

Linguistic Deviation in Literary Style: A Stylistic Analysis

Mohammad S. Mansoor¹ and Yusra M. Salman²

¹Department of English, Bayan University, Erbil, Kurdistan Region, Iraq

²Department of Banking and Financial Sciences, Cihan University-Erbil, Kurdistan Region, Iraq

Abstract—This paper is an attempt to shed light on linguistic deviation in literary style. Literary language, with its three main genres; poetry, drama, and prose, is a situational variety of English that has specific features which belong to the literary and elevated language of the past. Literary language has been assigned a special status since antiquity and is still used nowadays by some speakers and writers in certain situations and contexts. It has been considered as sublime and distinctive from all other types of language; one which is deviant from ordinary use of language in that it breaks the common norms or standards of language. A basic characteristic of literary style is a linguistic deviation which occurs at different levels; lexical, semantic, syntactic, phonological, morphological, graphological, historical, dialectal, and register. All these types of deviations are thoroughly investigated and stylistically analyzed in this paper so as to acquaint readers, students of English, researchers, and those interested in the field, with this type of linguistic phenomenon whose data are based on selected samples from major classical works in English literature.

Keywords—Linguistic deviation, Literary style, Register, Stylistic analysis, Variety.

I. INTRODUCTION

As a general term, deviation means the act of moving away from what is normal or acceptable, i.e., a difference from what is expected or acceptable. In this sense, any departure from the usual and acceptable norms of language is considered as a deviation. Accordingly, the linguistic deviation is “a case of non-conformity to the norms and regularities of discourse structure” Cook (1989. p. 74). To Crystal (2003a. p. 134), deviation refers to a sentence, or another unit, which violates the rules of the normal use of language and appears grammatically, phonologically, or even semantically ill-formed.

A. Objective of the Study

This research paper is of expository and informative nature. The objective is two-fold. First, it aims at exploring and revealing all types of linguistic deviation in literary style. Second, it is an attempt to acquaint readers and learners (students of English in particular), researchers, and those interested in the field, with this linguistic phenomenon which is found problematic due to its unfamiliarity with normal standards and rules of language. It is hoped that the findings of this study will help readers and learners of English to understand the different types of deviations in literary language and their stylistic variation.

B. Scope of the Study

The present study is focused on the phenomenon of linguistic deviation in literary style as a situational variety of English. It is limited to the exploration of different types of linguistic deviations in the three literary genres: Poetry, drama, and prose. The study is accessed by the qualitative mode of inquiry which is further specified to content analysis of the selected data. The study is based on Leech’s theory of linguistic deviation (1969) with its nine types as its theoretical framework. Data analysis has been executed by the descriptive method as the data have been carefully chosen and stylistically analyzed.

C. Data of the Study

The data of this study are a variety of samples from different sources of English literature (old and new) covering the basic genres; poetry, drama, and prose. The method adopted in data collection is selective and qualitative in nature. Only relevant examples that exhibit the different types of linguistic deviations with their stylistic variations are collected, and then stylistically analyzed and put into well-defined groups depending on Leech’s categorization.

D. Research Questions

This research paper is concerned with finding answers to the following questions: (1) What is meant by linguistic

deviation as a characteristic phenomenon in language, and literary texts in particular? (2) What forms does it take? (3) How can knowledge and comprehension of its different types assist English language learners to understand it? The first question is answered by investigating the phenomenon of linguistic deviation in literary language. The second question is answered by exploring different genres of literary works to locate the relevant linguistic deviations through a stylistic analysis of these deviations. The third question is answered through the expository and informative framework displayed by the researchers to acquaint readers (non-native students of English), and those interested in this field with a better understanding of this linguistic phenomenon and the stylistic analysis adopted in this respect.

E. Definition of Related Terms

The term *situational variety (varieties)* refers to various types of the same language, which differ as regard the context, situation, or the language user. This term sometimes overlaps with the terms *register* and *style*. Therefore, when we speak about different registers or styles, we refer to situational varieties of language in one way or another (Stern, 1996).

As a general term discourse refers to examples of language use (spoken or written) which are produced as a result of communication (Richards et al., 1993: p. 111) to convey meaning. When discourse is studied and analyzed in terms of the context in which it occurs it is called discourse analysis. In linguistic terminology, “discourse analysis focuses on the record (spoken or written) of the process by which language is used in some context to express intention” (Yule, 2000. p. 83-4). It is concerned with the different tools that speakers and writers employ to put sentences together to produce a coherent and cohesive whole (Mansoor, 2014. p. 106). But here, we are interested in studying and analyzing the written form represented by samples from literary texts (verse and prose).

Style, as a general term, is the manner of doing something. It generally refers to different types of activities executed by human beings. When applied to language, it is concerned with the variation in a person’s speech or writing. In literature, style is the way an author uses words to tell a story or compose a poem. It is a writer’s way of showing his/her personality on paper. The term *stylistics* refers to the study of style, or the study of “variation in language (style) which is dependent on the situation in which the language is used and also the effect the writer or speaker wishes to create on the reader or hearer” (Richards et al., 1993. p. 360). It is an objective, systematic, and scientific study and analysis of the style of literary texts (Abrams and Harpham, 2009. p. 352).

Stylistic analysis is mainly concerned with exploring and investigating the main stylistic features and functions which characterize a certain linguistic text. It is a type of analysis which is interested in analyzing the marked features of language rather than the unmarked ones. By marked (unusual) features, we mean those features or elements of linguistic expression which deviate from the natural and

frequent language use (unmarked) and thus considered as deviations from the normal standards of language (Richards et al., 1993; Ghazala, 1994).

II. LINGUISTIC DEVIATION IN LITERARY STYLE

Literary style is a mode of linguistic expression characterized by special features which attempt to express the message to the reader simply, clearly, and convincingly; keeping the reader attentive, engaged, and interested by demonstrating the writer’s skills, knowledge, and abilities (Hacker, 1991; Sebranek et al., 2006). A striking and defining characteristic of literary style is its deviation from language norms and standards.

The deviation is a “term used to describe any pronunciation, word, or sentence structure which does not conform to a norm” (Richards et al., 1993. p. 105). From a linguistic perspective, norm means “a standard practice in speech and writing” (Crystal, 2003. p. 319). There are two main types of norm General and local or internal. The general norm refers to the conventional ways in which a particular language is used or the literary style in question, while the local norm refers to a norm set up in a particular text by the author (Awonuga et al., 2018).

Within the framework of literature, the deviation is considered as a license or permission for poets and writers to say or write what people in normal situations of language use cannot. Writers, and poets in particular, exploit deviation at various linguistic levels to bring about specific artistic aims and effects by doing with words what normal use of language cannot do to convey the message they have in mind. According to Leech (1969), linguistic deviation is a necessity to produce an artistic work. A poet may exceed or overpass the language limits to investigate and convey new experiences and effects through the choice of words and the techniques he invents to impress the readers.

Although deviation may cause some interruption problems for the readers as regard the normal process of language communication, yet it represents a source of interest and surprise for attracting the readers’ attention and stimulating them to seek clarification for the content. It raises the readers’ linguistic awareness and understanding of literary texts and their stylistic variations. Thus, the deviation is seen as an effective means to enrich the text in which it occurs.

Deviation from the general rules of English (syntactic, phonological, graphological, morphological, semantic, etc.) is a common phenomenon in literary language, especially in poetry. Any departure from the general rules of language, lexical or syntactic, is generally described as a deviation. The term linguistic deviation was coined by Geoffrey Leech in 1969 while studying a number of poems. He discovered many irregularities in using language from a linguistic outlook (Rahman and Weda, 2019. p. 38). Leech (1976. p. 42-52) located nine types of linguistic deviation in poetry; lexical, semantic, syntactic, phonological, morphological, graphological, historical, dialectal, and register.

III. TYPES OF LINGUISTIC DEVIATION

A. Lexical Deviation

Lexical deviation in literature occurs when words depart from their normal standard, or when words are invented in a process called neologism or nonce-formation, to create deeper meaning and esthetic value, to achieve a certain (stylistic) effect or to meet a lexical need for a single occasion. Nonce-formation, according to Crystal (2003a. p. 260), is seen as a linguistic form which is consciously invented or accidentally used by a particular speaker on one occasion. This process is also called lexical invention or innovation (Leech, 1969. p. 42).

Since the morphological rules of English permit the use of the prefix “*fore*” (meaning: *Before* or *in advance*) with verbs such as *foresee*, *foreknow*, *foretell* and *forewarn*, T.S. Eliot, by analogy, invented a new lexical item; a verb which has never been used before in English (Ouameur, 2013. p. 8-9). A typical example of neologism is found in the italicized word in the following line:

And I Tiresias have *fore suffered* all

(Waste Land: T.S Eliot)

A similar example is given by Hopkins when he uses the prefix “*un*” to coin words which are not used in Standard English (*unchilding* and *unfathering*), in addition to the use of compound word *widow-making* which represents another lexical deviation, thus exploiting both compounding and affixation (Leech, 1969 cited in Ouameur, 2013. p. 8-9):

The *widow-making unchilding unfathering* deeps

(The Wreck of the Deutchl and: Hopkins)

Lexical deviation in poetry is realized in the form of repetition. A typical example is found in these lines by Thomas Hood. The word *work* is repeated 27 times in five stanzas of the poem (89 lines in 12 stanzas). In the lines below, the word *work* is repeated 6 times only in stanzas 3 (Inglis et al., 1952):

Work-work-work,

Till the brain begins to swim;

Work-work-work,

Till the eyes are heavy and dim! (Stanza 3)

(The Song of the Shirt: Thomas Hood)

Such kind of repetition is called *anaphora*, a literary term which is defined as a “deliberate repetition of a word or a phrase at the beginning of a sequence of sentences, paragraphs, lines of verse, or stanzas” (Abrams and Harpham, 2009. p. 313). Another good example, in this respect, is given below in which the phrase *soon will (shall)* is repeated at the beginning of the three lines in the stanza to create a feeling of splendor and magnificence by emphasizing the device of parallelism (Halliday and Hasan, 1976. p. 4; Leech, 1969 80 cited in Nofal, 2011):

Soon will the high Midsummer pomp’s come on,

Soon will the musk carnations break and swell,

Soon shall we have gold – dusted snapdragon.

(Thyrsis: Mathew Arnold)

Another type of lexical deviation is represented by *malapropism*. According to Childs and Fowler (1973), this

term refers to the misuse of words. It is any actual word that is wrongly or accidentally used in place of a similar sounding, correct word (Aitchison and Straf, 1982; Zwicky, 1982). In the following text, malapropism is achieved using the word *natural* instead of *national*. The two words are similar in their initial and final syllables but different in their medial position where malapropism lies/næʃrəl/versus/næʃnəl/(Ouameur, 2013. p. 28):

Mr M’Choakumchild was explaining to us about *Natural* prosperity. “National, I think it must have been,” observed Louisa.

Yes, it was. - But isn’t it the same? She timidly asked.

You had better say, *National*, as he said so,’ returned Louisa, with her dry reserve.

(Book 1, Chap IX: Hard Times: Dickens)

A similar type of this deviation is also present in the speech of Mrs. Malaprop in Sheridan’s play *The Rivals* where she utters the nonsensical words *Reprehend*, *oracular*, *derangement*, and *epitaphs* in (1) instead of the intended words *Apprehend*, *vernacular*, *arrangement*, and *epithets* in (2) (Sheridan, 2008 cited in Wikipedia):

1. Sure, if I *reprehend* anything in this world it is
The use of my *oracular* tongue, and
a nice *derangement* of *epitaphs*!

2. If I *apprehend* anything in this world, it is the use
of my *vernacular* tongue, and a nice
arrangement of *epithets*

(Act 3 Scene III: The Rivals: Sheridan)

B. Semantic Deviation

In accordance with this type of deviation, an ordinary word can have an extraordinary meaning depending on the poet’s, novelist’s or writer’s life, and cultural background (Leech, 1976). It is an irrational element that forces the reader to search the meaning beyond the dictionary meaning. The semantic deviation can be meant as non-sense or absurdity when we consider the literal (denotative) meaning, but it bears non-literal (connotative) meaning:

I am not yet born; O hear me.

(Prayer before Birth Louis: MacNeice)

The child is father of the man.

(My Heart Leaps Up: Wordsworth)

Semantic deviation in literature is well represented by the Welsh poet Dylan Thomas who is known for this type of deviation such as, *once below a time* (rather than its usual form *Once upon a time*) and his famous phrase: *A grief ago* (in a poem entitled *A Grief Ago*) in which *grief* has been given a durational time dimension just such as *week*, *month*, or *year* (Mansoor, 2013. p. 128):

A *grief ago*,

She who was who I hold, the fats and the flower,

Or, water-lammed, from the scythe-sided thorn,

Hell wind and sea.

(A *grief ago*: Dylan Thomas)

To create a poetic effect, Thomas added the characteristic of time-span to the word *grief*, though the noun phrase is abnormal, it induces some emotions (Jain, 2016. p. 456).

This type of deviation is sanctioned or permitted in literary language, but prohibited in the ordinary use of language.

Another type of semantic deviation can take the form of *paradox*. From a literary perspective, it refers to anomalous juxtaposition of inappropriate ideas for the sake of striking exposition or unexpected insight. It involves examining apparently contradictory statements and drawing conclusions either to reconcile them or to explain their presence (Rescher, 2011). According to Abrams and Harpham (2009, p. 239), paradox is a statement which apparently seems to be logically contradictory or absurd, but it can be interpreted in a way that makes sense. Consider the following lines in which the paradoxical meaning is represented by the direct antonyms: *Fight/guard, hate/love*:

Those that I *fight* I do not *hate*,
Those that I *guard* I do not *love*.

(An Irish airman foresees his death: W.B. Yeats)

The so-called *objectification* is another type of semantic deviation. It is a way of considering a person, or sometimes an animal, as an object, or a thing. It is a kind of degradation, treating the person as a tool owned, bought, or sold, without independent or self-determined identity or activity, and without any concern for their experiences or feelings (Arluke, 1988; Nussbaum 1995 cited in Wikipedia). Notice the following citation in which the poet Wordsworth objectifies the female subject (with the semantic features: + *human*, + *animate*, + *concrete*) as a ghost (with the semantic features: - *human*, - *animate*, - *concrete*), calling her an *apparition*, a *phantom*, and a *spirit* (stanzas 1 and 2):

1. She was a *Phantom* of delight
When first she gleamed upon my sight;
A lovely *Apparition*, sent
To be a moment's ornament;
2. I saw her upon nearer view,
A *Spirit*, yet a Woman too!

(She was a Phantom of delight: William Wordsworth)

According to Leech (1969), the figures of speech metaphor, irony, and synecdoche are under the umbrella term semantic deviation. Other terms, such as periphrasis, paradox, metonymy, pun, and hyperbole are also different types of semantic oddity and transference of meaning (ibid), and thus represent linguistic deviations which characterize the literary style.

Metaphor is a figure of speech in which a word or a phrase is applied to an object or an action to which it is not literally applicable, or to describe somebody or something in a way that is different from normal use to show that they have the same qualities, and to make the description more impressive as in Burn's words: "*My love is a red, red rose*" (Abrams and Harpham, 2009). One of the most commonly cited examples of metaphor in English literature is Shakespeare's monologue: All the world's a stage from *As You Like It*.

Lord Tennyson gives us a good example of metaphor in: *I dipt into the future* where it is possible for someone to dip into water (in a river, a lake, or a sea), but not in the future. Here the word *future*, with the semantic feature (+ abstract), is indirectly compared to a concrete noun (- abstract); a river, lake, or sea into which one can dip (Mansoor, 2013, p. 131-32):

When I *dip* into the future as human eye could see;
Saw the vision of the world and the wonder that
would be.

(Locksley Hall: Alfred Tennyson)

Broadly speaking, *irony* is the use of words to express something contradictory to the literal meaning. It is a rhetorical device or a literary technique in which what appears, on the surface to be the case, differs radically from what is actually the case (Muecke, 1969, p. 80). Irony is mainly intended to make fun of somebody or something, to underestimate his/her or its value as a sign of contempt or scorn.

In literature, Mark Antony's speech following the assassination of Cesar is an excellent classic example of irony. Mark Antony praised Brutus as an *honorable man* while at the same time condemning him. He also praised other conspirators, who were ironically described, as *honorable men* (Mansoor, 2013, p. 290):

Here, under leave of Brutus and the rest
For Brutus is an *honorable man*;
So are they all, all *honorable men*,
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me;
But Brutus says he was ambitious;
And Brutus is an *honorable man*.

(Julius Caesar: Shakespeare)

Synecdoche is a literary device in which a part is used to represent a whole, or a whole is used to represent or signify a part of something. It is a figure of speech in which a term for a part of something refers to the whole of something or vice versa (Clifton, 1983). A good example of this poetic device is found in Tennyson's masterpiece *In Memoriam* where the words *doors* and *hand* are parts which are used by the poet to refer or represent a whole: *house* and *friend* (respectively) (Mansoor, 2013, p. 133):

Doors, where my heart was used to beat
So quickly, waiting for a *hand*,
A *hand* that can be clasped no more.

(In Memoriam: Alfred Tennyson)

Metonymy is the act of referring to something by the name of something else that is closely connected with it (representative-symbol relationship) (Yule, 1996, p. 122). It is the use of one name for the name of something else with which it is associated based on various logical connections between them (Cowie, 2009, p. 33), for example, *crown/monarch* for *king/queen*, and *the White House* for *US president*. Notice the following example in which the italicized words are indicative of this representative-symbol relationship (Leech, 1969, p. 152):

Mr. Fagin did not seek to conceal his share in
The catastrophe, but lamented with tears in his eyes
That the wrong-headed and treacherous-behavior of
The young person in question, had rendered it
Necessary that he should become the victim of
Certain *evidence for the crown*.

(Oliver Twist: Charles Dickens)

Periphrasis is the use of indirect and circumlocutory speech or writing, i.e., an indirect roundabout detailed way of

saying something. It is the use of a longer phrasing in place of a possible shorter form of expression. It is an expression of unnecessary length, in that the meaning it conveys could have been expressed more briefly. Relevant examples are found in "The Seasons" by James Thomson include: *The funny tribe for fish, the bleating kind for sheep, and from the snowy leg... The inverted silk she drew for she took off her silk stocking* (Abrams and Harpham, 2009. p. 269).

In the novel *Oliver Twist*, there are many examples of periphrasis, one of which is found in Mr. Bumble's speech to Oliver when he mentioned the phrase: *make your eyes red* instead of *cry*:

"Don't *make your eyes red*, Oliver but eat your food
And be thankful," said Mr. Bumble, in a tone
Of impressive pomposity.

(*Oliver Twist*: Charles Dickens)

Broadly speaking, *hyperbole* means exaggeration or overstatement. As a figure of speech, it refers to "the extravagant exaggeration of fact or possibility. It may be used either for serious, ironic, or comic effect" (ibid, 149). A typical example of this type of exaggeration is represented (by the italicized words) in Othello's words expressing his love to Ophelia (1), and Iago's speech (2):

1. I loved Ophelia; *forty thousand brothers*
Could not, with all their quantity of love,
Make up my sum.

(*Hamlet*: William Shakespeare)

2. *Not poppy nor mandragora,*
Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep
Which thou ow'dst yesterday.

(*Othello*: William Shakespeare)

Pun is a kind of play on words; it is a humorous use of a word that has two meanings (one is explicit, the other is implicit in which the pun lies), or words that have different meanings though they sound the same (homonyms) (Mansoor, 2017. p. 65). A well-known type of pun called *equivocque* is one in which a single word/phrase is used to indicate two different meanings in a certain context where both of them are equally appropriate (Abrams and Harpham, 2009. p. 295): "*His sins were scarlet, but his books were read.*" Here, the pun lies in the word *read* which is pronounced as/red/, but indicates two different meanings.

An interesting example is found in Lewis Carroll's *Alice's Adventures in Wonderland*. Here, Alice confuses *tale* and *tail* since both are similarly pronounced/teil/(Carroll, 2000):

Mine is a long and a sad *tale!*" said the Mouse, turning
To Alice, and sighing. "It is a long *tail*, certainly,"
Said Alice, looking down with wonder at the Mouse's tail;
"but why do you call it sad" And she kept on puzzling
about it while the Mouse was speaking.

(*Alice's Adventures in Wonderland*: Lewis Carroll)

C. Syntactic Deviation

The syntactic deviation occurs when a writer deviates from the norms of syntax. It is a departure from the normal rules of grammar. It is a kind of deviation in which poets do not follow the rules of grammar and sentence formation.

According to Seturaman and Peck (1995. p. 236), "Poets tend to have their own grammar and resort to deviation whenever they have to express a meaning which the normal language cannot." This leads to ambiguity or a lack of understanding on the part of the reader.

In his long poem *Locksley Hall*, Alfred Tennyson used many deviant forms, such as many a night, many a morning, and many an evening in which the singular form is used with many. This represents a violation of the rules of English grammar in which many are used with countable plural nouns, for example, many nights/mornings/evenings. Another instance of syntactic deviation is found in lines 3 and 5 (in the following stanza) where an interrogative (with subject-verb inversion: *Did we hear/watch*) is used within a declarative statement instead of the normal structure: *We heard/we watched* (Mansoor, 2013. p. 126):

Many a night I saw the Pleiads rising thro' the
Mellow shade,
Glitter like a swarm of fire-flies tangled in a silver braid.
Many a morning on the moorland *did we hear the*
Copses ring,
And her whisper throng'd my pulses with the fullness
Of the spring.

Many an evening by the waters *did we watch the*
Stately ships,
And our spirits rush'd together at the touching of
The lips.

(*Locksley Hall*: Alfred Tennyson)

Another type of syntactic deviation, which is quite common in literary language, is represented by inversion in word order. This is known as hyperbaton which is deviation from normal word order; that transposes or reverses the natural order in sentences (Cushman et al., 2012). In his poem *We Are Seven*, Wordsworth violated the usual order (SVO) many times as (SOV). Notice the second line in the following stanza in which *are we* is used instead of *we are*. The poet has deliberately reversed the usual word order for the requirements of rhyme; to make *we* (in the second line) rhyme with *tree* (in the fourth line). Without such deviation in word order, rhyme will be damaged (Mansoor, 2013. p. 126)

Then did the little maid reply,
Seven boys and girls *are we*;
Two of us in the church-yard lie,
Beneath the church-yard *tree*.

(*We Are Seven*: William Wordsworth)

The syntactic deviation is also represented using ill-formed (ungrammatical) sentences, in which there is no subject and verb. Notice the first line in which the initial subject + verb (It was) have been deleted (Nofal, 2011):

A clamping cold-figured day,
He, as yet unsearched, unscratched.

(*Canticle for Good Friday*: Geoffrey Hill)

A clear instance of syntactic deviation in the form of double (sometimes triple) negation is found in literary style. To Labov (1969), multiple negations are not an ungrammatical and illogical phenomenon but a sensible system with consistent rules (Mazzon, 2004. p. 126). In

examples (1) and (2) below, a sentence negator (*don't*) cooccurs with a negative quantifier (*never*), and triple negation (*don't, never, no*) are represented, respectively (Nakayama, 2007. p. 82-4):

1. "... But *don't* you *never* find it a little "eating?"
2. "... That's all, old chap, and *don't never* do it *no* more."
(Great Expectation: Charles Dickens)

Another type of syntactic deviation is the use of parentheses, where the normal construction of sentences is violated. This happens when long parentheses, which are usually indicated by the use of round or square brackets, dashes, or commas, are used. A good example in drama is found in Hamlet (2.2.131–35):

But what might you think,
When I had seen this hot love on the wing—
As I perceiv'd it (I must tell you that)
Before my daughter told me — what might you,
Or my dear Majesty your queen here, think...?

(Hamlet: Shakespeare)

Another feature of syntactic deviation is the so-called parallelism or parallel sentence structure, which is a type of foregrounding. Foregrounding is the practice of making something stand out from the surrounding words or images (Leech and Short, 2007). Leech (1969) makes a distinction between parallelism and deviation as two main types of foregrounding. He maintains that parallelism can be seen as unexpected regularity, while deviation can be described as unexpected irregularity. More specifically, parallelism is the repetition of a chosen grammatical structure within a sentence. In addition to, its syntactic function in reflecting the sameness of structure, it also bears sameness of meaning and marks rhythmical language (Ghazala, 1994 cited in Mansoor, 2013. p. 130). Notice the repetition of the parallel phrase *Then, came + (the) + noun*:

Then, came the Teetotal Society, who complained
That these same people...
Then, came the chemist and druggist, with other
Tabular statements...
Then, came the experienced chaplain of the jail...
Then, came Mr. Gradgrind and Mr. Bounderby, the
Two gentlemen...

(Hard Times: Charles Dickens)

A similar example of this type of structure is found in Dylan Thomas's poem *Fern Hill* where the same structure (as indicated by the underlined words) is repeated in the two successive lines reflecting the poet's stylistic and emotional condition forming a unity of exposition (Bold, 1976 cited in Ghazala, 1994. p. 258-9). It is to be noted, here, that either the same word is literally repeated (1: As, I, was, and/2: Golden, in, the, of, his) or a different word but of the same grammatical category (1: Now/and, young/green, easy/carefree, under/among, apple boughs/barns/2: heydays/mercy, eyes/means):

1. Now as I was young and easy under the apple boughs
And as I was green and carefree among the barns
2. Golden in the heydays of his eyes
Golden in the mercy of his means

(Fern Hill: Dylan Thomas)

D. Phonological Deviation

Phonological deviation is characterized by inadequate use of phonological rules of language, due to a linguistic disorganization, while phonetic deviation is a mechanical change in articulatory production arising from a motor disability involved in sound production (Glaing and Espeland, 2005; Smith et al., 2005 cited in Granzotti et al., 2017). Examples of this kind of deviation are found in prose (novel); in *Oliver Twist* where the character Barney has a difficulty with the nasal consonants/n/and/m/which he pronounces as/d/and/b/(respectively) (Sadoun, 2014. p. 21):

1. I 'b dot certaid you cad, said Barney, who was
The attendant sprite; "but I'll idquire."
2. Frob the cuttry, but subthing in your way, or
I 'b bistaked.

(Oliver Twist: Charles Dickens)

In (1) the italicized letters in I'd, dot, certaid, cad, and idquire are mispronunciations for: I'm, not, certain, can, inquire (respectively). In (2) the italicized letters in Frob, subthing, I'b, and bistaked are mispronunciations for from, something, I'm, mistaken. Notice also the graphological deviations in the words: *Subthing* for (something) and *bistaked* for (mistaken).

A similar example is found in Dickens's *Hard Times*, where certain consonants are substituted by others. This is attributed to the speaker's inability to produce the sounds correctly due to physical defects (Ouameur, 2013. p. 25). Notice the italicized words which contain two kinds of sound substitution for the consonant/θ/:

1. /θ/for/s/in *voithe/vɔiθ*for voice/vɔi), *huthky*
/hʌθki/for husky/hʌski/.
2. /θ/for/z/in *eathy/i:θi*for easy/i:zi/, *ith/iθ*for is
/iz/and *ath/æθ*for as/æz/.

My *voithe ith* a little *huthky*, Thquire, and not *eathy*
Heard by them *ath* don't know me;

(Hard Times: Book 1, Chap VI: Charles Dickens)

Another type of phonological deviation in poetry is represented by omission of certain sounds (graphologically indicated by letters): The omission of an initial part of a word or phrase (aphesis): *tis* (it is), the omission of a medial part (syncope): *ne'er* (never), *o'er* (over), *pow'r* (power), or the omission of a final part (apocope): *Oft* (often). These devices are deliberately used by poets as a poetic license to cope with or match the rhyme, to harmonize the meter or as a way of adhering to archaic language.

Examples of these three phonological devices are found in three different works by Shakespeare (1) Aphesis (*scape* for *escape*), (2) syncope (*wat'ry* for *watery*, *levell'd* for *levelled*), (3) apocope (*ope* for *open*), respectively

1. Who should "*scape* whipping"
If every man were treated as he deserved.
(Hamlet: Shakespeare)
2. This said, his *wat'ry* eyes he did dismount
Whose sights till then were *levell'd* on my face,
(A Lover's Complaint: Shakespeare)
3. When I *ope* my lips let no dog bark
(The Merchant of Venice: Shakespeare)

The phonological deviation is sometimes created in verse when the poet intentionally modifies the pronunciation of a word at the line ending for the requirement of rhyme so as to arrange the patterns of sounds in a better and easier way and bring about the communicative effect which he/she intends to have. Notice the italicized words which vary in their pronunciation, yet they are deviantly used to create a rhyming harmony (Abbas, 2017. p. 1709):

Break it not thou! Too surely shalt thou *find*
Thine own well full, if thou returnest home,
Of tears and gall. From the world's bitter *wind*.
(Adonais: Shelley)

E. Morphological Deviation

According to Crystal (2003. p. 134), any sort of deviant morphological constructions is the product of ill-formed morphemes. This deviation, which is quite common in literary texts, is related to the way words are formed. Morphological deviations involve many things, such as addition of affixes to words which they usually do not take or removal of their usual affixes. A typical example of this type is indicated by the use of the *er*, *est* suffixes (for the comparative and superlative), but with adjectives such as (*grateful*, *ungrateful*, and *thankful*) that require the use of *more* and *most* in example (1) or the use of double superlative as in example (2) below (Brook and Ichikawa, 1954. p. 239):

1. "Well! Of all the *ungratefullest*, and worst-disposed
Boys as I ever see, Oliver, you are..."
2. "Oliver, you are one of the *most bare-facedest*."
(Oliver Twist: Charles Dickens)

Another example is present in the poem *Adonais* by P. B. Shelley (Abbas, 2017). Notice the italicized words which represent deviations from the morphological rules of English (*waked* for *woken*; *airs* for *air*; *nothings* for *nothing*):

1. For whom should she have *waked* the sullen year?
(Stanza xvi)
2. The *airs* and streams renew their joyous tone;
(Stanza xviii)
3. Invulnerable *nothings*,--We decay (stanza no. xxxix)
(Stanza xxxix) (Adonais: Shelley)

In his Complete Poems, Cummings (1972) coins many ill-formed words which violate the rules of morphology. These deviations include (1) *ly*-suffix (ingly - adverbs) like *kissingly*; (2) the deviant use of the *un*-prefix like *unlove*; and (3) the modal verb *can* and the quantifier *most* as pure plural nouns (Quoted from Matrood, 2008):

1. *Kissingly*, i will bring you every spring
Handfuls of little normal worms. (161)
2. *Unlove*'s the heavenless hell and homeless home
Of knowledgeable shadows (quick to seize) (765)
3. Our *can*'ts were born to happen
Our *mosts* have died in more (537)
(Complete Poems: Cummings)

F. Graphological Deviation

It is a kind of deviation where rules of legible writing are ignored or neglected. This happens when words are written

without any boundaries in lines, space, or punctuation marks. Occasionally, poets and novelists write without putting full stops at the end of sentences. Notice the following three lines from Eliot's *Ash-Wednesday* in which the full stop is missing at the end of lines. Eliot has intentionally done this to provoke some intended esthetic effects (Saleem, 2012):

The right time and the right place are not here
No place of grace for those who avoid the face
No time to rejoice for those who walk among
Noise and deny the voice
(Ash-Wednesday: Eliot)

An extraordinary graphological deviation is exemplified by Carlos Williams in his poem "*As the cat*" in which all the rules of graphology and punctuation are completely ignored and violated. The poem is a deviant one; actually, an ill-formed single sentence (Freeborn et al., 1986 cited in Ghazala, 1994. p. 249):

As the cat climbed over the top of the jam closet
First the right refoot carefully then the hind stepped down
into the pit of the empty flowerpot
(As the cat: Carlos Williams)

Although the use of a capital letter at the beginning of each line in verse is a distinctive graphological device that distinguishes it from other types of language, deviation from this rule may exist in poetry. This is represented by the use of small letters in positions where capital letters are supposed to be used. A typical example is found in Cummings's lines of verses (1) which begin with small letters instead of capitals, and a small form of the first person pronoun "I" instead of the usual capital form "I" (Li and Shi, 2015. p. 37). Conversely, certain words in the middle of the line begin with a capital letter violating the rules of capitalization (2) (Abbas, 2017. p. 1710):

1. somewhere *i* have never traveled, gladly beyond
Any experience, your eyes have their silence:
In your most frail gesture are things which enclose
Me, or which *i* cannot touch because they are too near
(Somewhere i have never traveled, gladly beyond:
Cummings)
2. To that high *Capital*, where kingly *Death*
(Adonais: Shelley)

G. Historical Deviation

The historical deviation is well represented when the poet uses archaic (old-fashioned) words which are not found in daily use of language but refer to the language of the past. Poets do this to add an esthetic and emotive effect to the literary text.

This kind of deviation can also be employed by a writer or a public speaker of today if he/she wishes to move the audience by the seriousness and significance of his/her message. A good example, in this respect, is found in the inaugural speech of President Kennedy, 1961, in which he uses the archaic words *forth* (forward) and *foe* (enemy). He also begins his speech with the elevated *let-construction* (Leech and Svartvik, 1985. p. 26):

"Let the word go *forth* from this time and place,
To friend and *foe* alike, that the torch has passed to
A new generation of Americans..."

Archaic vocabulary is widely used in literature, especially in poetry. This serves the function of reflecting the formality and conservatism of literary language. George Herbert (19th-century poet) included many archaic words in his poem *Easter Wings*. These words include *beginne* (begin), *thinne* (thin), *sinne* (sin), *didst* (did), *thou/thee* (you), *thy/thine* (your), and *victorie* (victory) (Ghazala, 1994. p. 248, 279):

My tender age in sorrow did *beginne*.
And still with sickness and shame
Thou *didst* so punish *sinne*.
That I became
Most *thine*. With *thee* let me combine
And feel this day *thy victorie*:
For if I imp my wing on *thine*,
Affection shall advance the flight on me.

(Carter and Long, 1987 cited in Ghazala, 1994)

Shakespeare's plays are full of archaic words and expressions which are not found in today English since they have nearly been forgotten (Rahman and Weda, 2019. p. 42-43). These include, among other things, the following: *hie* (hurry), *thou* (you-subject), *thee* (you-object), *thy* (your), *thine* (yours), *hence* (away), *ere* (before), *doth* (does), *didst* (did), *art* (are), *hath* (has), *shalt* (shall), *liveth* (lives), *anon* (right now), *hark* (listen), *wherefore* (why). Consider the following lines from Tennyson's *Locksley Hall* (Mansoor, 2013. p. 130):

"Yet it shall be; *thou shalt* lower to his level day by day,
What is fine within *thee* growing coarse to
Sympathize with clay.
As the husband is, the wife is: *thou art* mated with
A clown,
And the grossness of his nature will have weight to
Drag *thee* down."

(Locksley Hall: Alfred Tennyson)

H. Dialectal Deviation

According to Leech (1976), this type of deviation is frequently noticed in verse written by poets who intend to reveal their emotions and feelings but think that the standard language cannot help in exactly representing such feelings and emotions. Therefore, they resort to the dialect of their mother tongue because they think that it is in a better situation to do this role rather than the standard language.

The term dialectal deviation or *dialectism*, as labeled by Leech (1969. p. 49), indicates the borrowing of certain aspects of socially or regionally defined dialects that deviate from the standard norms of language, for example, *heydeguyes* (a type of dance), *weaned* (a newly weaned kid or lamb), and *rontes* (young bullocks) in Spenser's "The Shepherdes Calender" (ibid). Non-native writers, and poets in particular, employ words from their mother tongues to color their poems with their own culture and traditions.

A good example of dialectal deviation (in prose) is cited from Dickens' *Oliver Twist* where substandard (Cockney) words are used instead of the standard ones (Brook, 1970. p. 240):

That's *acause* they damped the straw *afore* they
Lit it in the *chimbley* to make 'em come down *agin*,
Said Gamfield; that's all smoke, and no blaze;
Vereas smoke *ain't o'* no use at all in making a

Boy come down, for it only *sinds* him to sleep,
And that's *wot* he likes.

(*Oliver Twist* Charles Dickens)

The italicized lexical items are dialectal (Cockney) words for the standard ones *Because*, *before*, *chimney*, *them*, *again*, *whereas*, *isn't*, *of*, *sends*, and *what* (respectively).

Another example which typically represents this kind of deviation is seen in a poem entitled *Tizzic* by Edward Brathwaite, the West Indian poet in which he narrates a panic story of a slave. To convey and project the picture of the West Indian culture, he employs words from their own language. Brathwaite's interests in black musical forms and jazz music seem to provide him with basis for an esthetic in *The Arrivants* where he mentions words such as *Calypso*, *banjo*, *limbo*, and *maljo* (George, 2011. p. 53):

Steel drum steel drum
Hit the hot *calypso* dancing
Hot rum hot rum
Who goin' stop this bacchanalling?
For we glance the *banjo*
Dance the *limbo*
Grow our crops by *maljo*

(*The Arrivants*: Edward Brathwaite)

I. Register Deviation

The register is a language variety used by a particular group of people who share the same occupation, interest, or social situation, such as advertising, church service, and shopping (Stern, 1996). This refers to the area in which vocabulary, grammar, etc., are used by speakers in particular situations or contexts (Mansoor, 2013. p. 13). The term situational dialect, which is also used to refer to register, is only used by a small group of people in society to serve certain needs or requirements.

A chief characteristic of register deviation is the so-called register mixing. This happens when features from different registers are used in the same text (Leech, 1969; Halliday et al., 1964). A good example of this type is quoted from an advertisement term (*To Let*) to picture Oliver's poor and wretched condition as if he were a real piece of estate (Miller, 1958. p. 36)

The next morning, the public were once more
Informed that *Oliver Twist* was again *To Let*, and
That five pounds would be paid to anybody who
Would take possession of him.

(*Oliver Twist*: Charles Dickens)

In Auden's letter to Lord Byron, there is an example of register where *Quorn* (a vegetable substance that can be used in cooking instead of meat) is used (Onu, 2016):

And many a bandit, not so gently born
Kills vermin every winter with the *Quorn*.

(Letter to Lord Byron: Lord Byron)

IV. CONCLUSION

In this research paper, we have tried to shed light on literary style as a situational variety of English, and the linguistic

deviations occurring in it. It has been found that literary style, basically in poetry, has many deviations (at different levels) which characterize this type of style. These include lexical, semantic, syntactic, phonological, morphological, graphological, historical, dialectal, and register.

Since the paper is of an expository and informative nature, the researchers have tried to investigate and reveal all types of linguistic deviations in literary texts (poems, plays, novels, and miscellaneous) depending on a qualitative method whereby representative samples of this linguistic phenomenon have been located and chosen. The samples were stylistically analyzed and put into well-defined groups depending on Leech's categorization. As for its informative nature, it is hoped that this research paper will be a useful and helpful guide for readers and learners (students of English in particular), researchers, and those interested in the field in that it acquaints them with the irregularities of this linguistic phenomenon which is an outstanding characteristic of literary style. A phenomenon which causes difficulty for readers, and students of English in particular due to its complexity, ambiguity, and deviance from standard norms of ordinary language use.

Linguistic deviation, as a characteristic feature of literary style, occupies an important role in stylistic studies and discourse analyses. This is so because linguistic deviation, with its various types, is a reflection of the poet's, novelist's, or writer's style; his/her individual mode of expression, way of putting conceptions into words; it is a characteristic feature of language which conveys feelings or ideas, or a system of feelings or ideas, that specifically belong to the author (Murray, 1994. p. 65). To Crystal (2003. p. 66), style is viewed as the selection of a group of linguistic features from all the possibilities in language. It overlaps with discourse analysis which is mainly concerned with the study of examples of language use and written forms in particular (Richards et al., 1993. p. 111).

Style is the outcome of distinctive choices and modes of choices among linguistic possibilities (Chatman, 1967. p. 18). It is a variety of language used in a particular social setting (Ottenheimer, 2006). In its general sense, style refers to the manner of doing or presenting things. It refers to the "variations in a person's speech or writing" (Richards et al., 1993. p. 360). In this sense, it is considered as systematic variation of language.

Literary style has a special status since ancient times. It has been considered as elevated and distinctive from all other types of language, one which is characterized by its deviation from ordinary use of language in that it breaks the common norms or standards of language. The deviations in literary language, poetry, in particular, help in creating a style using language that is different from the normal use. Poetic language is quite different from conventional use in that poetry deviations play a significant role when the poet departs from the expected norms of linguistic expression to convey something more than what would be conveyed through the non-deviant language.

The main concern of this research paper is focused on investigating and analyzing the phenomenon of linguistic

deviation in literary style, with its different types ranging from graphology, syntax, semantics, phonology, morphology, lexicon, history, and register.

REFERENCES

- Abbas, S. (2017). Exploring types of linguistic deviations in t Abrams, M. C., & Harpham, G. G. (2009). *A Glossary of Literary Terms*. Wadsworth: Harcourt Brace Jovanovich College Publishers.
- Aitchison, J., & Straf, M. (1982). Lexical storage and retrieval: A developing skill. In: Anne, C. (Ed.), *Slips of the Tongue and Language Production*. (pp. 197-242). Berlin, Germany Walter: de Gruyter.
- Arluke, A. (1988). Sacrificial symbolism in animal experimentation: Object or pet? *Anthrozoös: A Multidisciplinary Journal of the Interactions of People and Animals*, 2(2), 98-117.
- Awonuga, C., Chimuanya1, L., & Meshioye, C. (2018), Deviation-type foregrounding and literary interpretation: The example of James Kirkup's thunder and lightning. *International Journal of Language and Literature*, 6(1), 69-79.
- Bold, A. (Ed.). (1976). *Cambridge Book of English Verse*. Cambridge Cambridge University Press.
- Brook, G. L., & Ichikawa, S. (1954). *Studies in English Grammar*. Kenkyusha. Boston, USA: Cengage Learning.
- Brook, G.L. (1970). *The Language of Dickens: Oliver Twist*. Retrieved from: <http://www.dickens.jp/archive/ot/ot-miyata.pdf>. [Last accessed on 2019 Oct 12].
- Carroll, L. (2000). *Alice's Adventures in Wonderland*. London: Hutchinson.
- Chatman S. (1967). *Essays on the Language of Literature*. Boston. Houghton Mifflin.
- Childs, P., & Fowler, R. (1973). *The Routledge Dictionary of Literary Terms*. London: Routledge.
- Clifton, N. R. (1983). *The Figure on Film*. Newark: University of Delaware Press.
- Cook, G. (1989). *Discourse*. Oxford: Oxford University Press.
- Cowie, A. P. (2009). *Semantics*. Oxford: Oxford University Press.
- Crystal, D. (2003). *The Cambridge Encyclopedia of English Language*. 2nd ed. Cambridge, UK: Cambridge University Press.
- Crystal, D. (2003a). *A Dictionary of Linguistics and Phonetics*. Oxford: Basil Blackwell.
- Cummings, E. E. (1972). *Complete Poems 1913-1962*. New York: Harcourt, Brace and Jovanovich.
- Cushman, S., Greene, R., Cavanagh, C., Ramazani, J., & Rouzer, P. (2012). *The Princeton Encyclopedia of Poetry and Poetics*. 4th ed. (p. 647). Princeton : Princeton University Press.
- Freeborn, D., French, P., & Langford, D. (1986). *Varieties of English*. 2nd ed. London: Macmillan.
- George, M. G. (2011). *The Imagination of Africa as Homeland in the Arrivants by Edward K. Brathwaite and in The Castaway by Derek Walcott*. An MA Thesis Kenyatta University School of Humanities and Social Sciences. Available from: <http://www.ir-library.ku.ac.ke/handle/123456789/2079>. [Last accessed on 2019 Oct 20].
- Ghazala, H. (1994). *Varieties of English. A Textbook for Advanced University Students of English*. Malta: ELGA.
- Glaing, S. P., & Espeland, W. (2005). Low intensity phonological awareness training in a preschool classroom for children with communication impairments. *Journal of Communication Disorders*, 38(1), 65-82.
- Granzotti, R., Felippini, A., Zuanetti, P., Silva, K., Domenis, D., Mandra, P., & Fukuda, M. (2017). Working memory in children with phonetic deviation and

- phonological deviation. *Bioscience Journal*, 33(3), 763-768.
- Hacker, D. (1991). *The Bedford Handbook for Writers*. 3rd ed. Boston: Bedford Books.
- Halliday, M. A. K., & Hasan, R. (1976). *Cohesion in English*. London: Longman.
- Halliday, M., McIntosh, A., & Strevens, P. (1964). *The Linguistic Sciences and Language Teaching*. London: Longman.
- He poem adonais. *Imperial Journal of Interdisciplinary Research*, 3(2), 1704-1712.
- Inglis, R. B., Stauffer, D., & Larsen, C. (1952). *Adventures in English Literature*. (pp. 436-437). Toronto: W. J. Gage. Available from: <http://www.victorianweb.org/authors/hood/shirt.html>.
- Jain, U. (2016). The use of aesthetic symbols and imagery in the poems of Dylan Thomas. *International Journal of English Language, Literature in Humanities*, 4(4), 456.
- Labov, W. (1969). *The Logic of Non-Standard English*. Georgetown: Center for Applied Linguistics.
- Leech, G. (1969). *A Linguistic Guide to English Poetry*. London, New York: Longman.
- Leech, G. (1976). *Principles of Pragmatics*. London: Longman.
- Leech, G., & Short, M. (2007). *Style in Fiction*. 2nd ed. Harlow: Pearson Education Ltd.
- Leech, G., & Svartvik, J. (1985). *A Communicative Grammar of English*. Harlow : Longman Group Ltd.
- Li, X., & Shi, M. (2015). A stylistic study on the linguistic deviations in E.E. Cumming's poetry. *Journal of Pan-Pacific Association of Applied Linguistics*, 19(2), 23-45.
- Mansoor, M. S. (2013). *A Course in English Literature*. Erbil: Publication of Cihan University.
- Mansoor, M. S. (2013). *Varieties of English*. Erbil: Publication of Cihan University.
- Mansoor, M. S. (2014). *Linguistics: A Practical Course for the Study of Language*. Erbil Haval Art Printing Press.
- Mansoor, M. S., & Salman, Y. M. (2017). *Semantics and Pragmatics: A Practical Course for the Study of Meaning*. Lebanon: Zein Legal Publications.
- Matrood, S. B. (2008). Morphological deviation as a stylistic marker in E.E. Cumming's poetry. *Al-Qadisiyah Journal of Arts and Educational Sciences*, 1-2, 7.
- Mazzon, G. (2004). *A History of English Negation*. Harlow: Pearson Longman.
- Miller, J. H. (1958). *Charles Dickens: The World of His Novels*. Bloomington : Indiana University Press.
- Muecke, D. C. (1969). *The Compass of Irony*. London: Routledge.
- Murray, H. R. (1994). *Learning styles and approaches to learning: Distinguishing between concepts and instruments*. *British Journal of Educational Psychology*, 64(3), 373-388.
- Nakayama, M. (2007). *Multiple Negation in Nineteenth-Century English; as Seen in Victorian Novels*. (pp.79-97). *Research in Modern English* No. 23.
- Nofal, K. H. (2011). Syntactic aspects of poetry A pragmatic perspective. *International Journal of Business and Social Science*, 2(16), 47.
- Nussbaum, M. (1995). Objectification. *Philosophy and Public Affairs*, 24(4), 249-291.
- Onu, M. A. (2016). The relevance of deviation in the study of poetry: A critical analysis. *Interdisciplinary Academic Essays*, 8, 177-182.
- Ottenheimer, H. J. (2006). *The Anthropology of Language*. Belmont, CA: Wadsworth Cenage.
- Ouameur, M. D. (2013). *Linguistic Deviation in Dickens's "Hard Times"*. MA Dissertation. Kasdi Merbah Ouargla University. Faculty of Letters and Languages. Department of Foreign Languages, English Section.
- Rahman, F., & Weda, S. (2019). Linguistic deviation and the rhetoric figures in Shakespeare's selected plays. *XLinguae*, 12(1), 37-52.
- Rescher, N. (2011). *Paradoxes: Their Roots, Range, and Resolution*. Open Court: Chicago.
- Richards, J. C., Platt, J., Platt, H., & Candlin, C. (1993). *Dictionary of Language Teaching and Applied Linguistics*. Harlow: Longman Group UK Limited.
- Sadoun, M. M. (2014). Grammatical and phonological deviations in Dickens' Oliver twist. *Journal of the Islamic University College*, 9(24), 5-29.
- Saleem, M. (2012). An analysis of semantic deviations in T. S. Eliot's Poem Ash-Wednesday. *Interdisciplinary Journal of Contemporary Research in Business*, 4(11), 83-91.
- Sebranek, P., Kemper, D., Meyer, V., & Krenzke, C. (2006). *Writers Inc.: A Student Handbook for Writing and Learning*. Wilmington: Houghton Mifflin Company.
- Seturaman, V. S., & Peck, J. (1995). *Practical Criticism*. Madras: Macmillan.
- Sheridan, R. B. (2008). *The Rivals A Comedy*. Retrieved from: <https://www.en.wikipedia.org/wiki/malapropism>. [Last accessed on 2012 Jul 10].
- Smith, S. D., Pennington, B., Boada, R., & Shriberg, L. (2005). Linkage of speech sound disorder to reading disability loci. *Journal of Child Psychology and Psychiatry*, 46(10), 1057-1066.
- Stern, H. H. (1996). *Fundamental Concepts of Language Teaching*. Oxford: Oxford University Press.
- Yule, G. (1996). *The Study of Language*. Cambridge: Cambridge University Press.
- Yule, G. (2000). *Pragmatics*. 2nd ed. Oxford: Oxford University Press.
- Zwicky, A. (1982). Classical malapropisms and the creation of the mental lexicon. In: Loraine, O., & Lise, M. (Ed.), *Exceptional Language and Linguistics*. (pp. 115-132). Cambridge: Academic Press.