A Semantic Analysis of Rhetorical Devices in Charles Dickens's A Tale of Two Cities

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ABSTRACT

The goal of this research is to discover how rhetorical devices could be analysed semantically in some selected texts of Dickens's 'A Tale of Two Cities'. The data were collected from the novel. The researcher utilized a descriptive qualitative method to describe and investigate the rhetorical devices in this literary genre. Rhetorical devices are defined as a means of increasing the language's richness, diversity, clarity, power, and impact (Chetia 2015). Several semantic concepts and theories have been used to analyze rhetorical devices. These semantic theories and concepts include Lakoff and Johnson's (1980), Kovecses' (2010) and Saeed's (2015) metaphor and metonymy, Cruse's (2000) semantic anomaly, lexical relations such as synonymy, antonymy, polysemy, homonymy, hyponymy; and reference, sense, denotation and connotation. It is hypothesized that the meaning in rhetorical devices can be better manifested semantically. Consequently, the research discovered several well-known types of rhetorical devices in the novel such as metaphor, metonymy, synecdoche, antithesis, personification, repetition, and pun that can be analysed in the following semantic theories. This is because, in metaphor, the target

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domain could be understood through the source domain, whereas in metonymy, the target could be comprehended via the vehicle. Also, synecdoche was analysed via lexical relations where the part was hyponymy and the whole was superordinate; however, repetition was linked to reference, referent, and sense. Nonetheless, repetition, personification, and antithesis were analysed in terms of contradiction and semantic anomaly, while pun could be analysed in terms of polysemy and homonymy within lexical relations.

1. Introduction

Over the past years, the study of rhetoric and rhetorical devices (henceforth RDs) has received a great deal of attention by scholars for the purpose of using language as a manner to persuade readers and audiences. Demirdögen (2010) states that the modern study of persuasion has its roots in Aristotle's Rhetoric. This is due to the fact that Aristotle gave emphasis to three categories of means of persuasion for which the speaker requires to take into account: ethos, pathos and logos (Cockcroft and Cockcroft 1992). In this respect, ethos is concerned with persuasion by virtue of personality and stance, that is, the speaker as a truthful, reliable, and trustworthy person; pathos is related to persuasion via the stimulation of emotion(in the audience); and logos is associated with persuasion via reasoning and logics and facts (Al-Hindawi, et al., 2017,p. 9). Besides, Harris (2018) claims that RDs are frequently identified as figures of speech, incorporate the employing phrases in innovative and unexpected ways, whether through lexical items or meanings. Therefore, the objective is to improve the interaction by boosting transparency, attention, authority, and perhaps enjoyment amongst the audience in a persuasive and effective way.

On the other hand, the study of language terms' context-free interpretations is known as semantics. It identifies the relationships that linguistic expressions contain and establish the literal meanings that they possess (Hamawand 2015). In this respect, some semantic concepts can be analysed lexically, including lexical relations, denotation, and connotation; some other semantic concepts could be accounted for sententially such as anomaly, contradiction, and so forth. However, a pun as a rhetorical device is described by Leech (1969) as a highlighted lexical inconsistency

that may have roots in either "homonymy or polysemy." In this sense, a pun can be interpreted lexically in semantics, i.e., the pun has a relationship with the word meaning used in a sentence. Consider the following instance: " He is not a grave man until he is a grave man" (Shao, Wang, & Hao, 2013). Here, the word 'grave 'is a pun and has multiple unrelated meanings semantically. This multiplicity of unconnected meanings is called homonymy; because each 'grave' has the same pronunciation, and the same spelling, but different meanings. The first meaning is serious, whereas the second one is a tomb. Also, a pun is linked to polysemy which is a word having multiple related meanings, for instance, the word 'head might be regarded as a polysemy because the position of the head is at the top of an entity; for example, the head of body means the person's body's top part, the head of a company means the director of a corporation, and the head of a river means the source of a stream. Further, some other concepts in semantics play a significant role in meaning construction. They consist of reference, sense, denotation, and connotation which are well-known as aspects of meaning.

This study aims at conducting a descriptive qualitative semantic analysis of the role of rhetorical devices such as metaphor, metonymy, synecdoche, antithesis, personification, repetition, and pun for meaning construction in some selected texts of Dickens's 'A Tale of Two Cities'. The study also aims at verifying that RDs are a genuine part of the general strategies for meaning construction and meaning conception in all registers. In other words, RDs are better explainable in semantic terms than in literary ones. Therefore, it is hypothesised that RDs can be better accounted for in terms of semantic theories and concepts. For a long time, linguists, philosophers, and literati have held the view that rhetorical devices are artistic proper, and that they are by no means open to analysis in terms of modern theories of language. Therefore, the work tries to explain the meaning construction and meaning conception aspects of the novel RDs, which could, at least partially, account for literary creativity within a semantic framework, let alone the significance of RDs in the meaning construction phenomenon in general. In so doing, a number of theories of semantics can be applied to all RDs used in the novel that are best reflective of the spirit of the English literature. Another problem is that literary

language is said to utilize meaning construction devices, called RDs, which are purely literary and have little value outside literature.

In addition, the study is limited to the analysis of RDs in the English literary work of Dicken's 'A Tale of Two Cities' in terms of semantic theories. In so doing, the researcher has focused on choosing the most challenging works in terms of analysis, and the ones that best reflect the art and creativity of rhetorical language. Furthermore, the study is limited to use some semantic theories including lexical relations such as antonymy; semantic anomaly; reference, referent and sense; and denotation and connotation for the analysis of the RDs. Thus, the research questions contain the following:

What kind of language use does RDs depict literary or decorative one? Or do they function as a general component of the comprehension and meaning-making processes that are broadly employed? Can semantic theories offer a better understanding of the structure and function of RDs?

2. Theoretical Background

The theoretical background contains two subsections: firstly, several eminent categories of RDs, secondly, the relationship between RDs and semantics.

2.1 Rhetorical Devices

Rhetoric can be regarded as a technique employed in language for the purpose of the reader's and listener's conviction. "Rhetoric refers to the art of oratory or persuasive speaking – the art of effective argumentation with the view to influencing opinion" (Yankah: 1994, p.3568). McGuigan (2007, p.3) maintains that rhetoric as a device develops the structure of reading, speaking, or writing. In this sense, speakers and writers utilize rhetoric in their discourse to convince the hearers and listeners (McGuigan 2007, p.3).

There are numerous categories of RDs. However, the researcher will be looking at certain well-known RDs expected to be collaborative in the analysis of Dicken's 'A Tale of Two Cities' semantically. Such well-known devices are listed below:

2.1.1 Metaphor

Harris (2018) asserts that metaphor is a comparison between two unlike things in which these two things linked together are called subject and image. In this sense, the subject could be abstract and the image could be concrete. In other words, a metaphor emphasizes that the subject is the image in a relatively logical way; for instance, in the metaphor 'A good book is a friend', the first underlined phrase is the image and the latter is the subject; these two phrases are linked together through the verb to be (is).

Additionally, the construction of a mapping between two domains allows metaphor to be transferred in meaning (Lakoff and Johnson, 1980 , p.5). As Radden and Driven put it, mapping is the application of one set of mental entities to another (Radden & Driven, 2007, p. 12). They provided the example of 'microprocessor is the brain of a computer'. In this respect, it is a metaphorical mapping; because, according to a dictionary description, the brain is the organ within your mind that governs how you perceive, feel, and move; however, the brain is clearly being used in a different way here (Lin 2010, p.5).

Also, Lakoff and Johnson (1980) shed light on the concept of metaphor, seeing it as a conceptual phenomenon linked to people's thoughts and actions. According to their cognitive performance, conceptual metaphors may be split into three categories: structural metaphor, ontological metaphor, and orientational metaphor (Lakoff and Johnson 1980). In this sense, the metaphor that the source domain provides a reasonably rich knowledge structure for the target notion is known as a structural metaphor; for instance, in 'love is war', here 'war' is a source domain, and 'love' is a target domain. To put it another way, the cognitive purpose of this kind of metaphor is to help speakers grasp target A by using the source concept's framework. The source domain and the target domain have some mappings (Kovecses 2010). Ontological metaphors appear to do little more than provide ontological significance for broad categories of conceptual target ideas. That is to say, objects, substances, or containers can be employed to interpret our experiences, not the specific type of object, substance, or container. Unlike ontological metaphors, the cognitive task of orientational an metaphor is to bring a group of target ideas into our conceptual

systems that are interconnected. This metaphor refers to fundamental human spatial orientations like up-down (ibid).

2.1.2 Metonymy

Metonymy is 'a figure of speech which substitutes the name of one object with the name of something different thoroughly relevant to it, for example, 'the bottle' for alcoholic drink, 'the press' for journalism, 'skirt' for woman, 'Mozart' for Mozart's music, 'the Oval Office' for the US Presidency'', and so forth (Baldick,2001, p.154 cited in El-Samir, 2015).

In metonymy, the dictionary word for one object could be implemented into another with which it is usually thoroughly linked owing to a regular correlation in mutual familiarity, (Abrams and Harpham 2009, p.120). The intended meaning in metonymy is the unsaid or intended meaning which stands in relation to the literal meaning upon the foundation of a close link between the two categories of meaning. Therefore, metonymy is an indirect manner of denoting something (Ibid). Lancashire (2002) exemplified the "big-sky country" to refer to western Canada.

2.1.3 Synecdoche

Synecdoche can be defined as ''a common figure of speech by which something is referred to indirectly, either by naming only some part or constituent of it (e.g. 'hands' for manual workers) or- less frequently- by naming some more inclusive entity of which it is a component (e.g., 'the law' for a police officer)'' (Baldick ,2001,p.254). According to El-Samir (2015), Baldick (2001) notices that synecdoche is typically considered a specific category of metonymy which happens commonly in political journalism (e.g., 'Baghdad' for the Iraqi government) and sports commentary (e.g., 'Barcelona' for one of the city's football teams). Consequently, in synecdoche the word for word denotation is diverse from the intended meaning, and the comprehension of the intended meaning relies on the target's capability to bond linguistic meaning to extralinguistic meaning (ibid).

2.1.4 Antithesis

According to Harris (2018, pp. 10 -11), antithesis compares two concepts by arranging them side by side, sometimes in a parallel structure; for example,

If we try, we might succeed; if we do not try, we cannot succeed.

The structure of the sentence in the instance above obviously contrasts and emphasizes might and cannot. In a phrase without antithesis, the same notion is expressed as follows:

We might succeed if we try; but if we do not try, then I do not think we can succeed.

Antithesis can also be used to distinguish or illustrate contrasts between concepts. In the following example, consider the distinction between legality and morality. In this sense, the major contrast structuring strategies (antithesis, irony, oxymoron, paradox) and the alternative ones (representational comparison, metaphor, pun, multiple meanings method, and chiasm) may all be grouped into two categories (Ruzibaeva 2019, p.149).

On the other hand, Eshmurodov & Ugli (2020) stated that antithesis is a category of an oxymoron in which words that seem to contradict one another might be blended to build a different sense. They provided the following instances: the happiest and the saddest units in the piece; easy to come by - hard to leave; and early-late, late-coming. Similarly, they argued that antithesis is a descriptive method for expressing and contrasting opposing notions, thoughts, and feelings.

2.1.5 Repetition

Repetition can be used as a rhetorical device purposely in which words are repeated by a writer or speaker with the intention of emphasising some important points in both speaking and writing forms. Repetitions in any literary work, including drama, poetry, and novel, are a helpful device giving rise to transparency to a notion and/or making it outstanding for the audience. Faber (2013) provided an example of the repetition in Shakespeare's play (Hamlet, Act 2, scene 2), in the sense that there is a dialogue between Polonius and Hamlet in which Polonius states that what do you read, my lord? And Hamlet replied "Words, words, words". Thus, the term 'words' is repeated three times; Thus, by virtue of repeating the term 'words' three times,

Hamlet is willing to propose that what he is reading is worthless. In other words, it is designed to illustrate his understanding of the nonsensical and his awareness of the insignificance of language (ibid).

On the other hand, Zhang (2010, p.160) provided some examples of repetition in Hemingway's novel 'Cat in the Rain' in which the word 'reading' was repeated five times above. George's wife's attitude of watching out of the window contradicts her partner's uncaring behavior and illustrates her desire to leave the dark room and her frustration with her regular life.

2.1.6 Personification

Stanford (2003, p.49) argues that personification is giving some human traits to an object that is not human. In other words, it is a rhetorical device wherein humans can construct an object or an animal; for example, in Ernest Hemingway's 'The Old Man and the Sea', Santiago the main character of the novel personified hogfish as our brothers. In this sense, although hogfish are animals, he has given them human characteristics by considering them as our brothers (Braika and Ferdjani, 2019). Another example of personification is "The sun smiles to the earth and the stars hug the sky". The aforementioned illustration is not literally accurate; each of those traits is tied to people; the sun honestly is not capable of smiling, and the stars cannot embrace either (ibid, p.14).

2.1.7 Pun

Pun which is well-known as paronomasia can be regarded as one of the varieties of RDs, playing with the various meanings of a word or words.

"Tell me, what's the scoop on cat litter?" (Harris 2018, p.183).

In the above example, scoop has two meanings: firstly, scoop is a colloquial term for suitable information and the second meaning is a standard word for a deep and small shovel.

Partington (2009, p.1797) provided another example of pun in the statement ''Do you believe in clubs for young people?'' In this respect, the term "club" has as a minimum two homonymous meanings; the first meaning is associated with a group of individuals and the second one denotes to powerful firearm.

2.2 The relationship between RDs and Semantics

There are several correlations between RDs and semantics. Various types of RDs can be analysed semantically. As a matter of fact, pun (wordplay) as a kind of RDs can be analysed semantically. This is due to the fact that pun can be used when two or more lexemes have identical phonology with different spelling and meaning. In English pun refers to homonym and homophone in lexical (semantic) relations. Pun has two kinds: homophonic pun and semantic pun (Wenjing ,2016, p. 106). In this regard, one of the categories of pun was utilized in the following lines of John Keats's de on a Grecian Urn:

"Thou still Unr avish'd bride of quietness

Thou foster child of silence and slow time. . .." — (Harris 2018, p. 183)

In this sense, the word still is a triple pun, one of the meanings is now (or yet) , another is unmoving and the third meaning is forever. This kind of pun is regarded homonymy as a lexical relation in semantic having the same sound, but possessing two or more than two meanings.

Furthermore, pun as a basic mechanism can create humorous situations consciously and unconsciously (Abbas, & Dhiaa 2016). In this sense, humor has a direct relationship with the semantic relation of polysemy. Polysemy happens when one word takes place to possess more than one meaning (Fauzi, 2018). Similarly, polysemy due to having multi-meanings manipulates the meaning of lexical items. For instance, the word head is polysemous which has primary and secondary meanings. Head can refer to the highest position of the body – having the primary meaning (Romadlani, 2021, p. 295). Likewise, the perception of the highest position of the head in the human body is involved in creating meaning as the peak position in an association. On account of those several senses, polysemy can frequently be used to create humorous statements (Ibid).

On the other hand, antithesis is created by a conflict of different semantically contradictory phrases. According to Zhao (2012), several antithetical dichotomies in Virginia Woolf's novel 'To the Lighthouse' including 'joys and sorrows', 'boys and girls, 'subject and object' and etc. are the juxtapositions of central contrasts of human anxiety which comprise ambiguity and opposition (antonymy) of solid suggestions of

the novelist. As a result, each of the aforementioned antithetical pairs is considered an antonym; ''joys and sorrows' and 'subject and object' are examples of complementary antinomies, whereas, 'boys' and girls' exemplifies converse antonymy.

Another significant kind of RDs is personification which has a relationship with ontological metaphor. This is due to the fact that in personification elements are treated and thought of as humans. In this sense, Lakoff and Johnson (1980) provided several examples including 'life has cheated me' in which 'life 'as a non-human object has given a human feature.

In contrast, the hyponym and superordinate's systematic correlation demonstrates that they are additionally related to one another or covertly have whole-part ties. Thus, these two kinds of semantic concepts are synecdoche members (Babayev,2022). For instance, each of 'eyes' , ' faces' as organs of a human being has a part for whole relationship in which these two organs are parts and the human being is the whole. In other words, 'eyes' and 'faces' represent co-hyponymies and are the special instances of a broad term, a superordinate. According to Coveccess (2010, p.179) the term synecdoche has historically been used to refer to a different metonymic form, part of a thing for the whole item. In this sense, metonyms including 'sail' can be used for 'sailboat' and body parts such as the 'hand', 'head', or 'leg' for the entire person are examples of parts that are utilized to stand for material objects (ibid).

3. Methodology

The present paper attempts to investigate and analyse the most well-known kinds of RDs used in Dicken's 'A Tale of Two Cities' that can be accounted for semantically. It utilized the descriptive qualitative research. The purpose of descriptive qualitative analysis is to objectively characterize and pinpoint the basis of gathered information based upon linguistic phenomena.

It goes through studying the main RDs and semantic theories that have been employed to assess and interpret Dickens's 'A Tale of Two Cities'. Concerning the data collection, the data of the study is a number of RDs randomly selected from the

classics of English literature, namely Dickens's 'A Tale of Two Cities'. In other words, 'A Tale of Two Cities' is the instrument of the study.

In the procedures to conduct the research, firstly several texts of the novel were used to discover the most eminent categories of RDs such as metaphor, metonymy, synecdoche, antithesis, repetition, personification, and pun. Secondly, after a deep reading of the novel, the researcher could identify the most well-known RDs in the novel; afterward, for data analysis, those RDs pertaining to semantic theories were employed. Due to the constraints of the space, seven categories of RDS such as metaphor, metonymy, synecdoche, antithesis, personification, repetition and pun were selected. Then, it was proved that each of the RDs has a correlation with its associated semantic theories and concepts; for instance, pun as a variety of RDs has a relation with homonymy and polysemy; and other RDs have links with their own relevant semantic theories. Finally, the conclusions and recommendations of the study were taken into consideration. Such RDs were chosen because they could better manifest themselves semantically; which is why the analysis of RDs is on the basis of semantic concepts including metaphor and metonymy by Lakoff and Johnson (1980), Kovecses (2010) and Saeed (2015); lexical relations including synonymy, antonymy, polysemy, homonymy, hyponymy and superordinate (Saeed 2015); Leech's (1981) reference, referent and sense, denotation, connotation and Cruse's (2000) semantic anomaly.

4. A Semantic Analysis of Rhetorical Devices in Dickens 'A Tale of Two Cities'

4.0 Introduction

Rhetorical devices can be accounted for via different literary genres including novel semantically through various semantic theories. Here certain rhetorical devices such as metaphor, metonymy and synecdoche will be analysed in line with Lakoff and Johnson (1980), and Saeed (2015). Three classifications will be used in anlysing metaphor: Structural, Ontological and Orientational metaphors presented by Lakoff and Johnson (1980), Saeed (2015) and Kovecses (2010). Furthermore, other rhetorical devices such as antithesis, juxtaposition, personification, repetition, and pun would

be analysed semantically according to other relevant semantic concepts such as lexical relations including synonymy, antonymy, sense, reference, referent, denotation, connotation semantic anomaly and contradiction. The data are extracts from Dickens' 'A Tale of Two Cities'.

4.1 Metaphor

In Lakoff and Johnson (1980), the main focus has been given to certain concepts, e.g., Target, Source and kinds of metaphor (Structural, Ontological, Orientational and Conventional). Similarly, Kovecses (2010) concentrated on the same categorizations of metaphor. Also, Saeed (2015) sheds light on conceptualization.

The following example is from Dickens' "A Tale of Two Cities":

(1) "The wine was red wine, and had stained the ground ... it had stained many hands, too, and many faces, and many naked feet ... blood" (Parker, 2005, p.38)

In "the wine was red wine" in (1) Blood is compared to wine, i.e., it is a Structural metaphor consisting of a target domain and a source domain. As a consequence, 'The wine' is the source domain and 'blood' is the target domain. As Kovecses (2010) argues that Mappings are a collection of stable conceptual interactions connecting main components of the source and the target domains together. One can comprehend the target domain by virtue of the source domain due to mappings which connect both domains to one another. Thus, certain mappings can be constructed between 'the wine' and 'blood' as follows:

Table (1): 'The wine was blood' Metaphor

Metaphor	Source domain	Target Domain
1.The wine was blood	The wine	Blood
	spilt wine	bloodshed of poor people
	Eruption of wine	mass killing of people
	Wine's joyfulness	Laborers' happiness for revolution
	Emptiness of wine's casks	severe poverty of the people

4.2 Metonymy

Metonymy is another rhetorical device in which one entity is replaced by another entity with which it is closely related (Lakoff & Johnson 1980). Also, according to Kövecses (2010), metonymy functions according to an idealized cognitive model (ICM). Also, in a similar idealized cognitive paradigm, metonymy is a cognitive process in which one conceptual entity, the vehicle, gives cognitive accessibility to various conceptual entities, the target (Ibid).

(2) "Go on, Jacques," said Defarge. He remains up there in his iron cage some days. The village looks at him by stealth, for it is afraid. But it always looks up, from a distance, at the prison on the crag; and in the evening, when the work of the day is achieved and it assembles to gossip at the fountain, all faces are turned towards the prison'' (Parker , 2005 ,p.204-5)

In the above example, the noun phrase 'iron cage', refers to 'prison'. As a result, it can be analysed according to place for the institution (Lakoff & Johnson 1980, Saeed 2015). On the other hand, according to Kovecses (2010), the noun phrase, 'iron cage' is the vehicle (source) and more significant than the target (prison). As a result, 'prison' is the metonymy. It is not only used as a reference to the physical construction where prisoners live, but to the prisoners themselves. Another metonymy is presented in the word 'the village' which is used to refer to 'the people of the village'. Hence, it can be analysed in terms of the place-for-inhabitants principle; in this sense, 'the village' is the place and the people of the village is inhabitants. The third metonymy in the above example is the phrase 'all faces' which represents 'all people'.

4.3 Synecdoche

(3) "Saint Antoine had been, that morning, a vast dusky mass of scarecrows heaving to and fro, with frequent gleams of light above the billowy heads, where steel blades and bayonets shone in the sun. A tremendous roar arose from the throat of Saint Antoine, and a forest of naked arms struggled in the air like shriveled branches of trees in a winter wind: all the fingers convulsively clutching at every weapon or

semblance of a weapon that was thrown up from the depths below, no matter how far off" (Parker , 2005 ,p.262)

The phrase 'throat from Saint Antoine' in the example above could be accounted for in terms of synecdoche, i.e., whole-for-part relation. In this sense, 'throat' as an organ of the body is Whole and the sounds of revolutionaries and farmers who revolted against the ruling oppressors of aristocracies in Saint Antoine are the part. Similarly, Saint Antoine could be another synecdoche, a part-to whole relation; despite the fact that it is the name of a famous street in Paris in which the French revolutionaries organized their rebellions against the ruling power of aristocracies, it might manifest the tragic situation the whole people of Paris and France had under the monarchy. Also, the phrase 'blade steel'' is another type of synecdoche where the blade stands for the whole of a sword. Furthermore, 'naked arms' and 'fingers' are further examples of synecdoche, where two parts of the body stand for the whole body.

Additionally, each of the aforementioned phrases could be analysed in terms of semantic lexical relations, which have a relationship with the system of the part for the whole in Synecdoche. This is due to the fact that superordinate as a lexical relation is associated with synecdoche. In other words, each of the throat, arms and fingers, and heads are co-hyponyms which their superordinate contains the human body. Besides, each of steel and Saint Antoine are hyponyms and their superordinates contain sword and the people of Paris – France respectively. Also, each of the aforementioned hyponymous relations could be an example of synecdoche in which parts are cohyponyms and the whole contains their subordinates within the system of the part for the whole.

4.4 Antithesis

(4) "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way" (Parker , 2005 ,p.5).

In the example above, the phrases 'the best of times' , the worst of times ;' the age of wisdom' , the age of foolishness' ; 'the epoch of belief ' , 'the epoch of incredulity ' ; 'the season of Light ' , 'the season of Darkness' ; 'the spring of hope' , 'the winter of despair' ;' everything ' , 'nothing' represent antithesis , a common rhetorical device. First, they are semantically anomalous expressions as they reflect contradiction. However, a certain message is meant to be conveyed or certain emotion(s) provoked via such anomaly. Here a conclusion can be drawn; that semantic anomaly can sometimes be purposeful and embody certain rhetorical devices. Second, the phrases can also be regarded as examples of antonymy in lexical relations; best X worst; wisdom X foolishness; belief X incredulity; Light, Darkness; everything, nothing. This is due to the fact that each of these instances has an opposite meaning; these two words have been used together as opposing concepts. Therefore, both words are considered antonyms. Also, each of the above pairs best X worst; wisdom X foolishness; belief X incredulity; Light, Darkness; everything, nothing is considered relational (converse) antonyms.

4.5 Personification

(5)''The leprosy of unreality disfigured every human creature in attendance upon Monseigneur'' (Parker, 2005, p.128).

There is a personification in the phrase ''The leprosy of unreality disfigured every human creature in attendance upon Monseigneur.'' This personification gives a human face to the phrase 'the leprosy of unreality 'which means 'the disease of inauthenticity'. Thus, the phrase 'is semantically anomalous. This is due to the fact that the phrase reflects a contradiction in which each of 'leprosy' and 'unreality' are incompatible with one another. In other words, once the phrase ''leprosy of unreality'' is employed as a case of personification; it cannot truly be infected with an illness such as leprosy; the phrase is semantically meaningless.

On the other hand, the above expression has a connotative meaning. This connotative meaning makes it apparent how the people in French society were likely to be separated from one another due to an oppressor person such as Monseigneur. Thus, separation from society connotes going out from society and a specific nation; this

connotative meaning might demonstrate the people who have obtained a dangerous and deadly illness. On the other hand, as Monseigneur belongs to a rich elite; and the rich elite belongs to the upper class and wealthy people; as a result, the upper class had a negative connotative meaning; this is due to the fact that the upper class during French revolution spoiled and ignored the daily affairs of the people. Thus, Monseigneur's ignorance and preoccupation with money and power has another connotative meaning that the wealthy were spoiled and guarded themselves rather than paying attention to ordinary people's life.

4.6 Repetition

(6) "There was a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France" (Parker, 2005, p.5).

Example (6) consists of two sentences containing repetition with different semantic references, referents and senses. In this respect, 'there was a king with a queen' has been repeated. Also, both 'king' and 'queen' can be accounted for in terms of reference, referent and sense semantically. In this regard, 'king' and 'queen' are considered two references. Thus, 'a king with a large jaw on the throne of England' is the first reference whose referent is King George III. On the other hand, 'a queen with a plain face on the throne of England' is another reference whose referent is Charlotte Sophia. Nonetheless, 'a king with a large jaw on the throne of France' is one more reference whose reference is King Louis XVI. Nevertheless, 'a queen with a fair face on the throne of France' is another reference whose referent is Marie-Antoinette. However, both the 'king' and 'queen' have different senses; i.e., one sense is about the king and queen of England, and another sense is regarding the king and queen of France. Also, each of 'king' and 'queen' is considered as two references. However, both the 'king' and 'queen' have different senses; i.e., one sense is about the king and queen of England, and another sense is regarding the king and queen of France. Moreover, the account can be illustrated in the following table:

Table (2): Repetitions of References, Referents and senses in kings and queens of England and France

	Reference	Referent	Sense
A.	a king with a large jaw on the throne of England	King George III	The concept of king refers to the king of England, who possessed a high ranking in the system of monarchy having the semantic features of: +male, +mature, + power, + ruling
B.	a queen with a plain face on the throne of England	Charlotte Sophia	The concept of queen refers to the Queen of England, who possessed a high ranking in the system of monarchy having the semantic features of: female, +mature, + power, + ruling
C.	a king with a large jaw on the throne of France	King Louis XVI	The concept of king refers to the king of France , who possessed a high ranking in the system of monarchy having the semantic features of: +male, +mature, + power, + ruling
D.	a queen with a fair face on the throne of France	Marie-Antoinette	The concept of queen refers to the queen of France, who possessed a high ranking in the system of monarchy having the semantic features of: +male, +mature, + power, + ruling

4.7 Pun

(7) "…the great trust he held was not his own, and as to that business charge he was a strict man of business'' (Parker , 2005 ,p.321).

The word ' trust ' as a form of wordplay is a pun having several ambiguous related meanings such as assurance, confidence, duty, commitment, obligation, position , asset ; therefore, 'trust' could be regarded as a polysemy having multi-related meanings. All these meanings are related in terms of responsibility. Also, the phrase 'business charge' is synonymy with 'corporate social responsibility'. As a result, as a trustee in Tellson's bank branches in England and France, Mr. Lorry had a responsibility to hold and administer people's properties safely.

5. Conclusion

The following findings were drawn by the researcher after conducting this study:

It is hypothesised that rhetorical devices and ordinary language select their meaning construction devices from a stock of general semantic theories at the disposal of all human beings; the differences lie in their types. Also, it is hypothesised that the literary competence of any literary figure is attributed to his/her semantic competence represented by wider comprehensive data and more activation of theoretical methods.

In addition, it was proved that each of the nine RDs used in the study has a relationship with semantic concepts and could be accounted for semantically appropriately. In this sense, as a key metaphorical tool, mappings could function as a group of consistent mental connections that join the central elements of the source and target domains. Because mappings link the source and target domains together; consequently, one could understand the target domain through the source domain. Similarly, metonymy functions as a cognitive process in which one conceptual item, the vehicle, provides cognitive accessibility to a different conceptual entity, the target, in an idealized cognitive model. Additionally, each of the phrases in synecdoche could be analysed in terms of semantic lexical relation, which has a relationship with the system of the part for the whole in Synecdoche. This occurs as a result of a link between synecdoche and superordinate in lexical relations in which the part is hyponymy and the whole is superordinate; meanwhile, synecdoche has a part-to whole relation; for example, each of the head, throat, arm, and finger in Dickens' A Tale of Two Cities represents co-hyponyms within the human body acting as their superordinate.

Also, repetition as a type of RDs can be analysed semantically in terms of reference, referent and sense. In this regard, reference is confirmed as a linguistic expression that is associated with an actual object in the real world; the referent could be something more abstract, including a series of events, or it could be a particular person or object. On the contrary, sense is the thought that an expression's meaning represents and could have various semantic features. Furthermore, each of the repetition, personification, and antithesis as various rhetorical devices (RDs) have

correlations with semantic anomaly and could be analysed in terms of contradiction and semantic anomaly. Correspondingly, pun could be analysed in terms of polysemy within lexical relations. Finally, the study assumes that such an investigation will serve as a guide for other scholars interested in semantic analyses of RDs as well as a platform for students of linguistics and literature.

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شرۆڤەکردنی ئامرازەکانی زمانپاراوی له رۆی واتازانین له رۆمانی "چیرۆکی دوو شار"ی چارلز دیکنزدا

پوختـه:

ئامانج لەم توێژینەوەیه رِاڤەکردنیی چۆنیەتی شرۆڤەکردنی ئامرازەکانی زمانپاراویه له رۆی واتازانینەوه له کۆمەڵێک دەقیی رۆمانی چیرۆکی دوو شار له نوسینی چارلز دیکنزدا. لەم توێژینەوەیەدا داتاکان له خۆدی رۆمانەکه کۆکراونەتەوه و تێیدا توێژەر رِێبازی وەسفیی جۆری بەکارهێناوه بەمەبەستی وەسف کردن و شرۆڤەکردنی ئامرازەکانی زمانپاراوی لەم ژانره ئەدەبییەدا.لەم سۆنگەیەوه ، ئامرازەکانی زمانپاراوی وەکو کۆمەڵێک ئامێر پێناسه دەکرێن که دەبنه هۆی زیاتر دەوڵەمەندی ، هەمەچەشنی، پاراوەیی، بەهێزی و کاریگەریی زمان (چێتا ٢٠١٥).هەروەها لەم توێژینەوەیەدا کەڵک له کۆمەڵێک چەمک و تیۆریی واتازانین وەرگیراوه به مەبەستی رِاڤەکردنی ئامرازەکانی زمانپاراوی که بریتین له مێتافۆر و مێتۆنیمی لایکۆف و جانسن (١٩٨٠) ، کۆڤیکسیس (٢٠١٠) ، سەعید (٢٠١٥) و ناوێزەیی واتازانین (کرۆز ٢٠٠٠) و پەیوەندی وشه وەکۆ هاوواتایی ، دژواتایی ، پۆلیسێمی ، هۆمۆنیمی ، هایپۆنیمی ، لێڤەگەر ، مانا ، ئاماژەدانی رِاستەوخۆ و نارِاستەوخۆ (سەعید ٢٠١٥). هەروەها گریمانەی ئەوه دەکرێت که واتا له ئامرازەکانی زمانپاراوی له رۆی واتازانینەوه باشتر رِاڤه دەکرێن.هەر بۆیه ، لەم لێکۆلینەوەیەدا کۆمەڵێک جۆری ناسراوی رِەوانبێژی دۆزراونەتەوه لەوانه مێتافۆر ، مێتۆنیمی، سینۆکدۆکی،پێچەوانەی دەقاودەق (ئەنتیسیس)، گیان بەبەرداکردن، دووبارەکردنەوه و یاریکردن بەوشه که خۆیان باشتر له کۆمەڵێک تیۆریی پەیوەندیدارداریی واتازانینەوه دەبیننەوه. ئەنجامەکانی توێژینەوەکه ئەوەیان دەرخست که هەر حەوت چەشنی ئامرازی زمانپاراوی پەیوەندیی لەباریان لەگەڵ چەمک و تیۆری واتازانینی پەیوەندیدارەوه هەیه به جۆرێک توانرا بواری مەبەست له مێتافۆر له رِێگەی بواری سەرچاوه و مێتۆنیمی لەرِێگەی هۆکاری گواستنەوه شرۆڤه بکرێت.هەروەها سینۆکدۆکی لەرِێگەی پەیوەندی وشەکان شرۆڤەکرا که تێیدا بەش پەیوەندی به هایپۆنیمی و سەرجەم پەیوەندی به وشەی سەروەرەوه هەبوو. هەروەها وشەی دووپاتکردنەوه پەیوەندیی به هەر یەک له سەرچاوه ، ژێدەری بەرجەسته و واتای لۆژیکییەوه هەبوو. بەهەمان شێوه هەر یەک له وشەکانی دووپاتکردنەوه ، گیان بەبەرداکردن و وشەی دژ له رِێگەی وشەی ناکۆک و

ناماقۆڵی واتازانینەوە ڕاڤە کران ، بەڵام یاریکردن بە وشه بەهۆی پۆلیسێمی و هۆمۆنیمیی نێو پەیوەندی وشەوە شرۆڤە کرا.

تحليل الأدوات الخطابية المعنوية في قصة مدينتين لتشارلز ديكنز

الملخص:

يهدف هذا البحث إلى اكتشاف كيفية تحليل الأدوات الخطابية المعنوية في بعض النصوص المختارة من رواية "قصة مدينتين" لديكنز، حيث تم جمع البيانات منها. استخدم الباحث المنهج الوصفي النوعي لوصف ودراسة الأدوات البلاغية في هذا النوع الأدبي. تُعرَّف الأجهزة الخطابية بأنها وسيلة لزيادة ثراء اللغة وتنوعها ووضوحها وقوتها وتأثيرها (تشتياه٢٠١٥). تم استخدام العديد من المفاهيم والنظريات الدلالية لتحليل الأدوات البلاغية. تتضمن هذه النظريات والمفاهيم الدلالية ليكوف وجونسون (١٩٨٠)، وكوفيكس (٢٠١٠)، وسعيد (٢٠١٥)، الاستعارة والكناية، والشذوذ الدلالي لكروس (٢٠٠٠)، والعلاقات المعجمية، مثل: المرادفات، والتضاد، وتعدد المعاني، والتماثل، والانضواء، والمرجع والمعنى والدلالة. يُفترض أن المعنى في الأدوات البلاغية يمكن أن يتجلى بشكل أفضل معنويًا. وبالتالي، اكتشف البحث عدة أنواع معروفة من الأدوات الخطابية في الرواية، مثل: الاستعارة، والكناية، والتزامن، والتناقض، والتجسيد، والتكرار، والتورية التي تجلت بشكل أفضل في العديد من النظريات الدلالية ذات الصلة. سيتم التحقق من أن كل الأدوات الخطابية السبعة المستخدمة في الدراسة لها علاقة بالمفاهيم الدلالية، ويمكن تفسيرها بشكل مناسب من الناحية الدلالية. وبالتالي، هذا لأنه، يمكن فهم المجال الهدف من خلال المجال المصدر، بينما في الكناية، يمكن فهم الهدف عبر الانتقال من معنى إلى معنى آخر وتم تحليل المجاز المرسل أيضًامن خلال العلاقات المعجمية، حيث كان الجزء هو المنوعات والكل كان فوقيًا؛ ومع ذلك كان التكرار مرتبطًا بالإشارة والمرجعية والحس. وتم تحليل التكرار والتجسيد والنقيض من حيث التناقض والشذوذ الدلالي، في حين تم إظهار التورية من حيث تعدد المعاني ضمن العلاقات المعجمية و الجِناس التَّام.