

## تحليل أسلوبى لقصة باركر القصيرة "مكالمة هاتفية"

**A Stylistic Analysis of Parker's Short Story "A Telephone Call"**

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**Abstract**

The aim of the present study is to perform a thorough stylistic analysis of Dorothy Parker's short story "A Telephone Call". The study investigates the four language levels that are relevant to the short story are planned to be stylistically analyzed in this study. The phonological level includes four sound features: alliteration, consonance, assonance, and rhymes. The syntactic level is characterized by the story's frequent use of parallelism and repetition. The use of sophisticated synonyms significantly affects the story's semantic level. The author was able to map semantically unrelated words together, making them synonyms in context. Finally, the

graphological level is distinguished by excessive use of punctuation, which includes commas, semicolons, inverted commas, dashes, and hyphens. The study also employs three types of figures of speech: simile, personification and understatement. The author uses a variety of linguistic and poetic devices to demonstrate her distinct style, making her more compelling to the reader.

**Keywords:** Stylistic Analysis, Short Story, Language Levels, Parker, Figures of Speech.

### المستخلص

الهدف من هذه الدراسة هو إجراء تحليل أسلوبيّ شامل للقصة القصيرة لدوروثي باركر (١٨٩٣-١٩٦٧) "مكالمة هاتفية". من المقرر أن يتم في هذه الدراسة تحليل المستويات اللغوية الأربعة (الصوتي، والنحوي، والخطي، والدلالي) ذات الصلة بالقصة القصيرة. يغطي المستوى الصوتي أربع خصائص صوتية: الجنس، وتناغم الأصوات، والسجع، والقافية. يتميز المستوى النحوي بنحو أساسي بالاستخدام المتكرر للتوازي والتكرار في القصة. إن استخدام المرادفات المعقدة له تأثير كبير على المستوى الدلالي للقصة. كان المؤلف قادرًا على ربط الكلمات غير المترابطة لغويًا معًا بحيث تكون مترادفة في السياق. وأخيرًا، يتميز المستوى الخطي بالإفراط في استخدام علامات الترقيم، بما في ذلك الفواصل، والفواصل المنقوطة، والفواصل المقلوبة، والشرطات، والواصلات. تستخدم القصة القصيرة أيضًا ثلاثة أنواع من الصور الكلامية: التشبيه، والتجسيد، والاستهانة. تستخدم الكاتبة مجموعة متنوعة من الأدوات اللغوية والشعرية لإظهار أسلوبها المميز، ولهذا السبب تبدو القصة أكثر إقناعًا للقراءة ولها عمق وصدى عاطفي. خلاصة الأمر أن لغة المؤلف تتميز بالتنوع والتفرد.

**الكلمات المفتاحية:** التحليل الأسلوبيّ، القصة القصيرة، مستويات اللغة، دوروثي باركر، التعبيرات المجازية.

## 1. Introduction

Stylistics is "the linguistic study of different styles." Therefore, the social context of a shared relationship among language users produces styles. All communication styles, however, are utilized for communication within a particular group, whether it is big or

small, cohesive or dispersed, and have characteristics that the group's members find acceptable for communication, (Chapman, 1973, p. 11).

For Simpson (2004, p. 2), stylistics is “a method of textual interpretation in which primacy of place is assigned to language.” Stylistically speaking, language is so significant because the different patterns, levels, and forms that make up its structure are thought to be essential components of the text's functionality. Although an explanation of linguistic features helps to support a stylistic interpretation and clarify why particular meanings are possible, linguistic features alone do not constitute a text's meaning. For Jeffries & McIntyre (2010, p. i), the goal of stylistics is to explain how readers create meaning, how texts project meaning, and why readers react to texts in certain ways.

Likewise, Nørgaard et al. (2010, p. 1) state that the study of stylistics focuses on how language in literature and other forms of writing conveys meaning. In order to describe and explain how and why a text works the way it does and how its meaning is derived from the words on the page. Stylisticians employ linguistic models, theories, and frameworks as analytical tools. In his turn, Widdowson (2013, p. 3), contends that stylistics serves as a link between linguistics and literature. Applying ideas and methods from contemporary linguistics to the analysis of literature is the goal of the linguistic study of style.

Concerning, "Foregrounding" which is a fundamental principle of stylistic analysis, Simpson (2004, p. 50) describes this term as the process of creating strange language, which includes breaking from grammatical rules or employing parallelism. Moreover, Childs & Fowler (2006, p. 90) state that foregrounding is readily discernible when a writer deviates from linguistic norms or conventions in order to transcend linguistic bounds. The use of metaphor and other literary devices in literature, which is considered a semantic deviation, is one obvious example of

foregrounding. In discourse, the most important concepts and ideas that the author or poet wishes to get across to the reader are contained in foregrounded clauses or sentences. On the other hand, the purpose of other clauses in the text is to bolster or elucidate the points made in the highlighted clauses.

Most examples of foregrounding occur in literature, especially in poetry. Poetry differs stylistically from prose. Put differently, poets depart from the traditional language style, which heavily utilizes figures of speech such as puns, metonymy, similes, metaphors, and alliteration. Poets frequently defy grammar conventions to draw attention to their writing style rather than the content of their writing, Leech (2013, pp. 46–48). Leech adds that in literature exhibits a number of linguistic deviations when it comes to foregrounding. Six of these deviations can be identified in this respect. Phonological deviation involves rhythmic language through sound repetition or missing sounds while semantic deviation involves using simple words to convey extraordinary meanings. Graphological deviation involves unusual punctuation marks, capitalization, and font–size, and morphological deviation involves irregular word formation. Historical deviation refers to borrowing words from old or middle English and using them in contemporary texts, which are no longer used in everyday language. Finally, syntactic deviation refers to the misapplication of grammatical rules or norms in language, such as incorrect word ordering or inappropriate use of tenses.

## **2. Parker's Biography**

On August 22, 1893, Dorothy Parker was born to Jacob Henry and Elizabeth Rothschild. It was not a happy childhood for Parker. Dorothy had strained relations with her father and stepmother, and her mother passed away at a young age. She was sent to Miss Dana's School in Morristown, New Jersey, after starting her education at a Catholic convent school in Manhattan. When several of Parker's

poems were published in *Vogue* in 1916, Frank Crowninshield offered Parker a position as editor. She went on to write for *Vanity Fair* the next year, eventually rising to the position of theater critic there. She married Edwin Pond Parker II in the same year she met him, and they parted ways a few years later. Parker met the friends who would later form the renowned New York literary circle known as the Algonquin Round Table at *Vanity Fair*, (Breese & Barreca, 1995, p. 1).

Parker started writing short stories for "The New Yorker", a brand-new magazine, in 1925. Her association with that magazine would continue intermittently until 1957. In the 1930s, Parker traveled abroad while keeping up her poetry and fiction writing. She got married to Alan Campbell in 1933 after meeting him in Europe. After divorcing in 1947, the pair got married again in 1950 and stayed together until Campbell passed away in 1963. Parker published several anthologies of her writing during this time in her life, such as *Enough Rope* (1926), *Sunset Gun* (1928), *Laments for the Living* (1930), and *Death and Taxes* (1931). The drama *The Ladies of Corridor*, co-written by her and Arnaud D'Usseau, was her final masterpiece and was released in 1954. On June 7, 1967, Parker passed away, (Oakes, 2004, p. 273).

According to Fitzpatrick & Meade (2005, pp. 6–9), Parker was writer, poet, humorist, critic and activist for civil and human rights. She was dark, pretty, and slightly over five feet tall. Her eyes were a little tired, and her mouth was sad. Robinson, her dachshund, was her most prized possession. She was superstitious, pessimistic, detested solitude, and would rather be categorized as a satirist than a humorist. Her writing style was typically longhand, with every word crossed out for maximum simplicity. Parker wrote many short stories, among them, "Such a Pretty Little Picture", "A Certain Lady", "The Wonderful Old Gentleman", "The Last Tea",

“Arrangement in Black and White”, and “A Telephone Call”. The last story is the one selected in this study by the researcher to be stylistically analyzed.

### 3. Methodology

A thorough stylistic analysis of "A Telephone Call" is conducted. The primary goal of the analysis is to draw attention to the instances in which the story deviates from standard English usage. Four linguistic levels are examined stylistically in this study: phonological, syntactic, semantic, and graphological. Furthermore, the study examined several stylistic devices used in the narrative, including simile, personification and understatement.

#### 3.1. The Background of the Story “A Telephone Call”

“A Telephone Call” is a short story written by Dorothy Parker in 1930 (5 pages) is a woman's interior monologue as she waits for a man, she is infatuated with to call her, as he had promised. This story does an excellent job of expressing the emotions that could be felt during such a time and the anxiety that someone in this circumstance would likely feel. The social norms and the emotions they arouse in women are central to theme of "A Telephone Call". In this Dorothy Parker short story, the narrator is an unidentified woman. She begins to doubt all of the socially enforced norms of behavior that apply to people of her gender. The age of the main character, a female, is not specified. She is either in her late teens or early twenties. The short story's title implies that it is about a phone call, (Pettit, 2000, p. 24).

The protagonist is anticipating a call from a young man. She is also wishing for the phone to ring. He informed her that he was busy when she had called him at work at one point. He says he'll give her a call at five o'clock. He calls her darling twice in their brief exchange. She also believes that he must be concerned about her. She

begs, begs, bargains with God in various ways, wishing He would allow the young man to call her. She is curious as to whether God is punishing her for anything she did wrong. She is frantic for the phone to ring. She exhibits a wide range of emotions, and occasionally she becomes enraged with him for not returning her calls. Thus, the protagonist of "A Telephone Call" is a young woman who is waiting on a call from a young man. He promised to call. She is frantically waiting for the phone to ring and has resorted to counting by fives and bargaining with God, (McLean, 2013, p. 305).

### 3.2. The Stylistic Analysis of the Short Story "A Telephone Call"

As stated by Daniel (2018, p. 15), the stylistic analysis of the language, of the short story "A Telephone Call", includes phonological, syntactic, semantic, and graphological levels of language. The analysis also includes the author's use of figures of speech, i.e., simile, personification and understatement. There are numerous subcategories within the phonological level of language, including rhyme scheme, assonance, consonance, and alliteration. They are going to be examined in the paragraphs that follow, respectively.

#### Phonological Level

*Rhyme scheme:* a stylistic device where the main focus is on repeating sounds or syllables, usually at the end of a line or verse. The following seven rhyme schemes are taken from the story under investigation (shown in the underlined letters): "He was busyu, and he was in a hurryu" (lines, 26–27); "Damn you, I'll pull your filthy roots out of the walll, I'll smash your smug black face in little bits. Damn you to helll" (lines, 48–49); "If he says he can't see me tonight, I'll say, "Why, that's all right, dear?" (line, 54); "and if he hasn't called me then, I will know God isn't going to help me, ever again" (lines, 73–74); "coming straight up here without telephoningg. He'll be

cross if he sees I have been crying” (lines, 80–81); “They don’t like you to cry. He doesn’t cry. I wish to God I could make him cry.” (lines, 81–82); and “I could say whatever I meant. I guess you can’t” (line, 90).

*Assonance*: a stylistic device which indicates the recurrence of vowels in stressed syllables of subsequent words; that is, the recurrence of vowels that are similar or identical. The story under examination has provided numerous instances of assonance (17 ones), as shown in the underlined letters. They are as follows: “little thing” (line, 3); “Five, ten, fifteen, twenty, twenty-five, thirty, thirty-five, forty, forty-five, fifty” (lines, 9–10); “ugly shiny” (lines, 46–47); “little bit” (line, 60); “Five, ten, fifteen, twenty, twenty-five, thirty, thirty-five, forty, forty-five, fifty, fifty-five” (lines, 74–75); “anything happening” (line, 97); “little bit” (line, 128); “pride like” (lines, 130–131); “silly shabby” (line, 131); “little thing” (line, 131); “sit still” (line, 141); “sit still” (line, 142); “never even” (line, 150); “casual and natural” (line, 150); “so slowly and so fairly” (line, 157); “Father in Heaven” (line, 158); and “Five, ten, fifteen, twenty, twenty-five, thirty, thirty-five” (line, 160).

*Consonance*: a stylistic device in which the consonants in adjacent words have the same or similar sounds (typically at the end). The following 23 examples of consonance are highlighted in the story: “Five, ten, fifteen, twenty, twenty-five, thirty, thirty-five, forty, forty-five, fifty” (lines, 9–10); “look at the clock” (line, 11); “will call” (line, 53); “Five, ten, fifteen, twenty, twenty-five, thirty, thirty-five, forty, forty-five, fifty, fifty-five” (lines, 74–75); “than mine” (line, 77); “casual and natural” (line, 150); “little while” (line, 156); and “Five, ten, fifteen, twenty, twenty-five, thirty, thirty-five” (line, 160).

*Alliteration*: a stylistic device in which a word's initial consonant sound is repeated in string of words. Throughout the entire story, the author of this tale provided numerous

instances of alliteration (21 ones): “Five, ten, fifteen, twenty, twenty–five, thirty, thirty–five, forty, forty–five, fifty” (lines, 9–10); “stars slipping” (line, 34); “so safe” (line, 36); “Son’s sake” (line, 39); “smash your smgug” (line, 48); “twice today” (line, 59); “because I’ve been bad” (line, 66); “single soul” (line, 70); “Five, ten, fifteen, twenty, twenty–five, thirty, thirty–five, forty, forty–five, fifty, fifty–five” (lines, 74–75); “little late” (line, 78); “floor and feel” (line, 82); “heart heavy” (lines, 82–83); “so sweet” (line, 93); “little late” (line, 106); “wonder why” (line, 121); “so sweet” (line, 122); “sit still” (line, 141); “sit still” (line, 142); “What do they want” (line, 143); “so slowly” (line, 157); and “Five, ten, fifteen, twenty, twenty–five, thirty, thirty–five” (line, 160).

### Syntactic Level

Concerning the syntactic level of the current short story “A Telephone Call” is typically centered around *parallelism* and *repetition*. The first one is a stylistic device that depends on the use of the same phrase and clause structures repeatedly, whereas the latter, is the repeated use of words, phrases, and clauses to create emphasis or melody. The author repeatedly uses the same structures or repeat some words or phrases. This is showed in the following examples:

Parallelisms can be seen four times in the story: “Please, God, let him telephone me now. Dear God, let him call me now.” (line, 1); “He couldn’t have minded...He couldn’t have thought” (line, 21); “That’s a terrible wish. That’s a lovely wish.” (line, 99); “The real pride, the big pride” (line, 131).

On the other hand, repetition is used a lot in the story. It can be seen forty–four times in the story: “let him telephone me (now)” (lines, 1, 32 (twice), 41, 60–61, 64, 71, 155); “little to You, God, such a little, little thing.” (line, 3); “Please, God. Please, please, please.” (lines, 3–4); “If I could think of something else. If I could think of something else.” (line, 6); The word ‘darling’ is repeated eleven times throughout the

story (lines, 13–16, 26–27, 58, and 138–139); “good-by. Good-by, darling.” (line, 15); “Five, ten, fifteen, twenty, twenty-five, thirty, thirty-five, forty, forty-five, fifty” (lines, 9–10, 74–75 and 160); “in three days—not in three days.” (lines, 19–20); “I didn’t ask him to, truly I didn’t. I’m sure I didn’t.” (lines, 23–24); “but he called me “darling” twice” (lines, 16 and 27); “That’s mine, that’s mine.” (line, 28); “even if I never see him again. ... Nothing’s enough, if I never see him again” (lines, 28–29); “I want him so much. I want him so much.” (line, 30); “Why can’t that telephone ring? Why can’t it, why can’t it?” (lines, 45–46); “No, no, no.” (line, 50); “I must stop. I must think...” (line, 50); “little; even if it’s only a little, little bit.” (line, 60); “please, please, please” (line, 65); “I’ll count five hundred by fives” (lines, 72–73 and 157–158); “It was bad. I knew it was bad.” (lines, 75–76); “I mustn’t. I mustn’t” (line, 78); “I guess ... I guess” (lines, 90–91); “If he would only telephone. If he would only telephone.” (lines, 93–94); “Maybe ... Maybe ... Maybe” (lines, 95–96); “I never ... I never” (line, 98); “I wish he were dead, dead, dead.” (line, 102); “This is silly. It’s silly...” (lines, 103); “Maybe” (lines, 104, 105, 106 (twice), 108); “I could ... I could” (line, 109); “I mustn’t. I mustn’t, I mustn’t.” (line, 111); “Don’t let me go on hoping. Don’t let me say... Please don’t let me hope,” (line, 116–117); “Maybe” (lines, 123 and 124 (three times)); “keep me away ... Keep me away.” (lines, 127–128); “I think I’m ... I think it” (128–129); “I will be big. I will be beyond” (line, 133); “Please, God, ... Please, God.” (line, 134); “Call me at five, darling.” (lines, 137–138 and 139); “Make me know, please make me know.” (lines, 140–141); “If I could sit still. If I could sit still.” (lines, 142–143); “Don’t they know it isn’t true? Don’t they know it’s a lie” (lines, 144–145); “Damn them, damn them, damn them.” (lines, 146–147); “I can be. Honestly, I can be.” (line, 152); “Don’t, don’t, don’t.” (lines, 153–154); “please” (lines, 159–160 (three times)); and “God” (lines, 159–160 (three times)).

### Semantic Level

Regarding the semantic level, the writer of "A Telephone Call" uses certain semantic terms are typically called synonyms. The use of synonyms in the text is among the most obvious instances. The author refers to some words using a variety of terms throughout the story, about five times, as illustrated in the underlined words below.

Line 1: "Please, God, let him telephone me now. Dear God, let him call me now."

Line 28–29: "Oh, but that's so little. That isn't enough."

Line 40–41: "Oh, God, [...] , our Lord"

Line, 101: "I would remember only the lovely times. It would be all beautiful."

Line, 150–151: "Why can't I be casual and natural ...?"

### Graphological Level

The final level in the stylistic analysis of the short story "A Telephone Call" is the graphological level of language. The author uses a wide variety of punctuation marks throughout the story. These marks are shown in the following:

Comma (,): The author frequently places commas between brief clauses in complex or compound sentences, which is apparent from the text. It is also after or among single words. Commas are frequently used so many between brief clauses and with single words about 220 times throughout the story. The following are some examples of how commas are used in text:

Line 1: "Please, God, let him telephone me now. Dear God, let him call me now."

Lines 1–2: "I won't ask anything else of You, truly I won't."

Lines 2–3: "It would be so little to You, God, such a little, little thing."

Lines 3–4: “Only let him telephone now. Please, God. Please, please, please.”

Line 5: “If I didn’t think about it, maybe the telephone might ring.”

Lines 6–7: “Maybe if I counted five hundred by fives, it might ring by that time.”

Line 8: “And if it rings when I get to three hundred, I won’t stop”

Lines 9–10: “Five, ten, fifteen, twenty, twenty–five, thirty, thirty–five, forty, forty–five, fifty. . . . Oh, please ring. Please.”

Semicolon (;): Throughout the story, the author makes extensive use of semicolons. They are primarily used when two independent clauses need to be separated instead of conjunctions. The semicolons are used frequently in the text (about eleven times) as shown in the following examples:

Lines 8–9: “I won’t stop; I won’t answer it until I get to five hundred.”

Lines 20–21: “And all I did was ask him how he was; it was just the way anybody might have called him up.”

Lines 37–38: “Nothing can touch You; no one can twist Your heart in his hands.”

Lines 59–60: “...if he still likes me a little; even if it’s only a little...”

Line 68: “And it wasn’t very bad; it couldn’t have been bad.”

Inverted commas (“”): They are typically used to denote the opening and the end of a sentence or to highlight an important word. They are frequently used fourteen times in the story. Below are some examples of the lines where inverted commas are used:

Lines 12–13: “I’ll call you at five, darling.” I think that’s where he said “darling.”

Line 13: “I know he called me “darling” twice”

Line 14: “Good-by, darling.”

Line 15: “but he called me “darling” twice.”

Line 21: “No, of course you’re not,” he said.

Line 25: “I’ll call you at five, darling.” “Good-by, darling.”

Line: 26: “but he called me “darling” twice.”

Lines 54–55: I’ll say, “Why, that’s all right, dear. Why, of course it’s all right.”

The dashes en and em are roughly the length of the letters N and M, respectively. In expressions like "Dover–Calais crossing," the shorter en dash (–) is used to indicate ranges and has the meaning "to." To indicate a sentence break or to separate additional information, the longer em dash (—) is used. The author of the story uses the em dash to express her desire to give a detailed description of the intense feelings a woman has for her beloved man. Thus, no use of en dash in the story but the em dash is found six times, as seen in the lines that follows:

Lines 16–17: “I know you shouldn’t keep telephoning them—I know they don’t like that.”

Lines 19–20: “But I hadn’t talked to him in three days—not in three days.”

Line 67–68: “Oh, but, God, there are so many bad people—You could not be hard only to me.”

Line 78–79: “Suppose he’s a little late calling up—that’s nothing to get hysterical about.”

Lines 79–80: “Maybe he isn’t going to call—maybe he’s coming straight up here without telephoning.”

Lines 14–15: “I don’t ask You to make it easy for me—You can’t do that,…”

Hyphen: Usually used to form compound terms by joining two or more words that are closely related. The examples below show how the hyphen is used in this story. Hyphens are frequently used twelve times in the text although most of them are written hyphenated numbers:

Lines, 9–10: “twenty-five, thirty, thirty-five, forty, forty-five”

Lines, 14–15: “...he said good-by. “Good-by, darling.”

Line, 26: “Good-by, darling.”

Lines, 74–75: “twenty-five, thirty, thirty-five, forty, forty-five, fifty, fifty-five”

Line, 160: “twenty-five, thirty, thirty-five”

Concerning figures of speech, the author uses some of them in her short story “A Telephone Call”. She uses ‘simile’ which is a literary device that creates a vivid and engaging comparison between two things. The two subjects are compared using two words; “like” and “as.” Simile is found only one time in the story, i.e., Line 83 “I wish I could hurt him like hell.” The author also uses ‘personification’ which is a literary device in which nonhuman entities or inanimate objects are given human characteristics. It can be seen in Lines 46–47 “Couldn’t you ring? Ah, please, couldn’t you? You damned, ugly, shiny thing.” Here the writer personifies the telephone by calling it ‘you’. In Lines 47–49: “It would hurt you to ring, wouldn’t it? Oh, that would hurt you. Damn you, I’ll pull your filthy roots out of the wall, I’ll smash

your smug black face in little bits. Damn you to hell.”, she also personifies the telephone by using the words ‘you’, ‘your’, ‘damn’ and ‘face’. Thus, the author uses personification seven times in the text.

Another figure of speech is ‘understatement’ which is a literary device in which a certain quality of a character, thing, feeling, or circumstance is minimized or depicted as being less than what is actually the case. It is used twice in the story. The first time is seen in Lines, 130–134: “Oh, what does pride matter, when I can’t stand it if I don’t talk to him? Pride like that is such a silly, shabby little thing. The real pride, the big pride, is in having no pride.” The author here underestimates the state of pride. The second times is recognized in Lines, 144–146: “Oh, all the books are about people who love each other, [...] Don’t they know it isn’t true? Don’t they know it’s a lie, it’s a God damned lie?” In these lines the author underestimates the state of love.

#### 4. The Statistical Analysis of the Data

The stylistic analysis is strong evidence of the applicability and usability of the framework adopted. It has been tackled to the selected short story “A Telephone Call” (by Dorothy Parker). The analysis shows that the number of the language levels used in the story is four (phonological, syntactic, semantic and graphological) with three figures of speech (simile, personification and understatement). Moreover, the study shows that the author (Dorothy Parker) used a simple and clear language in writing this story.

The statistics survey of the language levels and figures of speech used in the selected short story shows that the graphological level is the most used: 259 with 66.38 % percent. Figures of Speech are slightly used in the text; that is, it is the less dominant ones in the analysis: 10 with percentage 2.55 %. The statistical study shows also that many other figures of speech are not found in the text such as irony,

synecdoche and hyperbole. The other frequencies and percentages of the remain levels and their stylistic devices are shown in Table (1).

Table (1): *The Frequency and Percentage of the Language Levels and Figures of Speech Used in the Short Story “A Telephone Call”.*

The Names of the Stylistic Devices		The Stylistic Analysis			
		Total Frequency		Total Percentage	
Phonological Level	Rhyme Scheme	7	68	1.79 %	17.41 %
	Assonance	17		4.35 %	
	Consonance	23		5.89 %	
	Alliteration	21		5.38 %	
Syntactic Level	Parallelism	4	48	1.02 %	12.3 %
	Repetition	44		11.28 %	
Semantic Level	Synonyms	5		1.28 %	
Graphological Level	Commas	220	259	56.41 %	66.38 %
	Semicolons	7		1.79 %	
	Inverted Commas	14		3.58 %	
	Dashes	6		1.53 %	
	Hyphens	12		3.07 %	
Figures of Speech	Simile	1	10	0.25 %	2.55 %
	Personification	7		1.79 %	
	Understatement	2		0.51 %	
<b>Number of Times Devices Are Used</b>		<b>390</b>			
<b>Total Percentage</b>		<b>100 %</b>			

Table (1) reports the results of the frequencies of occurrences and percentages of the language levels and figures of speech found in "A Telephone Call". In investigating the selected data, it is obvious that total number of occurrences of the stylistic devices is 390 times. The phonological level is found 68 times which forms the percentage (17.41 %). Syntactic level comes with 48 frequencies that constitute (12.3 %). The table also shows that lowest number of frequencies is the semantic level which appears only 5 times with (1.28 %) while the highest number of frequencies is the graphological level; 259 times which forms 66.38 %. Finally, figures of speech are found 10 times and the percentage is (2.55 %).

## 5. Conclusion

The following conclusions are drawn from the current study:

- The prevailing theme is revealed in reading "A Telephone Call" in which the way society's norms shape women's emotions. Dorothy Parker uses an unidentified woman as the narrator of her short story. She begins to doubt every social norm that her gender has been forced to follow.
- Directly facing an obsession in "A Telephone Call," Dorothy Parker exposes and gives voice to obsession through language, tone, and point of view. Parker shares the intense emotions of a woman going through an infatuation. Throughout the story, the language choice and tone contribute to the fast-paced, unsettling atmosphere.
- The writer has used many stylistic devices throughout the story. They are shown in four levels of language: phonological, syntactic, semantic and graphological. In addition, she also used some certain figures of speech, i.e., personification, simile and understatement.
- The story has been shown to be rather compelling, repetitively engaging the readers with the use of repetition by Parker. It has a plenty of interesting aspects.

The scene where the female role wonders if her worry about the male character's lack of communication is valid or not sounds amusing. She wonders if he will visit her home instead of making a verbal message.

- The author has used a variety of linguistic and poetic devices to demonstrate her distinct style, which is why the story sounds more compelling to read and has depth and emotional resonance. Therefore, the author's language is marked by variation and uniqueness.

## 6. Recommendations

Based on the findings and outcomes of the current research, the following suggestions are presented:

1. Researchers are advised to analyze the stylistic components that result from the interaction between text and audience in various literary and non-literary genres, which enhance research endeavors.
2. English teachers to establish a stylistic learning atmosphere because students absorb information more effectively when teachers adapt various learning styles to different texts.
3. Educators and researchers should employ plethora of stylistic devices when studying texts, as stylistics offers various linguistic levels of analysis and cues that help learning, especially in written texts such as short stories, poems, novels and newspapers.

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