need to eat the tater pone in order to get even more beautiful than she is now. He tells her that this pone belongs to men, women are really beautiful and they do not need it, of course the example carries a kind of hyperbole anyway.

“Dat heavysset man wid his mouth full of gold teeth?” (Zora: 1933, 3), this extract can be considered as hyperbole, as it is an exaggerated allusion to indicate how rich Mr. Slemmons is, as because he was so rich, his mouth was full of golden teeth.

“Ah'd ruther all de other womens in de world to be dead than for you to have de toothache.” (Zora: 1933, 6), In this example, Joe described his love for his wife, Missie May, in a very exaggerated way, as he would prefer that all women in the world die than that his wife suffers from a toothache.

4.2.4 Irony

Irony device has been exposed in many situations in the story. Since the plot of the story as a whole can be considered as irony in general, the end is never expected; Joe was not expected to forgive his wife Missie May after her infidelity because of the money. In the end, it was discovered that the money was originally fake.

“He jes' got a corperation. Dat make 'm look lak a rich white man.” (Zora: 1933, 4), This example can be considered an ironic description of the rich white man, the idea that the rich white man had a big belly was popular at the time.

Moreover, it is very silly to describe her husband's voice as strange in this quote: “A strange voice that yesterday had been Joe's.” (Zora: 1933, 8), Her husband's voice was described as strange the day after her betrayal. Of course, the description is very ironic, since his voice can't be called strange all of a sudden, as if Joe had become a stranger to her.

With regard to this story, Zora Hurston focuses on the natural African-American lifestyle, representing the many themes associated with marriage, love, betrayal, and forgiveness in a fascinating and profound way using her unique and imaginative style. Hurston uses an unexpected ending to this story, which increases the story's aesthetic value and sparks readers' curiosity. Zora Hurston is known for her deep cultural pride and this is reflected in her style in most of her literary works, where she uses themes that reflect the everyday lifestyles of African Americans, their places of living, and also the vernacular and slang language they used.

4.3 Stylistic Analysis of “*The Comet 1920*”

The story was published in a chapter in the book *Darkwater: Voices from Within the Veil*, which is a collection of religious, political, and biographical writings, as well as notes and poems. Published in 1920, the story is a fictional story that focuses mainly on race and religion and how the problem of racial imbalances exists and is entrenched, and equity and equality will only happen when there is a catastrophe.

The story takes place in New York City, where Jim Davis, a negro man, has been chosen by the President for a mission to descend into the depths of the earth to retrieve important old records and documents from a bank vault in the city. While it was underground, toxic gases were released that are said to have come from the tail of a comet that was passing near the atmosphere. This resulted in the death of all the townspeople except for Jim and a beautiful and wealthy white girl named Julia. Thereafter, their journey begins among the corpses in the dead city to seek help and search for other survivors. During their journey of discovery, they transcend the ethnic boundaries between them, which were established by virtue of the fact that they are of two different races. But death and the catastrophe that occurred made them equal human beings with no differences between them, and at the same time made them see how each of them was yesterday and how it has become today.

Both of them thought that they were the only survivors of the disaster and were about to get close to each other because it was a divine idea, but suddenly a group of men arrived, including Julia's father and her fiancé, to discover later that only New York was affected by this disaster. Julia returned with her people and told them that Jim rescued her and did not try to harm her as they claimed. As a reward, her father offered a wad of cash

and put it in Jim's hand, but Julia never looked at him again. At this moment, a black woman came, with a black child in her arms, calling for Jim and running towards him.

Du Bois is a political writer and critic who has used his storytelling to convey his innermost thoughts and views to the world, as he tries to transfer his idea of racial discrimination and how Black people are shunned by White people. Also, how the existence of a disaster allowed the only poor black survivor Jim to connect with the wealthy white Julia. Through his story, he was able to show people the idea that race is an artificial structure of society that whites created to benefit from the bodies and efforts of blacks. Since if the pressure imposed by society is ignored, one will find that whites and blacks are equal and there is no difference between them and they can move forward with cooperation and empathy instead of discrimination and racism.

This story is the third story that the researcher analyzes and explores, as Du Bois uses rhetorical devices in a different style than Zora Hurston to convey his ideas smoothly, masterfully, and creatively. Du Bois uses metaphors, similes, and other literary features to convey the idea of racial discrimination in an implicit and indirect way. In addition, he describes the disaster that occurred in a creative and descriptive manner.

Figures of Speech

4.3.1 Grammatical and Lexical Schemes

According to this scale, the researcher believes that the writer uses **Repetition** and **Parallelism** in a noticeable way to present his ideas carefully in the story. Where the word (silence) is repeated greatly and exaggerated throughout the story because the writer wants to emphasize the brutality of the disaster that spread silence throughout the city due

to the death of all its inhabitants. For example: “Silence, silence everywhere, and no human sign.” (Du Bois: 1920, 57). Moreover, the word silence appears in another position that creates another feature called **Parallelism**, for example: “Everywhere was silence and death—death and silence!” (Du Bois: 1920: 57), here the writer tries to focus on the relationship that connects death with silence and makes it noticeable to the reader.

In addition to the above, Du Bois also used repetition in a notable way in this quote: “She was alone. Alone! Alone on the streets—alone in the city—perhaps alone in the world!” (Du Bois: 1920, 58), the repetition of the word (alone) in the example added another important feature to the analysis which could be referred to as **Anaphora**. This feature is considered one of the aesthetic rhetorical tools that add an effective rhythm to the example to emphasize a certain phrase or idea. In this quote, Du Bois tries to emphasize the feeling of loneliness that Julia felt despite being with Jim, but this confirms that she feels strange and far from him.

Many allusive sentences appeared in the story that hides certain meanings behind them and can be easily understood and revealed. Certainly, this technique served Du Bois to a great extent to convey his political and religious ideas and opinions indirectly and implicitly throughout the story. For example: “Yesterday, they would not have served me,” (Du Bois: 1920, 56), Jim says this phrase after entering one of the city's restaurants and admits that yesterday, before the disaster, this restaurant did not receive him and was not ready to serve him because he is a nigger. This indicates the bad treatment that blacks received from whites since they were not welcomed in all places and were not even noticed, as Du Bois says at the beginning describing Jim: “Few noticed him. Few ever noticed him save in a way that stung.” (Du Bois: 1920, 54).

There are many examples of Allusion throughout the story, some concealing religious and some political implicit explanations. For example, Jim was given the nickname (The Messenger), as it is a religious title that is given to someone who carries a message for people to spread a specific religion or who performs a specific religious mission. Du Bois seems to have been influenced by the scriptures to give Jim this nickname since he had a mission from the president.

“... mighty mother of all men to come and Bride of Life.... her Brother Humanity incarnate, Son of God and great All-Father of the race to be.” (Du Bois: 1920, 60), In fact, this quote bears a deep influence from the story of Adam and Eve and the nature of their relationship, as they were the only two people on the surface of the earth who were the reason for the coming of all people. This is almost the case for Jim and Julia, now that they are the only survivors of the disaster, they feel that they bear the responsibility of restoring life to the earth, of course their closeness to each other was not love, nor was it lust, but rather (a thought divine).

"The Lord is the Maker of them all." (Du Bois: 1920, 59), this extract has a very deep **allusion**, as Jim says that God is the creator of both whites and blacks. Therefore, when ignoring boundaries and racial differences and ignoring pressure from society, one will notice that both sides are ultimately equal and there is no difference between them, both are equal among God's creation.

Antithesis technique was perfectly used in several instances of the story with the aim of increasing the aesthetic value of the text and in a way that gave a beautiful rhetorical and rhythmic effect. for example: “She was neither high nor low, white nor black, rich nor poor.” (Du Bois: 1920, 60), Julia was described as a primitive woman and opposite

adjectives were used to convey the idea that she did not belong to any racial or social level, as if she was the only woman on earth who would be the mother of all men.

4.3.2 Phonological Scheme

Alliteration is a phonological stylistic technique that is easily noticeable, as in these quotes: “Then he started up the street, —**looking**, **peering**, **telephoning**, **ringing** alarms...” and “Everywhere stood, leaned, lounged, and lay the dead...” (Du Bois: 1920, 56), it is noted that the similarity of the pronunciation of the last words in both quotes created a kind of rhythm and harmony, and this would attract the readers' attention and draw a creative kinetic picture inside their minds, making the sentence unforgettable easily.

The analysis reveals another feature that creates an attractive rhythmic pattern, which is **Onomatopoeia**. Which is meant that the form of the word reflects a sound related to its meaning. This technique helps to hear the sounds of the words they represent and thus draws the readers' attention more and increases the reader's contemplation of the event, making it difficult to forget the event or forget its importance. Sometimes a writer uses this technique to easily convey his intentions and ideas and to sharpen imagery in a literary work. Examples of onomatopoeic words in the story: Boom, Crash, Honk, Clang, Hushed and many others.

4.3.3 Tropes

In this section, the researcher presents the rhetorical devices that the author used in the story to achieve a creative effect through the use of words in a descriptive and figurative

manner. First of all, the author used **Metaphor** and **Simile** in many phrases that hide very deep implicit explanations. For example: "...gaping doorway like refuse in a can..." (Du Bois: 1920, 55), in this extract, a clear example of the **simile**, here the writer compares the dead children, women, and men lying at the entrance as if like garbage in a can, they were crossing the entrance to find safety but unfortunately they rushed to death.

"his manner at once cold and nervous, like fires long banked, but not out." (Du Bois: 1920, 56), Julia describes Jim's cold, nervous manner as like long, burning fires, but coldly quenched and not exploding. Although his appearance indicates that he is a nervous and cruel person, he is able to suppress his anger inside and not show it. Another extract: "whimpering like a child" (Du Bois: 1920, 58), here Julia was described as whimpering like a small child.

The implicit comparison has been used in many examples and it is one of the most frequently used creative elements in literature called **Metaphor**. An example of this is when Du Bois said (human river), where he gave a creative artistic image illustrated in the mind of the reader, as he depicted the crowding of people as a flowing river walking on Broadway. Even this quote: "a sickening horror froze in his limbs" (Du Bois: 1920, 55), it gives a beautiful metaphorical sense, it symbolizes horror as if it were water or a liquid thing, and it froze and settled on Jim's limbs, as a metaphor for the intensity of the horror that it faced from the disaster.

Another example in which the metaphor is found: "a great pity surged within her heart" (Du Bois: 1920, 59), pity is likened to something tangible and poured into Julia's heart after she saw Jim's tired and afflicted face because of the death of all the people after the disaster.

Several quotes give an indication of another rhetorical device which is **Personification**, in which human adjectives are given to non-humans, for example: “blackness yawned beyond” (Du Bois: 1920, 54), He likened the blackness to a person yawning behind Jim, as if it meant an indication of the intensity of the blackness as if it were a dark night. Another example in this quote: ““Danger!” screamed its black headlines” (Du Bois: 1920m 55), Here the feature of screaming has been given to the newspaper black headlines as if it is a human being screaming to alert people to the danger that a comet passing near the Earth will cause.

“until every nerve within her stood sharp and quivering, stretched to scream at the barest touch” (Du Bois: 1920, 58), This quote indicates an exaggerated and imaginative personification, as each nerve inside Julia was likened to an outstretched and trembling human, and ready to scream if she was touched by the slightest touch.

Another instance where there is **Personification** and **Hyperbole** at the same time as in: “shrieking and fighting the air until with one last wail of pain he sank on the grass...” (Du Bois: 1920, 55), Jim was described in an exaggerated way after he came out of the basement and saw the state of the city after all the people around him died as if terror exploded in his heart and he started screaming and running fast as if he was fighting the air, but in the end, he fell on the grass and drowned in his pain.

“Yesterday, he thought with bitterness, she would scarcely have looked at him twice. He would have been dirt beneath her silken feet” (Du Bois: 1920, 56), In this example, Du Bois belittles Jim because he is a negro, and Du Bois deliberately describes him in this way to show the way whites treat blacks in America. Yesterday, Julia was not going to look at Jim and would not have paid any attention to him, as he is very dirty and poor for her and not of her stature. Du Bois continues: “Not that he was not human, but he

dwelt in a world so far from hers” (Du Bois: 1920, 56), here Du Bois disdains his description and says that the reason for this is because they both belong to two different worlds and are far from each other, of course, this is a **Hyperbole**.

“The air seemed unaccountably foul, with a strong, peculiar odor.” (Du Bois: 1920, 55), in this extract is an example of hyperbole, as the air is described as carrying an unpleasant and strange smell that may be the smell of death and is difficult to explain.

4.3.4 Irony

Firstly, when the president ordered Jim to go down to the basement to do the difficult task of retrieving the old records since in the president's eyes everyone has value except Jim. Ironically, Jim is the only survivor after the disaster because he was in such a deep place that no poisonous gases could reach him.

At the beginning of the story, Jim seems non-human and a stranger to Julia and the people around him because he is a black man. As the story progresses, Julia comes to see him in a way that goes against popular beliefs about black men that they are wild and violent. She saw him as a sensitive and kind man, as well as a gentleman. But by the end of the story, after the arrival of her family, he returned as strange as he was, and she did not look at him again.

The end of the story has a kind of situational irony, as it was believed that Julia would stay with Jim as they were the only two people left alive, but the sudden entry of the men tipped the scales and added an unexpected ending to the story. As Julia left Jim and went with her people and never looked at Jim again before she went.

Du Bois crafts his story in a wonderful and profound style and also crafts the dialogue very carefully to illustrate the effects of oppression and ostracism on the psyche of blacks in America and how they see themselves as less than other people. He tries to convey ideas about racial discrimination indirectly and without resorting to political writings and articles, so he resorted to using his writing skills in short stories, and he has already succeeded.

Chapter Five

Findings and Recommendations

This chapter presents the conclusion and recommendations that the researcher reached after addressing some of the previous studies that are relevant, and also after using the stylistic descriptive approach of the three short stories selected by Du Bois and Zora Hurston.

5.1 Conclusion and Discussion

This research limits to a stylistic analysis of three short stories, the first two stories (*Sweat*) and (*The Gilded Six-Bits*) written by Zora Hurston, and the third and final story (*The Comet*) was written by Du Bois. Unfortunately, the researcher did not find another published short story for Du Bois. Several stylistic devices have been used as a theoretical framework in the analysis. As well the writer's style of conveying his message and intention has been examined, and emphasis has been placed on some figures of speech in the stories and their literary impact on the meaning and interpretation such as foregrounding, tropes, alliteration and deviation.

Previous studies were not conducted within a stylistic analysis of the selected short stories of both authors, but rather their literary works were addressed from other points of view and aspects. Therefore, this study may be considered unique and different from previous research because it dealt with a stylistic analysis of some of the short stories of the selected authors.

In conclusion, the researcher finds that both authors used almost similar stylistic devices and figures of speech to convey the same themes and intentions, but within different literary styles. The analysis revealed that Zora Hurston's style was straightforward, in

contrast to Du Bois' quilted style. In other words, Du Bois uses metaphors, similes, and other literary features to convey the idea of racial discrimination in an implicit and indirect way. On the other hand, Zora Hurston uses the same techniques and linguistic devices in a direct and expressive way to convey feelings of hatred and loathing for whites or even for the idea of racial discrimination and slavery.

In this research, some figures of speech and stylistic and rhetorical devices such as simile, personification, exaggeration, irony, metaphor, alliteration, deviation, and others were examined, and a brief definition was given for each of them. In addition, a detailed definition of stylistic theory is given according to well-known stylistic specialists.

Based on the process of analysis and examination of the literary works of both Zora Hurston and Du Bois, the researcher concludes that both writers excel in conveying their themes and intentions in elegant and different ways. They were able to successfully convey their messages and express their intentions in an effective and understandable manner. As the figurative use of language attracts the attention and focus of the readers in addition to raising the aesthetic value of the literary work.

It is very important to note that both authors use many similar linguistic features such as repetition, simile, metaphor, personification, hyperbole, irony, foregrounding, and other features, but on the other hand they differ in literary style. For example, Hurston uses dialogue in the vernacular language and also used some old words, in addition to that, her language is frank and direct in conveying her feelings towards white people, and she also succeeds in conveying the daily lifestyle of African American people through her two stories. In the story (*The Gilded Six-Bits*), she chooses an unexpected ending to conclude her story. In *The Story of (Sweat)*, Hurston does not put a definite ending, but rather makes it an unclear ending to put the reader in confusion and make him choose the

ending he wanted. According to Thompson (1994), Hurston's work, "Sweat", focuses on three diverse issues of symbolism that surprisingly convey the triumph of feminism, through Delia's situation with religious and masculine images concerning slave-master relations and the concept of labor.

On the other hand, Du Bois used his creativity and writing skills to formulate a fictional story that resembles the end of the world to some extent. He used simple and standard language that contained meanings, intentions, and implicit allusions to convey his feelings against white people and also to convey the impact of racial discrimination on the psyche of blacks. In conclusion, Du Bois chose a clear ending.

Du Bois and Zora Hurston are from the same place and time and have approximately the same cultural background. Lifestyle and surrounding political circumstances were the inspiration for their literary writings. Without a doubt, their surrounding circumstances and cultural backgrounds were clearly reflected in their literary style and the themes of their writings. Their thoughts and intentions are expressed either directly or tacitly through allusions, similes, metaphors, or other forms of speech.

Both authors gained wide fame through their political articles before their literary works. They were prominent political activists during the Harlem Renaissance and defended the rights of blacks in America and highlighted several issues for their support and defense. They even used literature and art to serve and publicize their political interests. As Du Bois stated in the essay «Criteria of Negro Art» (1926), "all Art is propaganda and ever must be...". (Elia, 2016)

The specific differences between the selected stories of both authors lie in the fact that Zora Hurston's stories use slang in dialogue and are local and realistic, and also put unexpected and undefined endings in addition to that she uses many figures of speech and

irony in a clear and enriching way. As for Du Bois' story, it is characterized by imagination, symbolism, and the use of simple and standard language. In addition, he used many figures of speech and also onomatopoeia to add some rhythm to his literary work.

The researcher was able to note that each author had a distinctive style that emerged through the selected literary works and through their modest use of language and figurative linguistic techniques to express their opinions, ideas, and beliefs against whites or against racial discrimination and slavery, which were based on the surrounding conditions. Based on this conclusion, the researcher believes that she has achieved the aforementioned objectives of the study.

5.2 Recommendations of the Research

After achieving the objectives of the study and trying to discover the role of the language and stylistic devices in enriching literary meaning and interpretation, and after investigating the differences between the two authors' styles, the researcher finds that the following recommendations may be useful.

- 1- The researcher recommends researchers to focus on the author's style, which can build different points of view that help in the field of literary analysis.
- 2- The researcher recommends studying the writer's cultural background and biography before investigating his literary style. This helps to easily understand and perceive the author's style according to his attitudes, opinions, and beliefs.
- 3- The researcher recommends shedding more light on black literature and studying it from all aspects without exception, including the stylistic analytical approach.

4- More studies should be conducted on Zora Hurston and Du Bois and examine their linguistic style in their other literary works.

5- The researcher recommends not neglecting stylistic analysis as it is an important and integral part of literary criticism.

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