



A Stylistic Study of Motherhood in Brecht's Mother Courage and Her Children

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Abstract

The present study is a stylistic study of Motherhood in Brecht's Mother Courage and Her Children. The study examines how stylistic devices are utilized and what are their impact on the reader or listener in terms of stylistic effects. According to the researcher's best knowledge, this play has never been studied from a stylistic perspective. So, the researcher endeavours to fill this gap. The study aims to Show the impact of the stylistic devices in shaping the complexities and challenges faced by Mother Courage. To achieve this aim, the study hypothesises that utilizing stylistic devices such as simile and metaphor by Mother Courage echoes the contradictions and complexities inherent in

Paper Info

Keywords

*Stylistics,
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Motherhood during times of conflict. To evaluate the hypotheses, a combined qualitative and quantitative analysis method was utilized to examine the data in the study. The study employs Leech and Short's model of stylistic devices (2007). The study analyzes seven extracts taken from the twelve scenes of the play utilizing tools that are quantified as percentages to compute the outcomes of the analysis, and subsequently deliberating on the results to draw conclusions. The analysis comes to main conclusion that stylistic devices like metaphor and simile reveal the emotional conflicts and contradictions of Mother Courage's experience of Motherhood during war.

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1. Introduction

The importance of mothers in families and society has led many playwrights and critics to explore the theme of Motherhood and the relationships between mothers and their children. The playwrights such as Bernard Shaw, Brecht and Tennessee William explore the effect of capitalism, war, poverty on the mother's role and her family. Each playwright depicts a mother who attempts to survive with her children under powerful social and economic forces (Martin et al., 2000). Motherhood is often viewed as an automatic set of feelings and behaviors triggered by pregnancy and childbirth, influenced by societal norms and cultural expectations. A mother's primary responsibility is to nurture and care for her children with love and dedication, ensuring their physical, emotional, and psychological well-being. This

caregiving role is widely regarded as a fundamental and natural obligation for mothers (Thurer, 1995. P 5). Rich (1986) defined Motherhood in two ways: first, as the possible connection any woman has to her reproductive abilities; and second, as an institution designed to maintain male control over that potential and over all women (p. 13). The concept of Motherhood has been explored pragmatically, culturally, and in a sociolinguistic way, but this study tries to investigate it stylistically to infer and understand the complex nature of Motherhood when affected by wartime, by using stylistic devices. To the best of the researcher's knowledge, the stylistic perspective of Motherhood has not been addressed, so this study may fill the gap of research in this type of text. There are several reasons why the researcher focused on this topic. Firstly, literary works, particularly drama, offer unique situations and distinct linguistic styles. Secondly, the dialogues between characters provide excellent opportunities for study, additionally, literary works often reflect cultural aspects of the characters.

This study revolves around the complex nature of Motherhood as portrayed in the play of Brecht's "*Mother Courage and Her Children*" and the need to investigate how stylistic devices contribute to the representation and interpretation of this theme. The study lies in understanding how the linguistic choices made by characters particularly Mother Courage reveals their underlying attitudes toward Motherhood, as well as how these choices affect the audience's perception of maternal roles in the context of war. It is expected to find answer to the following question:

How does Brecht employ stylistic devices like metaphor, hyperbole, and simile to portray the complexities of Motherhood in "*Mother Courage and Her Children*?"

Along with the question above, the study aims to achieve the following :

Showing the impact of the stylistic devices in shaping the complexities and challenges faced by Mother Courage .

This study is limited to explore the phenomenon of Motherhood in Brecht's "*Mother Courage and Her Children*" stylistically. The only extracts that will be analyzed are seven extracts taken from the dialogues of Mother Courage with the other characters in the play. The seven extracts are taken from the twelve scenes of Brecht's "*Mother Courage and Her Children*." Depending on the specific framework used, the model of analysis is based on Short and Leech's (2007) Model of Stylistic Devices.

2. Literature Review

2.1 Style and Stylistics

When discussing style, Crystal (1987) pointed out that "style is the conscious or unconscious selection of a set of linguistic features from all the possibilities in a language" (p.60). One of the well-known definitions of style is from literary theorist and critic M.H Abrams, who described style as the manner in which something is expressed , as opposed to the actual content of what is being communicated (Abrams, 2019). On the other hand, Crystal and Davy (1969, p. 9) defined style in several ways. For them, style can be connected to individual linguistic habits, like those of Dickens or Austen, or to collective habits, such as the style of the Romantic poets. Likewise, Wales (2011) suggested that style encompasses the totality of features that are unique or characteristic of writers and their dialects or "language habits". According to Oxford English Dictionary (2010), style is defined as "a particular procedure by which something is done, a distinctive appearance, typically determined by the principles according to which something is designed"(p. 1452).

When discussing stylistics, Beatrix Busse pointed out that stylistics originated from the formalist movement in Russian literary criticism around early 20th century (2010, p. 9). Stylistics according to Crystal (2008), is a branch of linguistics which studies the features of situationally distinctive uses (varieties) of language, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language. Engaging in stylistics means investigating language, particularly focusing on its creative aspects. This exploration enhances our understanding of language and provides valuable insights into (literary) texts. According to Simpson (2004), the study of language in this way significantly deepens our comprehension of texts.

Many scholars, including Hough (1969, p. 1), asserted that the roots of stylistics can be traced back to classical rhetoric, which is described as a branch of linguistics. Hough (1969, pp. 1-4) contended that both stylistics and rhetoric are particularly focused on literature, likely because of its persuasive nature. However, classical rhetoric is prescriptive, outlining methods for achieving persuasion, whereas stylistics is descriptive, as it identifies the linguistic characteristics that can create specific effects.

Stylistics can be described as the linguistic analysis of style, focusing on how language is utilized (Leech & Short, 2007, p. 1). In addition, Leech and Short (2007), proposed that the general objective of stylistics is to clarify how readers transition from the words of a text to both an understanding of it and an emotional response (Leech & Short, 2007, p. 289). According to Peter Stockwell and Sara Whiteley (2014, p. 5), "stylistics is defined as the study of style; a discipline within the field of linguistics that examines how every linguistic choice can influence the overall effect of a text."

The main purpose of stylistics is to analyze language habits, to identify from the general mass those features restricted to certain kinds of social context, to explain why such features have been used as opposed to other and to classify these features into categories based upon a view of their function in the social context. By 'features' we mean particular choice of words, sequence of words, or way of utterance, so-called stylistically distinctive features (Simpson, 2004).

2.2 Motherhood in Literature

Generally speaking, Motherhood as an aspect of womanhood, is viewed as a social category that is perceived as powerless, disadvantaged, and dominated by men (Oyèwùmi 1997). The term "Motherhood" is associated with three key words: mother, mothering, and Motherhood, each carry a distinct meaning. "Motherhood" refers to the institution, "mothering" denotes the action, and "mother" represents the individual (Rich, 1995). The mother represents morality and honor, holding a significant status in various religions, including Christianity and Islam, where Motherhood is seen as a holy responsibility and a sacred role. This praise of maternity is a respected aspect of womanhood, leading religious imagery to romanticize and idealize Motherhood. Motherhood can be viewed as a profound spiritual journey for women (Shari, 1995, p.2).

Motherhood is commonly regarded as an instinctive set of emotions and behaviors triggered by pregnancy and childbirth. This experience is heavily influenced by social and cultural factors. The primary role of a mother involves the responsibility of raising a child with care and love in a nurturing environment. This duty is often viewed as a natural obligation (Shari, 1995, p.5). Neyer and Bernardi (2011, 164) argued that Motherhood has historically been a key factor used to deny women their rights and

quality, leading to discrimination against them. In other words, the concept of Motherhood is often criticized for marginalizing women within society. According to King (2007, 48), Motherhood is linked to traits like weakness and submissiveness, along with other negative attributes that may come to mind. This perceived weakness is thought to show itself both physically and emotionally, with the belief that women often become emotionally distressed with minimal. Becoming a mother is a major life event that prompts a reevaluation of life's meaning.

Particularly, Motherhood is a significant subject in modern drama. Motherhood and family life considered an important dilemma, one which reflects the strains of a changing family structure. The social, cultural, literary and psychological studies on Motherhood started after the second wave of feminism in the mid-twentieth century (Molina, 2019, p, 4). O'Reilly (2010) explained that "Motherhood studies" has evolved into three main areas of investigation: Motherhood as an institution, Motherhood as an experience, and Motherhood as an identity or subjectivity. The ideal mother is characterized by her wish to have many children, offering them infinite and unconditional love, being constantly available in their lives, and possessing the emotional strength to guide them through difficult times and crises (Rich, 1986, p. 23). This study will analyze Motherhood as an experience and as an identity or subjectivity through using stylistic model.

Mothers have been a central theme in numerous works of fiction throughout literary history. authors may admire, challenge, respect or critique them and countless narratives have been created to explore their complexities. The topics of mothers and Motherhood have raised important and intricate, even challenging issues for feminists and feminist theory alike (Hallstein, 2010, p. 280). Furthermore, these representations often mirror the

social realities of author's era and context. There are many works that tackle this theme, such as "pride and prejudice", Jane Austen depicted Mrs. Bennet as a mother whose main focus is arranging marriages for her daughters. Though her character often provides comic relief, her motivations highlight the social pressures of her era. Austen stated "the business of her life was to get her daughters married: its solace was visiting and news." This quote encapsulates the societal obligations imposed on mothers in Austen's time (Croucher, 2024).

Shona children's drama demonstrated that Motherhood extends beyond mere biological responsibilities. A mother not only nurtures and feeds her own children but also cares for other people's children and contributes to the well-being of the community as a whole. This supports the African belief that while it may require two individuals to conceive a child, the responsibility of raising that child belongs to the entire community (Hudson-Weems 2004, p. 53).

Motherhood is viewed as a central characteristic that leads to women being perceived as "others" and links them to a state of immanence. De Beauvoir believed that women are encouraged to regard Motherhood as the core of their existence and the realization of their purpose (de Beauvoir, 1953, p. 484). Similarly, in "*Little Women, Louisa*," May Alcott, painted a heartwarming picture of Motherhood through the character of Marmee. A guiding beacon for her four daughters, Marmee embodies the ideals of love, patience, and wisdom. Alcott beautifully captures this with the quote, "*I remember a time when this hand was white and smooth, and your first care was to keep it so. It was very pretty then, but to me it is much prettier now...*" (Croucher, 2024).

The intricate and enigmatic bond between a mother and a child is recognized as one of the most profound relationships across all cultures. Many playwrights have explored the effects of the political and social changes on mother's responsibilities and relationships with her children. By portraying the effects of societal shifts on maternal roles and family dynamics, dramatists aim to shed light on the challenges faced by families and prompt audiences to reflect on their own circumstances, raising awareness and fostering empathy towards their struggle (Hallstein et al., 2000). Venessa Reimer and Sarah Sahagain argued that our culture is saturated with mother-blame (2015, p. 1). This pervasive blame might explain why the researcher selected the character of Mother Courage to embody this issue. It can be further suggested that the unquestioned mother-blame prevalent in society is both reflected and perpetuated in theatre. Mothers are often held accountable for their children's problems and, by extension, for societal issues.

To put it differently, the role of the mother in the family and her relationship with her children is a pivotal topic in literature and in real life. The late nineteenth and early twentieth centuries, testified wide changes which affected life in its different aspects. In an era of wrenching social, political and economic changes, the dramatists write to explore social realities and problems.

3. Analysis and Discussion

3.1 The Qualitative Analysis

Extract No. 1

MOTHER COURAGE. (1) **Good day to you, Sergeant.**

SERGEANT. *barring the way* Good day! Who d'you think you are?

MOTHER COURAGE. (2) **Tradespeople. *She prepares to go.***

SERGEANT. Where are your papers?

MOTHER COURAGE. (3) Papers?

SWISS CHEESE. But this is MOTHER COURAGE!

SERGEANT. Never heard of her. Where'd she get a name like that?

MOTHER COURAGE. (4) In Riga.

EILIF & SWISS CHEESE. *reciting together* They call her MOTHER COURAGE because she drove through the bombardment of Riga with fifty loaves of bread in her wagon!

MOTHER COURAGE; (5) They were going moldy, I couldn't help myself. (Scene 1, p.1-2)

MC uses euphemism in line (5) she downplays the severity of the situation by casually referring to the bread's condition. This euphemism softens the harsh reality of food scarcity and her desperate actions. She also uses synecdoche in line (2) she uses this term to represent her family and herself, indicating their profession and role in a broader context. It simplifies their identity to a specific aspect of their existence. She asks a rhetorical question in line (3) to emphasize her surprise and possibly her indignation at the Sergeant's demand.

Extract No. 2

MOTHER COURAGE. (1) Eilif, Swiss Cheese, Katrin! So shall we all be torn asunder if we let ourselves get too deep into this war! (2) to the SERGEANT: I'll give you the bargain rate, and do it for free. (3) Watch! Death is black, so I draw a black cross.

MOTHER COURAGE. (4) I fold them, put them in the helmet, and mix 'em up, the way we're all mixed up from our mother's womb on. (5) Now draw!

SERGEANT. hoarsely You cheated me!

MOTHER COURAGE. (6) You cheated yourself the day you enlisted. (7) And now we must drive on. (8) There isn't a war every day in the week.

SERGEANT. Hell, you're not getting away with this! We're taking that bastard of yours with us!

EILIF. I'd like that, mother.

MOTHER COURAGE. (9) Quiet – you Finnish devil, you!

EILIF. And Swiss Cheese wants to be a soldier, too.

MOTHER COURAGE. (10) That's news to me. I see I'll have to draw lots for all three of you. (Scene 1, p. 4)

In line (1) MC uses the metaphor of being "torn asunder" to vividly illustrate the devastating consequences of being consumed by war. It reflects her protective maternal instinct to preserve her family's unity and prevent destruction. Also in

line (3) by equating the black cross with death, she uses a visual metaphor to highlight the inevitability and impartiality of war's consequences. This reinforces her role as a mother trying to navigate her family safely through a chaotic world. Simile in statement (4) is not explicitly stated, this simile compares the randomness of the drawing of lots to the unpredictable nature of life and humanity, starting from birth. It conveys the uncontrollable nature of fate and highlights MC's maternal concern for her children amidst such randomness. Euphemism is used in line (6) instead of explicitly condemning the Sergeant's decision to join the military, Mother Courage uses a euphemism to subtly critique the recklessness and futility of war. This reflects her pragmatic approach as a mother who has witnessed the toll of war. In line(10) the euphemistic phrasing of "drawing lots" softens the grim decision-making process regarding her children's fates, showing her resilience as a mother trying to cope with cruel realities. Synecdoche in line (4) the "helmet" represents the broader institution of war and its mechanisms. By using it for drawing lots, Mother Courage symbolically critiques the arbitrariness of war's decisions, emphasizing her maternal desire to protect her children from its chaos. The use of rhetorical questions in line (6) this rhetorical question challenges the Sergeant's choices, critiquing the futility of his decisions while reflecting her maternal pragmatism and disdain for the destructive cycle of war. (1) this rhetorical question is a warning disguised as a statement, urging her children to consider the risks of involvement. It reflects her instinct to guide and protect them from danger. Hyperbole in line (1) the hyperbolic imagery of being completely torn apart emphasizes the emotional and physical devastation of war. It underscores her maternal desperation to shield her family from its consequences. In line (10) the act of drawing lots exaggerates the randomness of war, highlighting the lack of control even a mother has in protecting her children.

It illustrates her frustration and the lengths she is willing to go to keep her family intact.

Extract No. 3

MOTHER COURAGE. (1) What's more, you eat his bread.

COOK. I don't eat his bread: I bake his bread.

MOTHER COURAGE. (2) He'll never be conquered, that man, and you know why? (3) We all back him up – the little fellows like you and me. (4) Oh yes, to hear the big fellows talk, they 're fighting for their beliefs and so on, but if you look into it, you find they're not that silly: (5)they do want to make a profit on the deal. So you and I back them up!

COOK. Surely.

MOTHER COURAGE. (6) To our Protestant flag! (Scene 3, p. 16)

Personification is employed in line (4) by attributing human-like actions and motives to "big fellows," MC critiques their rhetoric. This personification underscores her role as a mother who sees beyond idealistic claims and educates others about the harsh realities of exploitation. Simile appears in line (3) this simile compares herself and the Cook to "little fellows," creating a relatable image of solidarity among ordinary nature, fostering unity and resilience in her community, much like a mother would with her children.

The metaphor in line (1) symbolizes dependence or loyalty. Despite being corrected by the Cook, the phrase reflects MC's practical perspective on interdependence, akin to how a mother ensures her family's survival by recognizing their reliance on external resources. The rhetorical question in line (2) highlights the dynamics of power and dependence. MC uses it as teaching moment, encouraging others to think critically, much like a mother guiding her children's understanding of the world. Synecdoche is employed by using "the little fellows," in line (3) to represent ordinary people collectively, MC emphasizes their critical role maintaining larger systems. She uses hyperbole in line (5) by exaggerating the motives of the powerful, this hyperbole adds weight to her skepticism. It reflects her protective nature, warning against blind trust and

encouraging caution, central to her role as a mother. She uses euphemism in line(6) toasting the Protestant flag serves as a tactful euphemism acknowledging the dominant political climate.

Extract No. 4

MOTHER COURAGE. (1) But I'm innocent and if I give up it'll look like I have a bad conscience. (2) They cut my wagon to ribbons with their sabers, and then claimed a fine of five thalers – for nothing, for less than nothing!

REGIMENTAL CLERK. *quietly* For your own good: keep your mouth shut. We haven't many canteens, so we let you stay in business, especially if you've got a bad conscience and have to pay a fine now and then.

MOTHER COURAGE. (3) I'm going to lodge a complaint. (*Scene 4, p. 23*)

She uses metaphor in line (2) she equates life to financial negotiation. This statement (2) also implies personification by personifying the sabers as deliberate destroyers, this statement emphasizes the violent injustice deliver to MC's means of survival. The rhetorical question in line (2) "for nothing, for less than nothing!" it underscores the senselessness of the fine imposed on her, amplifying her outrage and the unjust nature of her circumstances. Synecdoche is used in line (2) "wagon" embodying the visible means through which she supports her children. She uses hyperbole in line (2) "They cut my wagon to ribbons" this hyperbolic statement dramatizes the devastation, reinforcing her feeling of injustice and loss.

Extract No. 5

Mother Courage. to YVETTE (1) Come with me. (2) I must get rid of this stuff before the prices fall.

YVETTE. to COOK Miserable cur!

MOTHER COURAGE. (3) Maybe you can help me at army headquarters – with your contacts.

YVETTE. Damnable whore hunter!

MOTHER COURAGE. (4) Katrin, church is all off, I'm going to market!

YVETTE. Inveterate seducer!

MOTHER COURAGE. (5) *still to* KATTRIN When Eilif comes, give him something to drink! (*Scene 8, p. 38*)

Euphemism is used in line (1) "Get rid of this stuff" MC's euphemistic expression implies that she is trying to dispose of unwanted or unnecessary items, rather than explicitly stating that she is trying to make a profit. Synecdoche is used in line (3) "Army headquarters" MC's expression uses a part army headquarters to represent the whole of military organization.

Extract No.6

MOTHER COURAGE. (1) You want me to leave Kattrin behind?

COOK. There's no room. The inn isn't a place with three counters. If the two of us stand on our hind legs we can earn a living, but three's too many. Let Kattrin keep your wagon.

MOTHER COURAGE. (2) I was thinking she might find a husband in Utrecht.

COOK. At her age? With that scar?

MOTHER COURAGE. (3) Not so loud!

COOK. The customers wouldn't like it!

MOTHER COURAGE. (4) Not so loud, I said! (Scene 9, p. 40-41)

Rhetorical question is used in line (2) this rhetorical question reveals MC's indignation and protective instincts as a mother. It challenges the Cook's suggestion, emphasizing her emotional connection to Kattrin and her refusal to abandon her child, even when facing pragmatic concerns. Euphemism is used in line (3) this euphemistic directive softens the Cook's harsh commentary about Kattrin's scar and societal judgment. MC's choice of language reflects her maternal effort to protect Kattrin's dignity and self-esteem.

Extract No.7

MOTHER COURAGE. (1) You shouldn't have told her about the children.

OLD PEASANT. If you hadn't gone off to get your cut, maybe it wouldn't have happened.

MOTHER COURAGE. (2) I'm glad she can sleep.

PEASANT WOMAN. She's not asleep, it's time you realized, she's through.

MOTHER COURAGE. (3) *stands up* That's right.

OLD PEASANT. Have you no one left?

MOTHER COURAGE. (4) Yes, my son Eilif.

OLD PEASANT. Find him then, leave *her* to us.

MOTHER COURAGE. (5) Here's a little money for the expenses. (6) *She harnesses herself to the wagon.*(7) I hope I can pull the wagon by myself. (8) Yes, I'll manage. There's not much in it now. (9)*The last regiment is heard passing.* (10)**Hey! Take me with you!** (*Scene 12, p. 51*)

Metaphor is used in line (7) the wagon metaphorically represents her burdens, responsibilities, and the weight of her maternal role. By pulling it herself, MC shows her resilience and determination to carry on despite her losses, reflecting the enduring nature of Motherhood even in dire circumstances. Synecdoche is used in line (5) the "money" represents more than a financial transaction, it symbolizes her care and effort to provide dignity in death, even amidst her struggles. This reflects the depth of her maternal responsibilities beyond the living. Hyperbole is used in statement (8) "There's not much in it now." This hyperbole emphasizes the emptiness of her wagon, symbolizing the losses she has endured. It highlights the increasing toll of war on her maternal role and the sacrifices she has made.

3.2 Quantitative Findings and Discussion

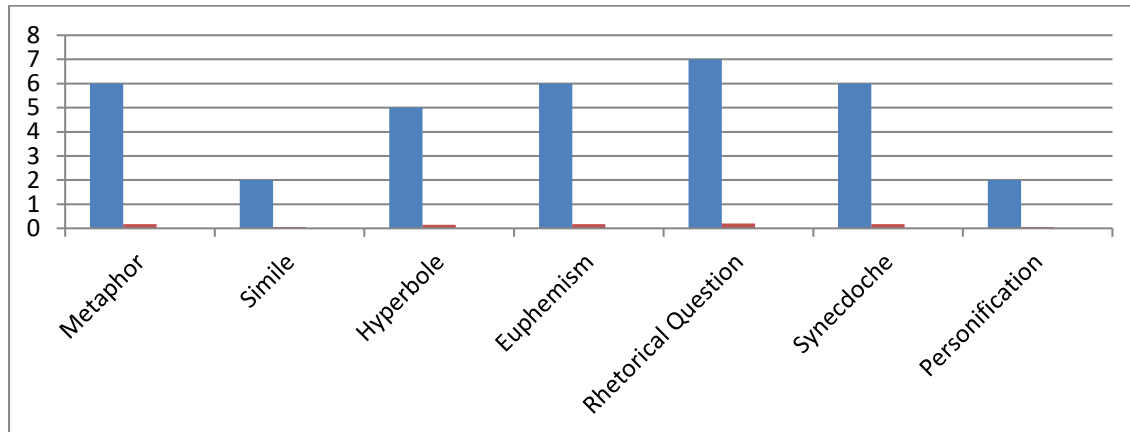
Device	Fre.	Perc.
Metaphor	6	17.6%
Simile	2	5.8%
Hyperbole	5	14.7%
Euphemism	6	17.6%
Rhetorical Question	7	20.5%
Synecdoche	6	17.6%
Personification	2	5.8%
Total	34	99.6%

It is clear that rhetorical question is used most frequently than other stylistic devices. It represents the highest degree, which is 20.5%. Simile and

personification are used less frequently than other devices with number 2, they equal 5.8%. Hyperbole is used 5 times with a percent 14.7%. She uses metaphor, euphemism and synecdoche 6 times with a percent 17.6 %.

Figure 1

Frequencies and Percentages of Stylistic Devices



In response to the question "*How does Brecht employ stylistic devices like metaphor, hyperbole, and simile to portray the complexities of Motherhood in Mother Courage and Her Children?*" Stylistic devices are strategically used to portray the complexities of Motherhood, promoting the audience to consider the dilemmas and societal expectations faced by mothers. By utilizing these stylistic devices Brecht adds depth and complexity to the portrayal of Motherhood in the play, inviting the audience to engage with the themes and characters on a deeper level.

4. Theoretical and Practical Frameworks

The theoretical framework adopted for this study is Leech and Short's (2007) model of stylistic devices. The model of analysis is used to identify and interpret stylistic devices in the extracts. The researcher has selected seven extracts from the play of Mother Courage and Her Children, specifically from Mother

Courage's dialogue across all twelve scenes. These extracts are analyzed qualitatively according to the following stylistic devices:

2.1.1 Metaphor: An essential stylistic device in analysis is metaphor, representing an implied connection between two entities that are fundamentally different yet share significant similarities (Corbett, 1965, p. 438).

2.1.2 Simile: Simile involves comparing two objects in a sentence using "like" or "as" to emphasize them (Kandanan, 2017, p. 82).

2.1.3 Hyperbole: Hyperbole employs exaggerated statements to emphasize the significance and intensity of a subject in conversation (Claridge, 2010, p. 7).

2.1.4 Euphemism: Euphemism refers to using a more pleasant or inoffensive expression in place of one that may be harsh, unpleasant, or considered taboo, such as saying "departed" instead of "died." it often connects with irony and can highlight social taboos or sensitive subjects. In condolence messages, euphemism plays significant role by emphasizing the positive qualities and good deeds of the deceased while conveying feelings of sympathy. Euphemisms can carry both positive and negative connections (Wales, 2001, p. 146).

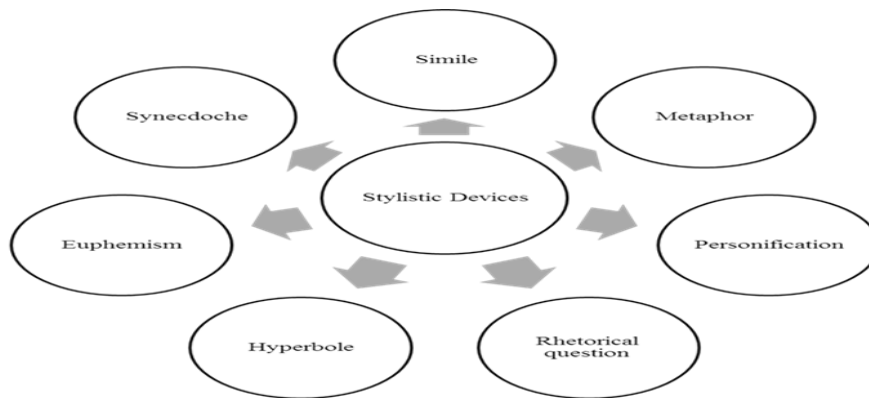
2.1.5 Rhetorical Question: The rhetorical question, a frequently utilized literary device for its persuasive quality, involves posing a question that is structurally and phonetically categorized as a query. Despite its interrogative form, the answer is often implied or evident, thereby granting the reader the autonomy to respond or refrain and subtly guiding them towards a specific conclusion (Ainsworth-Vaughn, 1998, p. 105).

2.1.6 Personification: Personification derived from the Greek term "prosopopeia," refers to the technique where inanimate objects or abstract concepts are described as though they possess life or exhibit human characteristics and emotions (Abrams, 1999, p.99).

2.1.7 Synecdoche: Richard (1985, p. 155) explained that synecdoche is a stylistic device where a part is used to represents the whole, the whole represents a part, the species signifies the genus, the genus signifies the species, or the name of the material represents the things made from it.

Figure 2

Short and Leech's Stylistic Devices Model (2007)



3. Method of Analysis

Two methods of data analysis are adopted in this study. A qualitative stylistic method and a quantitative statistical method. The stylistic and quantitative methods are used for the investigation of stylistic devices. Quantitative research is a systematic investigation, primarily using numerical data, to answer questions or solve problems (Creswell, 2014, p. 4) The researcher employs a quantitative method to apply statistical analysis to the examined data, ultimately aiming to confirm or challenge competing knowledge claims (Williams, 2007, p. 66). The frequency and percentage of occurrences for each strategy will be calculated by using the following formula:

$$\text{Percentage of occurrence} = \frac{\text{(Number of occurrence)}}{\text{(Total number of devices)}} \times 100$$

5. Conclusion

The analysis further shows that stylistic devices, especially rhetorical question, is key in portraying the contradictions and emotional depth of Mother Courage's character. All stylistic devices of the adopted model are used by Mother Courage. These devices highlight the difficult choices and harsh realities faced by mothers during conflict, creating a layered and multifaceted depiction of Motherhood. Overall, the stylistic analysis effectively uncovers the nuanced and often contradictory portrayal of Motherhood in Brecht's Mother Courage, illustrating how language shapes character and theme. The theoretical framework anchors the stylistic study in established linguistic and literary scholarship (primarily Leech & Short), while the practical framework applies those principles to the text of Mother Courage and Her Children, yielding both interpretive and empirical insights.

The analysis reveals that Mother Courage's use of stylistic devices, such as metaphor and simile highlights the complexities and contradictions of Motherhood, particularly in times of conflict, showcasing the harsh realities and difficult choices faced by mothers in the midst of war. The study demonstrates how language, particularly stylistic devices, shapes the portrayal of Motherhood in the play, revealing the nuances and complexities of Mother Courage's experiences. The analysis reveals that the use of stylistic devices creates a multifaceted portrayal of Motherhood, this highlights the challenges and contradictions faced by Mother Courage. This aligns with the aim of the study *"Showing the impact of the stylistic devices in shaping the complexities and challenges faced by Mother Courage."*

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المستخلص

تُعد هذه الدراسة دراسة أسلوبية لموضوع الأمومة في مسرحية "الأم شجاعة وأبنائها" للكاتب بريخت. وتتناول الدراسة كيفية توظيف الوسائل الأسلوبية وتأثيرها على القارئ أو المستمع من حيث الأثر الأسلوبي. ووفقاً للمعرفة افضل للباحثة، لم يُسبق دراسة هذا الموضوع في هذه المسرحية من منظور اسلوبي، لذا تسعى الباحثة إلى سد هذه الفجوة. وتهدف الدراسة إلى إظهار تأثير الوسائل الأسلوبية في تشكيل التعقيدات والتحديات التي تواجهها شخصية الأم شجاعة. ولتحقيق هذا الهدف، تفترض الدراسة أن استخدام الوسائل الأسلوبية مثل التشبيه والاستعارة من قبل شخصية الأم شجاعة يعكس التناقضات والتعقيدات الكامنة في تجربة الأمومة في أوقات الصراع. ومن أجل تقييم هذه الفرضية، تم استخدام منهج تحليلي يجمع بين الأسلوب النوعي والكمي لتحليل البيانات في الدراسة. وتستند الدراسة إلى نموذج ليتش وشورت للوسائل الأسلوبية (2007). وقد قامت الباحثة بتحليل سبع مقتطفات مأخوذة من مشاهد المسرحية الاثني عشر، مستخدمة أدوات يتم حساب نتائجها كنسب مئوية لتحليل النتائج ومناقشتها بهدف استخلاص الاستنتاجات. وتتوصل الدراسة إلى استنتاج رئيسي مفاده أن الوسائل الأسلوبية مثل الاستعارة والتشبيه تكشف عن الصراعات العاطفية والتناقضات التي تعيشها الأم شجاعة في تجربتها مع الأمومة خلال زمن الحرب.