A STYLISTIC ANALYSIS OF "HOW TO BE AN OTHER WOMAN" BY LOORIE MOORE*

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ABSTRACT

Stylistic studies aim to move literary criticism beyond interpretation for literary texts. To reach this goal, it serves a wide range of linguistic data under stylistic categorizations to provide a scientific sight to text readings. Thus, it is clearly understood that the effort stylistics is to set forth that linguistics and literature are indivisible parts. Preparing concrete basements for literary criticism, stylistic studies reveal fingerprints of an author that makes the author unique and original. In this study, the short story "How to be an Other Woman" written by the contemporary American author Lorrie Moore is selected to be analysed from the stylistic point of view under the categorizations of lexical category, grammatical category, figures of speech and narration to go to show what makes Moore a remarkable short story author.

Key words: stylistics, American short story, Lorrie Moore, literature, linguistics

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LORRIE MOORE'UN "HOW TO BE AN OTHER WOMAN" ÖYKÜSÜ ÜZERİNE BİÇEMBİLİMSEL BİR ANALİZ

ÖZ

Biçembilimsel çalışmalar, edebi metinleri yorumlamanın ötesine götürmeyi amaçlar. Bu amaca ulaşmak, yani metin okumalarına bilimsel bir taraf kazandırmak için biçembilimsel kategoriler altında geniş çaplı dilbilimsel veriler sunar. Böylece anlaşılmaktadır ki, biçembilimin çabası, dilbilimin ve edeiyatın birbirinden ayrılmaz parçalar olduğunu ortaya koymaktır. Edebi eleştiri için somut zeminler hazırlayan biçembilim çalışmaları, bir yazarı tek ve oijinal yapan parmak izlerini ortaya koyar. Bu çalışmada, çağdaş Amerikan yazar Lorrie Moore tarafından yazılan "How to be an Other Woman" adlı öykü Moore'u öne çıkan bir öykü yazarı yapan özellikleri ortaya koymak için sözcüksel, dilbilgisel, söz sanatları ve anlatım kategorieri altında biçembilimsel açıdan incelenmek üzere seçilmiştir.

Anahtar Kelimeler: biçembilim, Amerikan kısa öyküsü, Lorrie Moore, edebiyat, dilbilim.

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1. Introduction

Stylistic studies has been a focal point of language disciplines since ancient times ranging from Plato and Aristotle to today's postmodernist linguistic research fields. With his work *Rhetoric, Aristotle* develops an anti-argument to Plato's idea on rhetoric. Aristotle's idea reverses rhetoric's position, and advocates that rhetoric is not a daily-routine activity but a starting point of philosophical argumentations. After his discussions on the phenomenon, language has become not only a meaning attainer on surface, but also an ideological power means. Likely, after Saussure's structruralist approach on language, Roland Barthes draw a path to language studies by post-structuralism which comprises all arguments on language up to now. These two breaking points of studies on language gave birth to multi-dimensional, intercorrelated and diachronic linguistic debates.

Literature, whose only apparatus is language, has been affected inevitably by all these ideological encounters on language. Style, which defines the strict lines of an author, has become a crucial point of literary criticism so that a text by Thomas Hardy is possible to recognize immediately as Hardian or by Franz Kafka as Kafkaesque. It may be the richest contribution of stylistics to literature to define a literary text with clear style of its author. In this stylistic study, it will be tried to define that what makes the short story "How to Be an Other Woman" of Lorrie Moore and what kind of stylistic features of Moore are embodied in the text from the four main category defined by Leech and Short.

2. About the Story

"How to Be an Other Woman" is one the short stories of Lorrie Moore first published in 1985 in her collection "*Self-Help*" dealing with painful female crises. Although it occurs at the same time as her young ages, it surprises the reader with its immediate penetration into the reader's mind. Its focus point is the main character Charlene's struggles while becoming someone else: a mistress of a married man. It opens like a detective movie, raising curiosity. Charlene, a secretary at a company, and the man, system analyst, meet at a bus station and everything begins with her lighting his cigarette up. They start to go out together, to movies, to museums and so on. They have a great time together, but as time passes Charlene becomes to be disturbed about being a mistress. When she first goes to the man's house, she comes across with many things belonging to her, and her feelings turn into inferiority towards her. Charlene struggles to become someone else obsessed with her lover's wife and pretends to see his wife everywhere in the street. This "reiterates Charlene's position as 'other woman' and shows that, with insecurity and sexual

jealousy putting pressure even on her sanity, she is no longer really 'herself' (Kelly, 2009: 29). She tries to live up to new conditions of her life as a mistress.

She feels that the man is not in love with her, and there are many things lacking in their relationship. She is lack of commitment stemming from his presumptuous attitude; in fact he does not strongly desire her. He behaves Charlene as if she were a little girl thrown out of the house, a little cat purring for sympathy and attention. After some time, she learns from him that the woman he told about before is not his wife; she is also one of his mistresses. Then, she tries to become several kinds of woman, but she knows that it does not work. The story gives the message: All this happened before, and all this will happen again.

3. Stylistic Analysis of the Story

3.1. Lexical Category

In "How to Be an Other Woman", Moore begins with the bus stop description and the people around. Firstly, 'beige raincoat' on both Charlene and the man is the first concrete noun of the short story. It rises the curiosity of the writer to come across with two people in beige raincoats 'on a pea-soupy' night. These two concrete images mystify the story at the very beginning. Then, concrete nouns are used to describe the man to make the reader see in detail, because these descriptions will lead to the reader in developing parts of the story: "He has a nice *chuckle*, nice *fingernails*." (p.535). Also, concrete nouns mostly used for the depiction of the setting because "a concrete noun evokes an image of something with an objective existence; a concrete illustration brings what is abstract into the range of personal, usually sensory, experience" (Holman, 1980: 116): "When he finally gets *the apartment door* unlocked, he shows you into an *L-shaped living room* bursting with *plants* and gold-framed *posters* announcing exhibitions…*The kitchen* is off to one side—*tiny, digital, spare*, with a small army of chrome *utensils* hanging… on the *wall*" (p.541).

In the story, 'light' as a concrete noun is worth to analyze in the story because her misfortune, becoming a mistress starts with light. Also, 'cigarette' accompanies light revealing or foreseeing that their relationship will be temporary, like smoking a cigarette just for momentary pleasure: "He asks you for a *light*… He lights his *cigarette*…" (p.535)

Because the story deals with notion of 'timelessness' in relationship, Moore puts concrete nouns related to time, especially when Charlene is disappointed, perplexed and down. For instance, when she gets to know that she is an other mistress of the man, she feels as if time is interrupted with clock tick tacks, by children's noise in the street and his leaving causing her disappointment because of these timeless events: "…the *clocks* stop and go and stop" (p.551).

"…*at nights* noises are scary, animal-like." (p.548)

"…*at one-thirty*, he gets up noiselessly except for the soft rustle of his dressing. He leaves *before you have even quite asleep*…" (p.537)

Abstract nouns embodying ideas, concepts, attitudes and qualities in the story are mostly used to describe their relationship's quality from Charlene's point of view. Although they are in love affair, which sounds great at first sight, their conditions (especially Charlene's) they are in causes Charlene to describe their relationship with these abstract nouns: 'despair', 'exhilaration', 'silence', 'contempt', 'grin', 'mist', 'terror', 'trouble', 'flurry', 'horror', 'wrong', 'agony' and so on:

"In public restrooms you sit dangerously flat against the toilet seat, a strange flesh sundae of *despair* and *exhilaration.*" (p.537)

"And *agonies* of duh feet. I don't know why I joke. I hurt." (p.551)

"Stare into every pair of flared nostrils with clinical curiosity and unbridled *terror*." (p.543)

As it is clear from the sample sentence, Charlene does not have direct relief in her relationship because her being a mistress reverses the conditions: she is neither a true lover nor a wife. She is on the top of purgatory and abstract nouns are designed according to her being mixed up in an affair. Most of the abstract nouns in the story embody her anxiety and dilemma about her situation. Even her abstract nouns such as 'sympathy' has a positive meaning, it is regarded as a fatal habit of the man because it makes her feel as if she is only a cat brushing his knees for pity and tenderheartedness: "He gives you a look of *sympathy* that could bring dead cat back to life" (p. 548).

When adjectives in the story are analyzed, it is going to be pertinent to start with 'other' taking place in the title and used several times throughout the story. This adjective reveals her entangled mood in her relationship because she is not an

actual woman in the man's life, she is a mistress and she does not feel as a real character in her life because she is 'other' than her own character. At the beginning, Charlene pretends to be *another* woman in his life, but at the end she learns that she is *an other* woman. Kelly (2009: 28) points out the 'other' notion with these statements:

"All of Moore's second person stories in 'Self-Help' either touch on or revolve around self-alienation arising from romantic or sexual causes, a case in point being the opening story, 'How to Be an Other Woman'. Playing on a double meaning of 'other woman', that is, 'mistress' or 'woman other than oneself" (Kelly, 2009: 29). For that reason, the adjective 'other' reveals Charlene's personality causing the loss of self because of her involving in an adulterous relationship. Her estrangement to herself, and losing her qualities as a 'woman' is explained with only one adjective thanks to Lorrie Moore's intelligence and skill on attributing meaning to minimal linguistic components. In the same direction, she modifies her attitude as 'masochistic' as it is shown in the sentence: "Everything you do is a *masochistic* act. Why?" (p.544). It has a parallelism with her dilemma and perplexed psychological mood. Although it gives pain to her to involve in such kind of an affair, she cannot stop herself doing it and hold it painful by being aware of the pain is resulted from her own choice. Because adjectives and adverbs are the most impressive indicators while presenting characters' personality and psychological mood, Lorrie Moore uses them in an appropriate way to highlight oppositions and differences between the man and Charlene. The table below reveals clearly that how adjectives and adverbs as linguistic components function for the aim of presenting these two characters and help the reader perceive their manner and attitude toward each other:

Chart 1: Adjectives and adverbs modifying the characters

the man		**Charlene**	
Adjectives	*adverbs*	*adjectives*	*adverbs*
pleased shining ebullient tender interested sweet attentive wise loving kind keen supine	deeply furtively quickly noiselessly fatherly	strange awkward skeptical dumb tough asleep idiot redden naked	conspicuously politely irrationally dangerously hopelessly doubtfully unrecognizably

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While describing the man, the adjectives used have positive meanings and praising him, but when Charlene explains herself, the adjectives change direction to the bad side. The same feature is observed in adverbs used for him and used for her separately. He is described as positive, strong and attractive whereas Charlene is depicted as weak, fearful, paradoxical and slight character. In the same direction, utilization of adverbs as it is obvious in the table cooperates with adjectives to set down their characters and psychological moods apparently.

One of the most substantial lexical variations in the story is repetition. Moore puts some words practice by repeating them to intensify vital points of "How to Be an Other Woman". For instance, 'beige raincoat' appears at the beginning sentence and takes place several parts of the story. Both of the characters wear beige raincoats when they meet at the bus stop, and they carry it on their body when they come together. It is very obvious that both of the characters like to put on it because they feel themselves more valuable, elaborate and smart. This indicates that Lorrie Moore utilizes 'beige raincoat' as a camouflage to imply that these characters have tendency to disguise their realities. They both have many failures, lacks and mistakes in their lives, their beige raincoats help them masquerade their factual existence:

"Meet in expensive *beige raincoats*, on a pea-soupy night." (p.535)

"You meet frequently for dinner…with your expensive *beige raincoats* still on." (p.537)

After Charlene begins to fight with the man's wife (in fact she is not, she is another woman) in her brain, she pretends to see her everywhere she goes, every woman in the street seems to be his wife Patricia. Charlene's obsession about her comes out as repetitive clauses and sentences as if she were losing her mind:

"On the street, all over you think you see *her*, the boring hotel-soap stealer. *Every woman is her*. You smell Cashmere Bouquet all over the place. That's her. Someone waiting near you for the downtown express: yup, *that's her*. A woman behind you…good god, what if *that is her*…" (p.543)

Another repetitive lexical pair is 'wrong' in the story summarizing the focus point of the story. Although Charlene is aware of the fact that she is wrong from the beginning of their relationship, she does not have enough courage to confess the truth loudly. Repetition of 'wrong' appears when she thinks to herself, her inner voice is heard:

"And you think: Something is backward here. Reversed. *Wrong*. Like the something that is *wrong* in 'What is *wrong* with this picture?'" (p.548)

When Charlene goes to the man's house in which he lives with Patricia, Charlene pays her most attention to the lists of Patricia for shopping and daily-routines. Then, she becomes obsessed about these lists and in several parts of the story there are many lists reflecting Charlene's desire for becoming an 'other' woman and to attract the man much. In Patricia's list, the first thing she has listed is 'CLIENTS TO SEE'. Because she is a property lawyer, her priority comes with this clause. After Charlene's first sight of this clause, it appears two more times throughout the story. Lorrie Moore makes her reader pay attention consciously on this clause by repeating it since Charlene and the man commits a crime, in fact. For that reason, her eyes catches and takes a photograph of 'CLIENTS TO SEE' in capitals as seen, and when her regret about their relationship rises, when she feels there is something wrong and getting worse, she puts this clause into practice. However, as the reader learns through the end of the story, Patricia as a lawyer is also committing the same crime, like Charlene, by being in a relationship with a

married man. So, there is a strong irony in this repetitive clause written in italics for each time.

The last examined lexical phase in "How to Be an Other Woman" is lexical and dialectal deviation. Lorrie Moore mostly practices lexical and dialectal variation in her literary works because she is aware of the fact that her readers get amusement and much pleasure when literary language is deviated in some parts of a story. Taking some daily language items or dialectal usage into the story changes the readers' mood immediately and helps them internalize what is narrated. There are two samples below of lexical and dialectal deviations occurred in the story:

lexical and dialectal→"'*What weather'*, you hear him sigh, faintly British or upper crust Delaware." (p.536)

lexical→ "*Gee*, I don't know. What an outrageous question, *huh*?" (p.548)

dialectal→ "*Wanna* come? Meet my *folks*?" (p.544) (1-no subject and no interrogative sentence structure, 2- folk is used instead of 'family' = American English)

dialectal→ "…when finally he calls you at the office, murmuring lascivious thing in German, remain laconic. Say: *'Ja…nein…ja*." (p.548) (means: yes…no…yes)

Lexical and dialectal deviations contribute to loose language usage and enrich linguistic variety in the story. These components of lexical category make the story more realistic, natural and literary value of the work easily penetrates into the readers' mind.

3.2. Grammatical Category

Grammatical category focuses on variations in sentence structure, punctuation and sentence length enriching the story linguistically. Variations at grammatical phase need to be examined for the aim of revealing power of language by which the author creates the aesthetic value of the literary work. "How to Be an Other Woman" exemplifies many grammatical variations which is very critical for build-up process of a short story. The story begins with a paragraph including many imperative sentences without a subject or verb:

"*Meet* in expensive beige raincoats…Like a detective movie. First, *stand* in front of…, *press* your face close to the glass, *watch* the fake velvet Hummels…*Draw* a peace of sign. You are waiting for a bus." (p.535)

Apart from the 2nd sentence (it does not have either a subject or a verb), all of the sentences shown in the paragraph does not have any subject because Lorrie Moore chooses 2nd person narration, which is not common for short story genre, to address directly to the reader with the subject 'you'. Although the subject in the sentences is hidden by the author, it gives the message to the reader directly. Utilization of imperative sentences at the very beginning paragraph gives the feeling that the actions taking place there are pre-planned, and it is told as if the author gave the instructions to install a program for a computer or she gave the steps of cooking a meal. However, it is a meeting 'scene'; there is no possibility for the actions above to be planned beforehand. For that reason, it creates a mystical and suspenseful atmosphere from the start point. Throughout the story, the author uses many of imperative sentences as Charlene's obsession gets strong gradually especially after she sees Patricia's lists. In general, Moore puts imperative sentences into practice because of her narrative choice 2nd person:

"*Wonder* who you are." (p.540)

"*Walk* out with him. *Stand* there, shivering, but *do not pout*…" (p.547)

"*Try* to decide what you should do:

1- *rip* open the front of your coat…
2- *go* into the bathroom and gargle with hot tap water
3- *go* downstairs and *wave* down a cab for home." (p.542)

In fact, Lorrie Moore aims to give the message that all of these steps are clichés, they happened before and they are going to be in the future. There are unwritten rules for such kind of relationships and everyone follows them in different ways, in different times.

Interrogative sentences have a great importance in the story because they are represented as Charlene's questioning herself. She faces herself, asks questions like a lawyer because of her obsession to Patricia, his supposed wife. (Patricia is a lawyer). Most of the interrogative sentences in the story are put into practice when Charlene's inner voice begins to prey on her mind. All question sentences come out as heart-searching of Charlene as it is indicated below:

"Fallen in love? ...Who is this? ...Who am I? ...Everything you do is a masochistic act. Why? Don't you like yourself? Don't you deserve better than all of this?" (p.544)

"What has happened to me? Why am I living like this on top of my covers with too much Jontue and mascara and jewelry...?" (p.547)

Although she is aware of her failure, she cannot stop being with him and falls into a lot of paradoxical questions resulted from dilemmas and problematic sense of identity. In addition, the title of the story "How to Be an Other Woman?" is also an interrogative sentence taking the reader's attention at first sight and creates curiosity for its answer. The answer is cleverly and ironically organized; the last word of the story is 'fine'. So, there is an ironically organized dialogue occurs for the readers:

-How to be an other woman?

-Fine.

Another important point about grammatical varieties of the story is utilization of italics. Compared to the other short stories, she uses less italics in "How to Be an Other Woman", yet grammatical deviation by italics occurs at the critical linguistic components of the story. They give direct messages to the reader where they are put into practice. There are three outstanding samples of italics usage as they are shown below:

"When you were six you thought *mistress* meant to put your shoes on the wrong feet." (p.536)

"A minute goes by and he asks what you're reading. It is *Madam Bovary* in a Doris Day biography jacket." (p.536)

"… ask what an earth he and his wife *do* together." (p.548)

In the first sentence, 'mistress' is emphasized because its meaning has changed in time for Charlene, now mistress means 'another' thing- another woman- for her. Lorrie Moore applies several variations on this word such as repetition. Not only it is written in italics, but also it is one of the much repeated linguistic segment in the story. In the second sentence 'Madam Bovary' is highlighted in this novel; its author Gustave Flaubert creates a female character refusing her current life standards, desiring a life which romantic poets tell about, believing in immortal

passions and dreams a life that cannot belong to her. These features of Madam Bovary coincide with Charlene's behaviors and her psychological mood. The main character Charlene and Madam Bovary are symbolized as the parts of a puzzle. In the third sentence, the verb 'do' is underlined for the aim of showing Charlene's questioning and conflicting mind and feelings. She cannot imagine the man doing the same action, sharing the same experiences. Her obsession drags her into useless questions and she becomes worse gradually till she gives the man up. For all these reasons, Lorrie Moore chooses carefully what is going to be utilized in italics; they are not many but have a great importance for the aim of emphasizing and intensifying the reader on the focus point of the story.

The last examined grammatical variation in the story is usage of triple dots (…) and dashes (—). Likely, although they are not much used in the story, Moore gives them important functions. For instance, when the sentences including triple dots are analyzed, it is clear that the author aims to raise the reader's curiosity or gives freedom to the readers to fill in the blanks as they wish. Also, the author uses them for the service of humorous sense; triple dots usually occur when Moore intelligently uses humor and achieves to change the feelings of the reader. On the other hand, dashes are used to give detailed information about the characters, their momentary moods and setting. Thus, Moore accomplishes the task of drawing a realistic picture on the reader's mind and putting them into the story in a clear way:

"When the man says that he is thinking of telling their relationship to his wife, but in fact he is just joking to Charlene. The sentence takes place at the end of their dialogue about the issue) "I'll **…** tell her I was just kidding." (p.546)

"He is a system analyst—you have already exhausted this joke—but what he really wants to be, he reveals to you, is an actor." (p.537)

3.3. Figures of Speech

In a stylistic analysis, figures of speech have a great importance in a literary work because they are constructed by the author to gain strength and freshness via expression style, to make visionary impact on the reader and to embody what is told by playing with words. "How to Be an Other Woman" gives many figures of speech samples that lead the reader to understand the text by revealing 'the power of language'.

It is natural to start with metaphor and simile examples as they are the most common used figures of speech in Moore's short stories. Especially simile is an indispensable figurative language usage for her; it helps her illustrate the subject

matters in a vivid and impressive way. In the story, there are 29 simile examples signifying special effects of meanings. Similarity between two objects or is directly expressed by using 'like' and 'as':

"Wives are *like cockroaches*." (p.547)

"You are *like a house* slowly losing its electricity, the fans slowing, the lights dimming and flickering; the clocks stop and go and stop." (p.551)

"That line is old *as boots*." (p.551)

"There is a silence still *as the moon*." (p.535)

In addition metaphor samples serves for the characters' illustration on the story because the reader does not know anything about especially Charlene's appearance and manner. At that point, metaphors and similes serve for depicting their physical conditions and their attitude toward each other. "Physical description is minimal and indirect, mediated through simile and metaphor (he looks like Robert Culp, they eye each other, keen as Basil Rathbone; they are spies glancing quickly at watches…collars upturned)" (Kelly, 2009: 29).

One of the most outstanding figures of speech usages is 'pun' "based on the similarities between two words with different meanings" (Holman, 1980: 425). Lorrie Moore gives a great importance on puns in this short story and uses it for creating a humorous perspective. In the table below, there are samples of pun used in the same sentence or in the same dialogue:

Chart 2: Usage of pun

PUN	sedentary	Meat	hysterical	suit
	secretary	Meet	historical	suite

It is going to be suitable to give the pun samples as they are given in the story. For instance, when Charlene goes out with Hilda's friend (to escape from her love to 'the man'), Mark, he asks her job and she says that she is more like a *sedentary* than a *secretary*. The second pun example occurs in her inner voice, she thinks to herself: "You are a mistress, part of a great *hysterical* you mean *historical*

tradition" (p.547). As it is obvious in sample sentences with puns, such kind of figures of speech is used to get deeper meaning and to give her humorous style originally.

Moore is so generous about figurative language in all of her works like she achieves in "How to Be an Other Woman". In this story, she intensifies on utilization of double meanings. Double meaning in a literary work is used to suggest ambiguity; one of the meanings is not clear. Only the main character Charlene uses double meanings proving her paradoxical psychology and dilemmas about her lover. She uses the words 'mistress' and 'jerk' in double meaning as it is seen below:

"When you were six, you thought *mistress* meant to put your shoes on the wrong feet." (p.536)

"The next time he phones, he says: 'I was having a dream about you and suddenly I woke up with a *jerk* and felt very uneasy'. Say: 'Yeah, I hate to wake up with *jerks*.'" (p.550)

In the first sentence, Charlene explains 'mistress' in double meaning, one of them is given in her statement, and the other meaning is what she experiences, a woman that is in a relationship with a married man. In the second sentence, the man uses 'jerk' as a quick and sudden movement, but Charlene humorously uses it in second meaning, a man who is stupid and does things annoying or hurting other people. Moore intensifies the reader's attention on the second meaning of these two words because they are what Charlene experiences and have serious troubles about now.

Lorrie Moore also highlights figures of speech at phonological level in her short story to intensify the received message and intense of feeling of the reader. Like she does wih all the figures of speech, she intelligently plays with sounds and gives clear samples of consonance and assonance. For instance, in the sentence below, she gives the mood of silence by repeating –s sound, when it is repeated like '-sssss' for 5 times in a sentence mentioning the depth of silence, it sounds as if it tries to pose all the auditory things to give the exact meaning of the sentence:

"There **i**s **s**ilen**c**e **s**till a**s** the moon." (p.546) → consonance

Likely, the same function is aimed for one of the alliteration sample in the story, repetition of –w sound for 5 times at the beginning of the words strengthens the feeling of anger as it is the focus point of the sentence:

"**W**rong. Like the something that is **w**rong in '**W**hat is **w**rong **w**ith this picture?'" (p.548)

While Charlene utters the sentence, she is on the mood of questioning and blaming herself because of her failure by participating in such kind of a relationship. Lorrie Moore intensifies and deepens Charlene's anger to herself by utilizing –w sound repeatedly. Thus, she proves her success at using phonological figurative language in accordance with the main concern of her work.

At graphological deviational level, there are many words, clauses and sentences written with capital letters to make strong emphasis on these linguistic components. When the whole story is analyzed, it is clearly seen that graphological deviation gives a lot of samples to take the reader's attention on specific points. For instance, when Charlene gets to know that Patricia is not his wife and she herself is a second (maybe third, maybe forth…) mistress of him, she explains her feelings with this sentence: 'LOVE DRAINS FROM YOU'. Lorrie Moore deliberately gives the sentence in capital letters to indicate her disappointment's hugeness and depth. In fact, she points out a moral case with the sentence, if someone dares to take part in such a relationship, there is only a thing s/he is going to have: a huge emptiness and disappointment. Another outstanding graphological sample comes with Charlene's mother: 'WHO IS HE?'. This sentence makes an emphasis on Charlene's overrating the man because she challenges to give up her own identity and accept to be an other woman. Charlene thinks the man hung the moon and stars because of her love even if she does not want to rationalize her passion, so this situation makes her get into dilemmas and unanswered questions. On the other hand, Charlene becomes an obsessed personality toward Patricia, everything related to her makes strong and impressive differences in her feelings. For example, when she advises herself to make a list of her ex-lovers, like Patricia does for everything, the sentence begins with capitalization: 'MAKE A LIST of the lovers you've ever had'. Capitalization in this sentence emphasizes the extent of Charlene's obsession. She becomes a woman making lists for everything, and giving importance to these lists to go on her life safely. So, capitalization in the sentences indicates Charlene's important evolution on her identity, her terrible disappointment and her manner on exaggerating the man causing her psychological decay.

In "How to Be an Other Woman", there are important symbols used as figurative language pairs envisaging the reader's view point about the story. The firs symbol is analyzed in the second paragraph, in their meeting scene. When they first come together at the bus stop, there occurs 'the fog rolling'. It is used as the symbol of their relationship's development, they can never catch the sense of relief because of the obstacles resulted from the man. Their relationship is not able to make their

future clear and plain, 'gray' tones like a fog will be the master of them. Again in the same paragraph, 'the light' she gives him for his cigarette symbolizes their relationship's start point. This light will also fire Charlene's heart, and then her love will fire her life fragmenting her identity, decaying her psychology and creating many conflicts for her. Also, 'the elevator' in the building Charlene works at is the symbol of Charlene's ups and downs about their relationship because she gets on the elevator after their meetings, she stays alone in it and the elevator's movement has a parallelism with Charlene's ambivalence and questions. Also, the book 'Madam Bovary' in her hands when they first meet and get on the same bus is the symbol of Charlene herself because Madam Bovary is a fictional character who wants to become another person, in need of belonging things more than she has. So, the important focus points of the story are highlighted by symbols having parallelism with Charlene's identity and their relationship in the story.

3.4. Narration

"How to Be an Other Woman" is one of the commendable examples of contemporary American short stories written in second-person narration. It is not common to use second-person narration in a literary text because giving the aimed message may be risky with this narrative technique. However, Lorrie Moore catches an important artistic success with her narrative choice. Second person narration is a kind of style in fiction that the narrator refers to the reader with second person pronoun 'you' for the aim of making the reader feel as if s/he is one of the characters in the literary work. In literary works in second-person narration, the narrator is usually a character, mostly the main character. Such kind of style in fiction is common for modern and post-modern literary works, but it is not possible to see many examples in second person narration before 20th century. Thanks to second-person narration, the author gets the chance to create an intensity and sincerity between the narrator and the reader, to make the reader participate in the work directly by announcing him/her 'you'. If the second-person is given by the main character of the work, the author allows readers to examine main character's identity in detail. As a need of this style of fiction, the author utilizes rhetorical imperative sentences mostly. Lorrie Moore exemplifies all these features of her style technique in her story as Kelly supports (2009: 28): "The 'you' character in the story is named as Charlene and individualized, but a simultaneous impression is created of her generic misused mistress". :

"'You get more beautiful every day', he says to *you*, as *you* hold *your* wine glass over *your* nose, burgundy rushing down *your* throat. *Put your* glass down. *Redden*. *Smile*. *Fiddle* with *your* Phi Beta Kappa Key." (p.540)

One of the most indispensible notions of narration is characterization in a literary text. Several aspects of characters are mediated through characterization by the author. The main character Charlene and her lover are characterized indirectly, that is to say, the reader is not directly informed about Charlene's appearance or identity. In the same direction, the reader does not know much about the man and is not directly informed by the author. The reader makes inferences by the help of their statements in the dialogues, or reading between the lines. For instance, at the beginning Charlene tells about his smile, fingernails and clothes, but they are not satisfactory for estimating his identity, but their dialogues and Charlene's information for readers reveal his characteristic notions:

"He is a system analyst—you have already exhausted this joke—but what he really wants to be, he reveals to you, is an actor." (p.537)

Only one sentence and the message it holds gives an important clue about the process of their relationship because he is going to tell lies to Patricia, and possibly he tells lies to other women in his life. His confess about his job, and what he really wants to be foregrounds his tricky habit, skill of playing a role. Also, such kind of negative features of him are inferred from Charlene's inner voice: "Say: 'I suffer indignities at your hands. And agonies of duh feet… I hurt'"(p.551). Also, Charlene's characterization is indicated with rhetorical imperative usage and the sentences coming with her inner voice. All of the imperative sentences seem to be advices for the reader, but they are what Charlene does, in fact. Kelly (2009:30) mentions Charlene's characterization in detail:

The narrative in mock-imperative mode colludes in this crisis, instructing her, after her lover has left alone in bed, to 'wonder who you are'. Using a technique that will become one of her trademarks, Moore increases the sense of Charlene's confused identity through the figure of a doppelganger: a barefoot 'blonde woman in barrettes' who first appears in the opening scene, getting off the bus that Charlene, with her future lover, is getting on. With her stocking feet, shoes in hand, this alter ego suggests tarnished, misused femininity, and her reappearance as a wanderer whom Charlene twice encounters at times of crisis in her own life implies a lost and outcast future state for all ex-mistresses.

The blonde woman in the story that Kelly mentions is deliberately placed into the story by the author to refer Charlene's conflicted character: the first one is what she really is; the second one is what she wants to be. It is inferred that the author makes a connection between Charlene and the blonde woman, and the symbol Madam Bovary. Charlene seeks for what exists in appearance with the blonde woman, and Charlene identically has Madam Bovary's typical features. Both

Madam Bovary and the blonde woman are used to indicate critical points about Charlene's identity, characteristic features and psychological mood. Also, 'the blonde woman' is the only figure that leads to author use 'flashback' in the story, which is Charlene's recognizing her for the second time:

"A blonde woman in barrettes steps off, holding her shoes in one hand" (p.535).

"A blonde woman in barrettes passes you in stockinged feet, holding her shoes" (p.550).

It is possible to infer how Lorrie Moore reflects characterization of Charlene and the man by using adjectives and adverbs as a part of narration (see the table in lexical category about adjectives and adverbs).

Lorrie Moore gets benefit from image varieties that are the important parts of narration. Images appeal to the reader's five senses and refer to sense of picture in mind. In accordance with five senses, images can be defined in five categories as visual (seeing), auditory (hearing), tactile (touching), olfactory (smelling) and gustatory (tasting). It is suitable to analyze imagery in one paragraph of Moore, especially from the point of visual and auditory images:

Watch him as he again pulls on his pants, his sweater, his socks and shoes. Reach out and hold his thigh as he leans over and kisses you quickly, telling you not to get up, that he'll lock the door when he leaves. In the smoky darkness, you see his smile weakly, guiltily, and attempt a false, jaunty wave from the doorway. Turn on your side, toward the wall, so you don't have to watch the door close. You hear it thud nonetheless, the jangle of keys and snap of the bolt lock, the footsteps loud, then fading down the staircase, the clunk of the street door… (p.540).

Lorrie Moore not only utilizes characterization techniques perfectly but also uses imagery to make the reader feel the characters' psychological mood and behaviors step by step and she focuses on the physical world which is represented through the language of the work. Another narrative element helping the reader to perceive Charlene's psychological decay and obsession is usage of contradiction in the story as it is seen in the example below:

"*A small photo* of a woman in ski grab is propped on a nightstand. It *frightens* you" (p.541).

In the sentence, Charlene tells about Patricia's photo. Although its size is small, her obsession makes her fear from even an inanimate material. The

contradiction between the dimension of the photo and its power on putting fear in Charlene's heart indicates Charlene's terror existing inside of her.

Lastly, one of Moore's thumb prints, humor coming together with irony is narrative technique keeping predominance to the story. Her humorous style appears when characters' troubles increase, when pain (especially psychological) is undeniable, and when question marks covers characters' mind. As it is common in all her short stories, in 'How to Be an Other Woman' many situation comes with their own dissolutions, and at that point Moore utilizes her humorous style for the situation. It is not irony's target to seek and find a solution for the problematic situations, it only 'diagnoses' and does not suggest any resolution. Frye (1971: 41) reveals irony's goals for a literary text: "Ironic art then is also a way of recouping certain inevitable aesthetic losses. Viewed from this angle, absurdity appeals, not as an expression of our modern condition, but as an antidote to the audience's satiation with realism, which was itself an antidote to well-made-ism".

In the story, humor also comes out when Charlene's inner voice is heard, the sentences are not loudly uttered but destroys her feelings and mind. When she struggles to accept at a state of mistress, she can only say some sentences to herself by "… murmuring into your bluing thighs: 'Hello, I 'm Charlene, I'm a mistress'". Another humorous sentence comes from Charlene again, when her mother asks "Who is he?". Charlene answers the question by saying that he is a system analyst, then her mother asks "What do they do?", and Moore's humor enters: "Oh… they get married a lot. They're usually always married" (p.545). It is not an expected answer, and it does not fulfill 'cohesion' rules linguistically, but humor lies behind where absurdity and arbitrariness occurs. While the man holding her hand, again her inner voice comes louder: "your silly ridiculous little hand" (p.545) to create ironic impact. Her unexpected attitudes, unexpected answers and her manner to look down on herself are the source of Moore's humorous style. Also, her figurative language sometimes focuses on humor, such as a simile sample does: "… you are risking your life for him, like a ridiculous cake on the bed" (p.547). Not only similes but also words with double meaning and puns are used for the same aim. Charlene's sadness and despair is covered by humor. It means that humor is used as a defense mechanism for Charlene. It is used as a camouflage to hide her psychological pain, her temporary and immediate escape from bitter realities. In addition, one of the symbols in the story 'beige raincoat' is one of her defense mechanism tools that can disguise her. Thus, her alienation to herself is realized, when she puts on beige raincoat, she feels as if an other woman, like the blonde woman in the street and she sweeps her agony under the carpet. To sum up, humor is used as a defense mechanism for Charlene; alienation steps of her, desire of being somebody another

and having more than she has, development of her psychological decay and her escape from realities are clearly revealed via humor supported by ironic sense. Even the title and the last word of the story create a humorous dialogue revealing that the more pain Charlene has, the more humor will be there:

-How to be an other woman?
-Fine.

4. Conclusion

This stylistic analysis on Lorrie Moore's short story "How to Be an Other Woman" tries to concentrate on digging for Lorrie Moore's stylistic pins tracing through the text from lexical, grammatical, figures of speech and narration categories. These four phases helps the reader clarify the concentration of the author relating text and context. The reader is able to see why this short story takes places in Moore's short story collection "Self Help" dealing with female crises. In relation to that point, this stylistic study relates the text with feminist reading and criticism through a linguistic view point to the text.

It is revealed that each category of this stylistic study functions as a meaning decoder relying on the structural features of the text. Not only does it clarify the borders of Moore style and show its extensibility, but also it contributes to feminist reading by bringing a reversive aspect to female crises: using humour as a defence mechanism. As a contemporary woman short story writer, Lorrie Moore and her short story "How to Be an Other Woman" has been a rich source for this stylistic study for she and her texts provides satisfying and extensive data from the aspect of language use, humour, relationship varieties, female issues as well as current social problems of society throughout the world.

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