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Stylistic And Structural Analysis of a Short Story “The Good Country People” Written by Flannery O’Connor

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Abstract

This study focused on stylistic and structural analysis of a story “The Good country people” written by Flannery O’ Connor. The researchers have investigated the figurative language and structure of the text used in the short story. The mixed method has been used for the data analysis. The data has been analyzed qualitatively as well as quantitatively. Theoretical frameworks for data analysis have been developed using a range of stylistic and figurative approaches recommended by Leech and Short (2007), Simpson (2004), and Natural Language Processing (NLP). The researchers found figurative language in the short story such as simile, Metaphor, Irony, Verbal Irony, Hyperbole, Allusion, Personification, Imagery, Litotes, Symbolism, and vivid Descriptions. The researchers have also found some structural elements, Direct Speech, fragmented sentences, repetitions, interjections and exclamations, and short impactful sentences, Parallelism, descriptive vocabulary, regional vocabulary and dialectal vocabulary, biblical and religious vocabulary, academic and emotional vocabulary, and sensory languages.

Keywords: Short story, Stylistic, Structure Analysis, Figurative Language, NLP, Vocabulary

Introduction

Myth, fairy tales, ballads, and parables are all parts of the literary form known as the short story. The modern short narrative first appeared in America in the 19th century. Later in the 18th century, novels and essays took center stage until short stories and plays became the most popular literary genres. Additionally, short stories and novels took the role of plays and poetry in the 19th century (Fatma, 2012). The short story has overtaken all other literary genres as the most popular one (Whery, 1898). Short stories on a variety of subjects, such as social issues, morality, politics, and religion, were first written by the authors. "A short narrative typically comprises one incident, one part, one scene, a few characters, and is set in a brief amount of time. Short story is most interesting genre of literature" (Lundén, 2022).

A short story is a shortened piece of fiction that mostly concentrates on just one person, thing, or idea. It delivers a comprehensive story with an obvious start, middle, and end in a constrained number of words or pages. Short stories are frequently distinguished by their succinctness and capacity to arouse emotions, explore concepts, or effectively deliver a message. In literary journals, anthologies, and collections, they are a common type of storytelling (Klarer, 2013). "The short narrative is indirectly described in this passage as a perfected work of proportional art. Second, honesty, in Woolf's opinion, is the second salient feature of the short tale" (Collinge, 2003). The modern short story is commonly credited to American author Edgar Allan Poe as its creator. Parks (2010) notes that Hawthorne described "the prose tale" as a narrative that may be finished in less than two hours and was focused on "a certain unique or single effect" (Hirsch, 1977). A short narrative, according to Khan et al. (2015), should have the following essential elements: theme and premise, flashback or introduction, the story's core (plot, characters, climax), confrontation or crisis, context, and setting (period).

Stylistic Analysis

For identifying the textual order contained in the text and noting their importance, stylistic analysis, which depends on statistical data, is employed as an analytical tool. This aids in validating the use of language, vocabulary, and syntax to provide text interpretation. It also demonstrates the processes that underlie the meaning or aesthetic of the work. Similar to this,

analyzing sentence structures stylistically is essential for comprehending a book. Although a language's traditional sentence structure functions as a representation of its grammar, varied sentence patterns reflect different perspectives on experience. Finding the thesis or theme that contributes to a work's meaning can be done with the use of a study of syntactic importance patterns. Additionally, it aids in ambiguity analysis and detection (Varghese, 2012).

Structural Analysis

Analyzing the organizational and compositional elements of a written text, such as an essay, article, tale, or any other form of written communication, is known as textual structure analysis. This kind of analysis focuses on comprehending the text's organization, connections between various portions, and contributions made by the placement of these aspects to the text's overall meaning and communication. Language studies, literary studies, discourse analysis, and communication studies all frequently use textual structure analysis (Connor, 1996).

In literature, the term "lexical analysis" can refer to the study and investigation of the vocabulary and word selections made by an author in a text. This study digs into the words themselves, their meanings, implications, and how they enhance the overall meaning and significance of the work of literature (Hanks, 2013).

In this research study the researchers aimed to explore the figurative language used in the mentioned short story, *The Good Country People*, written by Flannery O'Connor. Furthermore, the researchers also examined the textual structure analysis that what type of sentence structure is used by the author. Finally, this study also investigates the words choice of the author, and what type of words have been used by the author.

Methodology

The researchers set out to investigate the figurative language utilized in Flannery O'Connor's short work *The Good Country People*. The researchers analyzed the data both qualitatively and quantitatively. The text has been interpreted and observed for stylistic analysis. Additionally, in a quantitative way, tables and percentages have been used to illustrate the data. The researcher used close reading techniques for data analysis and data collection. The

researchers' theoretical approach included a number of stylistic strategies proposed by Mahlberg (2017) and Simpson (2004) as well as Natural Language Processing (NLP).

Theoretical Framework

A verity of stylistic devices proposed by leech and Short (2007) and Simpson (2004). Simile, metaphor, irony, verbal irony, hyperbole, allusion, personification, imagery, litotes, symbolism, and vivid descriptions as examples of figurative language in short stories.

Natural Language Processing (NLP) tools (Keselj, 2009).

Parallelism, repetitions, direct speech, sensory language, structural elements, fragmented sentences, descriptive vocabulary, short impactful sentences, interjections and exclamations, biblical and religious vocabulary, regional and dialectal vocabulary, academic and emotional vocabulary

Data Analysis

Figure of Speech

Simile

Leech (1969) A metaphor is anything that may be compared, much like a simile, and it must be open. By laying out the tenor and vehicle side by side and indicating the similarity between them (by like or another formal signal), a metaphorical parable is created.

Text NO. 1): "It was rather as if the suitcase had moved first, jerking him after it."

Here, a simile is being employed as a figure of speech. The author suggests that the bag appeared to move on its own and pulled the Bible salesman along with it, comparing his stumble to the motion of the suitcase. The simile gives the embarrassing entrance of the Bible salesman into Mrs. Hopewell's home a vivid and amusing portrayal. By highlighting the lack of elegance and smoothness in his entry, it helps the reader form an image in their minds. In contrast to the gloomy and thoughtful tone of the previous section, the simile's use brings a sense of humor and lightness to the setting. The comparison also establishes the Bible salesman's awkwardness or nervousness, which prepares the audience for their upcoming meeting with Mrs. Hopewell.

2) "His smiles came in succession like waves breaking on the surface of a little lake."

This simile compares the boy's smiles to waves breaking on a lake's surface, implying that they were constant and compassionate.

3) "making little noises like a fish."

This simile highlights the awkwardness and lack of elegance of the boy's kisses by linking them to the sounds a fish may make.

4): "His face was bony and sweaty and bright, with a little... watching a new fantastic animal at the zoo."

This simile emphasizes the boy's sincere interest in the main character, Hulga, by comparing his inquiring look to that of a young child watching an intriguing animal at a zoo.

Metaphor

Metaphor, according to Leech (1969: 151) "makes believe that tenor and vehicle are similar. But as many authors have noted, the masquerade frequently appears more serious and authentic than the actual understanding of the real world"... However, from a linguistic perspective, figurative meaning always derives from the literal meaning. Furthermore, Language becomes more interesting and thought-provoking when metaphors are applied to produce vivid pictures, arouse feelings, and provide new points of view (Glucksberg, 1990).

Text No. 1): "When Mrs. Hopewell thought the name, Hulga, she thought of the broad blank hull of a battleship."

Mrs. Hopewell uses a metaphor in this situation when she compares the name "Hulga" to the idea of a "broad blank hull of a battleship". Although she doesn't explicitly say it, she makes a mental connection between the battleship and the name "Hulga" thanks to this metaphor. The metaphor gives Mrs. Hopewell's interpretation of the word "Hulga" additional depth and meaning. The metaphor shows that Mrs. Hopewell perceives the name as big, substantial, and challenging much like the intimidating framework of a battleship, by comparing it to the "broad blank hull of a battleship." The metaphor implies that Mrs. Hopewell doesn't like the name,

perhaps because of how harsh and unpleasant it sounds. Furthermore, the metaphor also highlights Mrs. Hopewell's limited comprehension of her daughter's conduct. Despite Hulga's transformation and new legal name of "Hulga," Mrs. Hopewell still refers to her as "Joy" out of habit and perhaps as a refusal to accept her daughter's identity. The battleship's hull serves as a metaphor for Mrs. Hopewell's reluctance to accept Hulga as she truly is, as she continues to cling to her idealized version of her daughter.

2) "The girl smiled. It was the first time she had smiled at him at all. 'In my economy,' she said, 'I'm saved and you are damned.'"

Here, Hulga employs the metaphor of "economy" to communicate her worldview or personal philosophy. She regards herself as "saved" because of her superior intellect, while she sees the boy as "damned" because of his innocence and faith.

3) "she felt as if her heart had stopped and left her mind to pump her blood."

In this metaphor, the girl's experience of profound shock and revelation is compared to a time when her heart stops pumping blood and her mind takes over. It draws attention to the psychological effect of the boy's impression of her individuality.

The complexity of the girl's personality and her relationship with the boy is further explored in this paragraph. She is surprised and moved by the boy's sincere interest in her as a person, which is revealed by his foolish concern about her wooden leg. Despite her initial distance, she eventually loses her guard, opens up emotionally, and develops a bond with the youngster after realizing his genuineness. The analogy highlights the significant impact this experience has on her, inspiring her to open up and share a side of herself that she typically keeps to herself.

4) "She had seduced him without even making up her mind to try."

In this metaphor, Hulga's actions of luring the youngster are compared to acts of seduction, implying a more profound emotional bond between them.

Irony

Irony, according to H.W. Fowler in Leech (1969: 171), is a method of expression that assumes two audiences: one that is aware of the speaker's objective and is in the know, and the other that is naive enough to take the speaker's words at face value. Furthermore, when there is a disparity between what is stated and what is meant, or between what seems to be true and what is true, it is called irony in literature (Kaufer, 1977).

In this story, the Bible salesman's perception of Hulga (Joy) and her supposed use of him to her benefit include dramatic irony.

Ironically, the salesman said that Hulga's wooden leg makes her bold and kind. He finds her bravery and appealing in her infirmity, whilst Hulga probably feels stigmatized by it. From the reader's perspective, his smiles, and compliments, which he hopes will enchant her, come across as shallow and fake.

Hulga thinks the salesperson is foolish and simple-minded, therefore it is hilarious that he believes they have a lot in common and were destined to meet. As a result of her perception of his supposed simplicity, she envisions herself seducing him and controlling his emotions. But as evidenced by his earlier amusing conversations, the reader is aware that the Bible salesman is not as straightforward as he seems.

The salesman's suggestion that they go on a picnic together, his request for Hulga's approval, and his "dying look" are all examples of tragic irony. While the reader is aware that Hulga has her own hidden agenda and views this as an opportunity to demonstrate her intellectual superiority over him, he still feels himself to be sincere and genuine. Furthermore, Hulga's ideas about utilizing her "genius" to alter the salesperson and turning his guilt into a deeper understanding of life also reveal her conceit and prejudice, which enhances the irony.

Another element of irony is added when Hulga arrives to the gate at the predetermined moment but discovers no one present at the conclusion of the tale. The audience can be left wondering if the Bible seller is merely playing a game for himself or

The salesman's ironic and amusing remark about bringing the Bibles is that you never know when you'll need the inspired words of God. It is clear from the salesman's past actions that he is acting with a purpose other than to sell Bibles. Hulga's query about the Bibles highlights her distrust and may have given away her understanding of his real intentions.

Overall, the reader is led to wonder about the genuine intentions of both Hulga and the Bible salesman as a result of the irony and opposing character traits used to build tension and complexity in their encounter.

There is irony throughout the entire scenario in this scene. He manipulates and takes advantage of the girl, who at first thinks she is superior to the lad intellectually and socially. The youngster cheats her and takes advantage of her fragility, showing a clever and deceptive side despite his outward appearance of being simple and innocent. The irony is in how the two characters' power relationships are reversed, with the apparently "innocent" kid proving to be more cunning and deceitful than the educated and sophisticated girl.

Overall, irony plays a significant role in subverting expectations and revealing the complexities of the characters' interactions. The situation turns out differently than what the girl had initially perceived, exposing her naivety and highlighting the boy's deceptive nature.

Verbal Irony

Verbal irony occurs when you say something that goes beyond what you mean. This is frequently done on purpose by the speaker in the hopes that the audience or reader will recognize the irony (Gibbs, 2014).

Text: "I know you're a Christian because I can see it in every line of your face."

Verbal irony is the figure of speech being used here. Manley Pointer asserts that Mrs. Hopewell's looks amply demonstrate her devotion to Christianity, saying that he can see Mrs. Hopewell's Christianity in every line of her face. The readers are aware that Mrs. Hopewell is not especially pious and that her views are at most shallow, thus this assertion is sarcastic.

The use of verbal irony gives Manley Pointer's identity additional humor and understanding. He looks to be portraying himself as a faithful and attentive Bible seller, but the

readers are aware that he is only trying to win Mrs. Hopewell's trust and influence her to purchase his Bibles through flattery. The irony draws attention to his deceitfulness and raises questions about his sales pitch's hidden motive.

Allusion

Allusion is a literary technique used to allude to or suggest a character, setting, object, or feature of another piece of writing. The majority of allusions assume that the reader and author have a common body of knowledge and that the reader would thus understand the author's reference (Machacek, 2007).

1) With the line "we are not our own light," Malebranche is referred to in an allusion. Hulga's remark about Malebranche hints at her tendencies toward philosophy and her in-depth ideas of being and self-awareness.

2) "Some people might enjoy drain water if they were told it was vodka." This illustrates Hulga's skepticism and cynicism by suggesting that individuals can be easily persuaded or misled.

3) The phrase "Good Country People" itself alludes to the perceived benevolence and simplicity of rural residents. But as it goes on, the tale disproves the notion that country folk are inherently decent.

4) "We are all damned, but some of us have taken off our blindfolds and see that there's nothing to see. It's a kind of salvation." This contrasts the boy's faith-based approach with the girl's atheistic beliefs and her idea of intellectual knowledge as a sort of salvation.

Litotes

According to Leech, the term "litotes" is sometimes used to describe a particular kind of exaggeration in which the speaker opts for a negative sentiment when an affirming one would be more straightforward and strong (1969: 169). A litotes is a figure of speech that employs an understatement to indicate an affirmative by excluding the alternative (Karp, 2021).

The litotes can be seen in the following line:

"His face had brightened. 'I didn't introduce myself,' he said. 'I'm Manley Pointer from out in the country around Willohobie, not even from a place, just from near a place.'"

Manley Pointer describes his origins by saying, "not even from a place, just from near a place," which is a slight understatement. He is utilizing a form of litotes to make his background and origin sound less substantial or important than it is. He is doing this on purpose. Litotes can be a delicate means of self-expression, and in this instance, it gives Manley Pointer's persona, a mysterious Bible salesman, more nuance. Additionally, it contrasts with Joy's forthright and intelligent manners, which results in a fascinating character dynamic.

Imagery

Imagery is a literary technique used in stories, poems, and other forms of writing to conjure up an image or concept in the reader's head through vivid description. Language-based imagery aims to describe the exciting and feelings of reading a book, rather than solely to create a picture in the reader's mind. The reading experience can be improved by using images to engross the reader and appeal to their senses. Writers can inspire the senses of taste, smell, touch, hearing, and sight in readers by providing in-depth descriptions. Images can also be created by the use of other literary devices, such as similes, metaphors, or onomatopoeia (Childs, 2006).

The Imagery can be seen in the following line:

Text: "He had on the same suit and the same yellow socks sucked down in his shoes from walking."

These graphics paint a clear picture of the boy's looks and highlight his slightly messy and worn-out appearance. The imagery used to describe things in the story is vivid, including the depiction of the boy's bony, sweating face, the hills covered with pink spots, and the dusty sunshine in the barn.

Hyperbole

According to Leech (1969: 168), Hyperbole, like two or more other figures, frequently cares about personal values and sentiments. In other words, he makes subjective assertions that,

no matter how exaggerated, we are unable to check unless we try to enter the minds of the persons about whom the claims were made. Furthermore, It is essential to remember that hyperbole is not intended to be taken literally, and the audience is aware of this (Febriyanti, 2022).

The Hyperbole can be seen in the following lines:

Text: "It's too bad we can't go up there."

The barn's loft is mentioned in hyperbole by the youngster, who implies that missing the chance to go there would be a significant opportunity.

Text: "kissing him again and again as if she were trying to draw all the breath out of him."

The girl's kissing was exaggeratedly intense in this hyperbole, implying that she was extremely enthusiastic and passionate.

Text: "I've gotten a lot of interesting things. One time I got a woman's glass eye this way."

This claim is a dramatic exaggeration that implies the Bible seller has amassed odd goods from individuals, even though it's extremely improbable he has a collection of glass eyes.

Personification

According to Leech (1969: 158), personification occurs when people figuratively portray an abstraction when they combine the three criteria of tangible, animistic, and humanizing. According to the Collins Dictionary, personification is "Assigning human traits to objects, abstract concepts, etc. for literary or aesthetic impact as well as "representing an abstract quality or concept through the depiction of a person, being, etc., as in art and literature" (Prasetyo, 2019).

The personification can be seen in the following lines:

Text: "The boy's astonished eyes looked blankly through the ends of her hair."

The boy's eyes are personified in this way, taking on human characteristics and enhancing his expression as they are portrayed as being amazed and peering through her hair. Here, the child employs hyperbole to increase the ridiculousness of his lies and establish his dishonest persona. He claims to have tricked a woman into giving him her glass eye.

Text: "She had a moment in which she doubted that this was actually happening."

The personification makes the story more realistic by endowing doubt with the capacity for human decision-making and momentary pause.

Text: "You poor baby," she murmured. The girl's words personify the boy as a vulnerable and innocent child, indicating her condescending attitude towards him.

Symbolism

Symbolism is the use of a symbol, such as a phrase or an image, to convey a particular idea. We use flags, emblems, and even colors as symbolic cues to help us move around the world we live in (Danesi, 2004).

In the story, Hulga's wooden leg serves as a representation of both her vulnerability and her individuality. Additionally, it stands for her sentiments of isolation and uniqueness from the rest of society.

Vivid Descriptions

Simply put, vivid descriptions refer to the presentation of your descriptions in a way that arouses strong mental images and strong emotions. Your five senses are stimulated by them: smell, hearing, sight, touch, and taste (Joy, 2003).

The story's in-depth descriptions of Hulga's clothes, such as her six-year-old skirt and her yellow hoodie with a faded cowboy logo, aid readers in comprehending the unique and slightly odd nature of the character.

Syntactic Analysis

Examining a literary work's sentence structure and word placement is known as syntactic analysis. In "Good Country People," Flannery O'Connor's syntax is essential for expressing the personalities, feelings, and mood of the individuals as well as the general tone of the narrative. Examples of syntactic elements in the story include the following:

O'Connor frequently uses complex words to express the inner thoughts and feelings of her characters. Like a youngster observing a wonderful new animal at the zoo, he was staring at her with clear curiosity and fascination.

Her mind was never distracted or briefly taken over by her emotions throughout this.

Fragmented Sentences

Fragmented sentences, also referred to as sentence fragments, are sentences that are incomplete because they lack one or more necessary elements, usually a subject, a verb, or both. These sentence fragments don't express a complete idea on their own and need more details to make sense (Turabian, 2007).

To increase the tension and emotions at key points, the author employs fragmented sentences. For instance, "She sat there while staring at him. Nothing on her face or in her long, icy-blue eyes suggested that she had been moved by this.

Parallelism

Parallelism is the usage of a similar grammatical structure, pattern, or arrangement of words, phrases, or clauses within a sentence or across sentences. It is a term used in both grammar and rhetoric. It is used to provide writing or speaking a sense of harmony and symmetry, improving clarity and rhythm. For the reader or listener, parallelism makes it simpler to understand and follow the concepts being communicated (Al-Ameedi, 2017).

O'Connor uses parallel phrase constructions to highlight specific concepts and produce a rhythmic impact. For illustration:

"I've gotten a lot of interesting things. One time I got a woman's glass eye this way."

"He leaned over and put his lips to her ear. 'Show me where your wooden leg joins on,' he whispered."

Repetition

Author uses repetition to Focus on certain phrases or ideas. For example:

"You got to say it," he repeated. "You got to say you love me."

"Give me my leg!" she screeched. "Give me my leg!"

Direct Speech and Dialogues

In a story or written text, direct speech refers to the presenting of a character's spoken words exactly as they are uttered, within quotation marks. It allows you to paraphrase what a character says (Bazerman, 2003).

Speech and dialogue are frequently used in the story, which helps readers comprehend the interactions and personalities. For example:

"You ever ate a chicken that was two days old?" he asked softly.

"I'm as good as you any day in the week."

Interjections and Exclamations

In order to give the characters' expressions more emotion and enthusiasm, O'Connor employs interjections and exclamations. For instance:

"Give me my leg!" she screamed.

"You poor baby," she murmured.

Short, Impactful Sentences

Short, powerful phrases are utilized to emphasize key plot points and establish a sense of climax and completion. For example:

"Put it back on," she said.

"I've gotten a lot of interesting things."

Flannery O'Connor skillfully conveys the complexities of interpersonal relationships, the inner conflicts of the characters, and the mood of the story through the use of these many grammatical aspects. The syntax gives "Good Country People" more depth and intensity, making it a more intriguing and interesting literary work.

Vocabulary used in the Story

Through the employment of these several grammatical elements, Flannery O'Connor deftly depicts the complexities of interpersonal connections, the inner conflicts of the characters, and the atmosphere of the story. The syntax provides "Good Country People" greater intensity and depth, enhancing its literary value and excitement. Here are some notable aspects of the vocabulary in the story.

Descriptive Language

The literary style of descriptive language, commonly referred to as descriptive writing, combines vivid and specific words and phrases to give the reader a sensory experience. A rich and vivid description of a scene, character, object, or event is painted through this style of writing, which goes beyond simply providing facts and information (Abrams, 2014).

Descriptive language is used by Flannery O'Connor to eloquently describe the places and personalities. Examples include the use of phrases like "bony and sweaty face," "pink-speckled hillsides," "dusty sunlight," and "wide-brimmed hat" to help the reader visualize the scene.

Regional and Dialectal Vocabulary

The term "regional and dialectal vocabulary" describes the distinctive words, expressions, and phrases that are local to certain geographic regions or dialects of a language. The pronunciation, grammar, and vocabulary of languages vary widely over the world due to a variety of variables, including geography, culture, and historical influences (Lance, 1969).

The dialogue between the characters uses regional jargon and dialect to convey that the story is set in a rural Southern setting. Words like "ain't," "y'all," and "reckon" add to the characters' and their setting's credibility.

Biblical and Religious Terminology

There is an immense amount of use of religious and biblical vocabulary given the topics of the story and the presence of the Bible salesman. Words like "salvation," "the word of God," and "seeing through to nothing" highlight the characters' religious convictions and their battles with faith.

Academic Language

The specialized vocabulary and communication style employed in academic or scholarly situations is referred to as academic language, often known as academic discourse or academic writing. It is the language used by academics, researchers, and students when performing academic research, participating in intellectual conversation, and creating academic works like research papers, essays, theses, and dissertations (Hyland, 2009).

The language of Hulga's character, a multi-degreed educated woman, displays her intellectual background. She conveys her ideas and emotions by using terms like "economy," "illusion," and "profound implications."

Emotional Vocabulary

The vocabulary employed in the story successfully captures the variety of emotions the characters experience throughout the narrative. The use of words like "fascination," "admiration," "contemptuous," "astonished," and "pleading" helps readers comprehend the characters' emotional states.

Sensory Language

The use of descriptive vocabulary and sentences that strike to the reader's five senses—touch, sight, hearing, taste, and smell—is referred to as sensory language, also known as sensory imagery or sensory details. Readers may imagine situations, experience emotions, and develop a

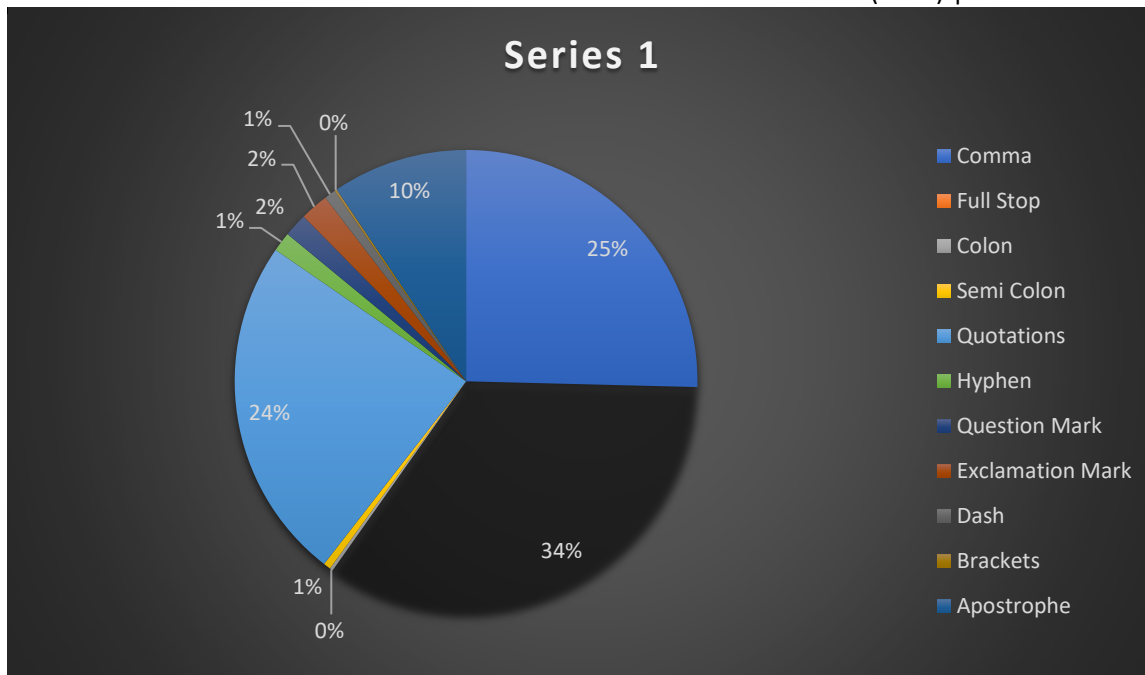
stronger connection to the text when authors employ sensory language to provide them a realistic and immersive experience. Literary works are more appealing and relatable when sensory language is used to increase their depth and complexity (ACEDO, 2020).

Flannery O'Connor employs sensuous language to draw readers into the narrative and stimulate their senses. Words like "sweet," "sweaty," "cold blue," and "obscenity" elicit a visceral experience that deepens the story.

Overall, the terminology used in "Good Country People" contributes to the tone, character growth, and themes of the narrative. It improves the reader's comprehension of the characters' motivations, feelings, and challenges, which increases the story's involvement and impact.

Punctuations Analysis

Punctuation analysis is a method of literary and linguistic analysis that entails examining the placement of punctuation in a written work in order to learn more about the author's writing style, tone, emphasis, and general communication patterns. It examines each punctuation mark's usage, placement, and impact on the text in detail rather than just counting them. Analysis of a writer's punctuation can show characteristics of their voice, purpose, and rhetorical devices (Berman, 2002).



Conclusion

In the nutshell the use of figures of speech in "Good Country People" significantly enhances the storytelling and increases the reader's involvement in the plot. To effectively portray emotions, highlight contrasts, and add layers of meaning to the characters and their relationships, Flannery O'Connor skillfully employs a variety of figures of speech throughout the story, including simile, metaphor, personification, hyperbole, irony, allusion, and symbolism.

Similes and metaphors are employed to make vivid similarities, allowing readers to see and comprehend the characters' emotions and intentions better. They also assist in illustrating the extreme contrasts between characters like Hulga and the Bible salesman, stressing the irony in their interactions.

Personification gives inanimate things and acts as life, strengthening the bond between the characters and their surroundings. This adds to the atmospheric qualities of the story and improves the reader's sense of involvement.

Hyperbole is used to exaggerate specific characteristics or acts, frequently in a humorous or sardonic way. It adds to the personality growth of the characters and offers amusing and unexpected moments.

The story's main message of misconceptions and the unexpected is reinforced by irony, which is a reoccurring motif. It raises issues with the characters' ideas and reveals the complexity of human nature.

The title and the characters' opinions of "good country people" are allusions that deepen the investigation of societal misconceptions and their underneath inconsistencies.

The use of symbolism throughout the story, particularly in the context of Hulga's wooden leg, gives her character a deeper level of complexity while also representing her individuality, fragility, and emotions of loneliness.

The author's extensive use of imagery also creates an environment for the story that is evocative and compelling, laying the groundwork for the characters' emotional journeys and strengthening the reader's connection to what they are going through. Themes, characters, and the general plot are all enhanced by these figures of speech, turning "Good Country People" into a comprehensive examination of human nature, deception, and the complexity of perception. The story has more depth, passion, and levels of meaning because of Flannery O'Connor's deft use of figures of speech, which transforms the narrative into a riveting and provocative literary masterpiece.

According to a structure analysis, Flannery O'Connor's short tale "Good Country People" employs a variety of grammatical constructions and language to produce a vivid and captivating narrative. To depict tension, emotions, and the complexity of interpersonal connections, the novel makes use of fragmented phrases, parallelism, repetition, direct speech, interjections, exclamations, and short, powerful lines.

Additionally, the terminology used in the narrative is also essential to capturing the people, place, and themes of the work. It uses sensory language to envelop readers in the story and includes descriptive language that vividly depicts scenes, regional and dialectal vocabulary

to set up the Southern setting, terms related to religion to explore the characters' beliefs, academic language that illustrates Hulga's intellectual background, emotional vocabulary that communicates the characters' emotions, and language from the world of literature to reflect Hulga's background.

Together, these literary devices and language choices heighten the reader's experience of the story's richness, intensity, and impact. Flannery O'Connor successfully communicates the story's themes of deception, identity, and human complexity through grammar and vocabulary.

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