A Stylistic Analysis of Linguistic Deviation in " A Refusal to Mourn the Death, by Fire, of A Child in London " and " Let America Be America Again": A Comparative Study

Naseer Jemaa Salama
naseer.07711830163@gmail.com
Asst. Prof. Bushra Ni'ma Rashid (Ph.D)
University of Baghdad
College of Education Ibn- Rushd for Human
Department of English

Abstract:

This research focuses on the stylistic differences between Dylan Thomas's "A Refusal to Mourn the Death, by Fire, of A Child in London" and Langeston Hughes's "Let America Be America again," using the foregrounding of linguistic deviance as a theoretical framework and an eclectic model; it consists of Leech's model (1969) for the different types of levels with the semantic type, and Short, (1996) model of linguistic deviation for the different types of deviations.. The aim of this study is to shedding light on the most prevalent among them all. Demonstrating if the poets of the selected poems employ such language variance as a stylistic signal, or if they are carelessly intended.

It is hypothesized that both poets demonstrate a high level of deviation in their poems under study and the model can be applied to both their poems. Thomas and Hughes use deviations from language (phonological, graphological, grammatical, lexical, and semantic) to set their styles apart from those of other pots. Even though they know how to use normal English, they sometimes go off track to show what makes them special. In other words, both Thomas and Hughes use different styles to give their poems a bit of mystery, interest, and originality.

KEYWORDS: Stylistics, Deviations, Graphological, Morphological, Grammatically, Style, Foregrounding.

1.1 Introductory Remarks:

Language is crucial to the judicial system; it is a tool by means of which law is interpreted in different cultures. Research interest in the use of language in courts and other institutional settings has flourished so rapidly over the past decades as documented. This is because the study of language is essential to achieving a better understanding of the judicial process (Abduljaleel,2021). Language is used for many purposes. Besides the purpose of communication, language could be used to achieve particular goals such as motivating or persuading the recipient or implanting a specific ideology (Rashid , 2021)

Some literary texts need a close examination of their literary and linguistic functions as well as disclosing the major purpose behind the writers' use of specific deviated types of styles in the text.(Butrus, 2019) The relationship

between language and literary works is inseparable. When the works are performed, especially in written form, it becomes one of the most crucial elements. Literature employs language as a medium for the transmission of meaning and knowledge. The results of literary works are important, but the works also reveal the authors' thoughts and feelings. The author's opinions are reflected in the language they use, particularly the word choices they use when constructing the works. Both the author's intent and the reader's interpretation are constrained by the language used to convey it. The author's language controls the entire message conveyed in a piece of literature.

Poems, like literary works, have a distinctive way of employing language. That is evident in the author's word choices and writing style. A poet, like other artists, has a distinct style in which he or she expresses his or her feelings, ideas, and desires to satisfy his or her readers. According to Hornby (1995), style is the way of doing, or presenting anything. It contains the word choices, rhetorical strategies, sentence structure, and idioms that every writer employs.

1.2 The Problem:

When works are being performed, language, as is customary, acts as the medium. This is especially true for works that have been published in literary forms, such as poetry. The poet uses language, and particularly word choice, to explain his views in his creative works. Occasionally, the poets would employ a linguistic deviation to make their writing more creative while expressing their ideas in their writing. However, this study attempts to find out why some people do not understand how linguistic deviations play a key role in a poet's ability to convey a poetic image and convey particular 'information of a sort' that is linked to these deviations. To put it differently, the problem of this study can be represented by the sort of controversy that may exist over the probable answer to the questions stated below:

1. How can language be a powerful tool to advance a particular idea and achieve a successful and gratifying communication function in the poems under study?

2. What kinds and levels of linguistic deviation are found in the texts under study? And which kind is the most common one?

3. Whether the poets of the chosen poems use such kind of linguistic deviation as a stylistic marker or they haphazardly intended?

1.3 The Aims

The study aims at:

1. Examining how language can be a potent instrument to forward an idea while achieving an effective and satisfying communication function in the poems being studied.

2. Investigating the types and levels of linguistic variation observed in the texts under consideration, and shedding light on the most prevalent among them all.

3. Demonstrating if the poets of the selected poems employ such language variance as a stylistic signal, or if they are carelessly intended.

1.4 The Hypotheses

It is hypothesized that:

1. Language can serve as a crucial tool for the creation of certain ideas as well as for achieving an effective and satisfying communication function in the data selected.

2. There are three main levels of linguistic deviation, which are realization, Form and semantic, and different kinds of deviation like phonological, graphological, lexical, grammatical and semantic deviation. Realization and phonological deviation are the most common in the data under analysis.

3. The poets of the chosen poems use linguistic deviation as a stylistic marker deliberately.

1.5 The Procedures

The following steps are used to carry out this study:

1. Providing a thorough explanation of the concept of linguistic deviation from a stylistic perspective through analyzing the data at the realization, form and semantic levels, and the semantic, grammatical, phonological, graphological and lexical types, under these levels.

2. Identifying the kinds of deviations used by Langston Hughes and Dylan Thomas to produce their poems.

3. Analyzing the data with reference to Leech's (1969) and Short (1996) models.

4. Applying the models to the data chosen.

5. Evaluating the findings in order to verify the hypotheses and answer the questions of the problem.

6. Making conclusions based on the results found.

1.6 The Limits:

This study is limited to the stylistic analysis of linguistic deviation in selected English four poems by Langston Hughes and Dylan Thomas under the framework of Leech (1969) models for the different types of levels with the semantic type and Short (1996) model of linguistic deviation for the different types of deviations. APA style 6th edition has been adopted in this study.

2. Literature reviews

2.1 Style and Stylistics

2.1.1 Style

The term style is derived from the Latin word style, which denotes a sharp writing tool or a pen; an author's pen. It is often a word that indicates 'to do things correctly', whether successfully or poorly, or even in a distinctive fashion. The standard literary critical approach to 'Style' is subjective and unscientific, viewing it as a writer's instinctive sense of aesthetics. This idea of style is essentially problematic since the reader may or may not share the writer's and critic's degree and delicacy of intuitive awareness. As a result, it has a hegemonic, anti-democratic, and imperialist personality (Crystal, 1997, p. 351).

Style is a trademark. It may help writers become famous. Authors struggle to convey old topics in new ways because literature has long helped humanity and much has been written on every topic. Thus, a distinguished style makes a writer famous in literature. "Styling is a recognized but elusive phenomena in literature" according to Enkvist et al. (1964). Enkvist (1973, p.11) contends that style is hard to describe and mysterious, a universal and elusive concept. Most talk about it, sometimes lovingly, but few describe what it means.

According to Galperin (1977, p.11), style is usually associated with rhetorical studies and literary criticism. 'Style is the man himself' (Buffon, 1966), 'Style is depth' (Darbyshire, 1971), 'Style is divergence' (Enkvist, 1971), and 'Style is choice' (Enkvist, 1971) are some of the definitions of the phrase.

Style is typically seen as a way for speakers or authors to express themselves linguistically in prose or verse. The use of style can be inferred from spoken and written language, as well as literary and non-literary diversities, but by convention it is most closely associated with written literature texts, (Bernard Bloch, 1953) cited in (Enkvist et al, 1964).

Style in language is a distinctive linguistic expression but it is important to evaluate the factors that make it different, why it was created, and what impact it has (Verdonk, 2002).

2.1.2 Stylistics

Stylistics is a subject that explores various styles; it refers to the study of appropriate usage of words or language in appropriate settings. Styling is said to be a new subject presented as a discipline in the 1960s (Verdonk, 1993, p.1, & Short, 1996, p.3). It refers to the linguistic study of a literary text, of language as a function, of the method, manner, and diversity of written and spoken literature. To comprehend the word stylistics, a researcher must first understand how linguists, critics, and stylisticians see it. Scholars have made several attempts to define stylistics (Richards, 1929, p. 41).

Crystal (1997, p.368) defines stylistics as the branch of linguistics that studies the characteristics of situationally distinct uses (varieties) of language and attempts to establish principles capable of accounting for the specific choices made by individuals and social groups in their use of language.

Finch (2000, p.188), on the other hand, proposes a larger definition of stylistics, namely "the study of language and literature". According to him, the purpose of stylistics is to examine the idea of style in language using linguistic technique. The notion is that every time a person uses language, he must choose a certain style based on the objective of communication. Style, in this context, entails choosing from a set of syntactic and lexical options.

Stylistics is a critical method that analyzes literary works using the tools and conclusions of the linguistics profession. Linguistics, as opposed to language acquisition, refers to the scientific study of language and its structures. Stylistics originated in the twentieth century with the purpose of proving how technical linguistic features of a literary work, such as sentence structure, contribute to its overall meanings and effects (Galperin, 1977, p.9).

Language speakers understand a language's sounds, words, prospective phrases, and word and morpheme arrangement in grammatical sentences. (Fromkin and Rodman,1988, p.13). The author uses irregular grammar in a work of literature. Technically speaking, the author is engaging in linguistic deviation when he or she uses language that deviates from literary norms or everyday speech, (Leech, 1969).

2.2 Foregrounding and Deviation:

Stylistics, in general, is the study of literary discourse in connection to the language constructions that authors consciously use in their literary works. Stylisticians focus on the study of both style and stylistic variation, working at all language levels. Poetic style, which is a distorted version of the standard, refers to all

the strange language tendencies that poetic freedom permits. The Prague School of Linguistics' concept of foregrounding is actually referred to in stylistics as artistically motivated deviation by Leech and Short. Foregrounded features are the parts of the text that the author, consciously or unconsciously, is signaling as crucial to our comprehension of what he has written, according to the definition given by Short (1996).

2.2.1 The Theory of Foregrounding:

The notion of foregrounding came from the Prague School of Linguistics and is used by Leech and Short (1981, p. 48) to refer to "artistically driven deviation" in stylistics. Jan Mukarovsky was a Czech literary, linguistic, and aesthetic theorist who invented the term foregrounding. It refers to the variety of stylistic effects seen in literature, whether at the phonetic (e.g., alliteration, rhyme), morphological (e.g., word construction), grammatical (e.g., inversion, ellipsis), or semantic levels (e.g., metaphor, irony), etc. Foregrounding is described by Mukarovsky (1964, p. 40) as "violation of the norm of the standard, its systematic violation is what makes the poetic utilization of language possible". According to this perspective, language can be used artistically or aesthetically when its emotive aspect is dominated, or when its literary use departs as much as possible from standard usage to emphasize the act of expression itself. According to Mukarovsky (1964, p.65), "any given component can carry out such an effect only by its difference from other components, i.e., by foregrounding emerging through deviation from current usage". In this way, a writer invents novel, strange, and uncommon communicative possibilities to use words in a creative way.

Mukarovsky asserts that the purpose of literature and art is to change the way one perceives the universe. This is accomplished by deviating from the usual standard, which weakens perceptual habits and makes forms hard, i.e. the speed of awareness and understanding is slowed. In contrast to non-foregrounded sections of the same text, it has been found that foregrounded portions of a text entertain readers, making them significant and deserving of debate. They are therefore perceived as being more efficient and emotionally charged. To Mukarovsky, the goal of making things strange is to elicit a new recognition in the observer, one that goes beyond the patterns of automated plans. As a result, Mukarovsky and his fellow formalists believe that the methods used by authors serve more than just decorative purposes (Watson and Zyngier, 2007, p.182).

The word 'prominence' is used by Halliday (1971, p. 339–43) as a broad term to describe the occurrence of linguistic highlighting, in which a specific aspect of the language of a text stands out in some manner. Foregrounding is "motivated prominence," which adds to the total meaning because, without it, it would not have any motive. More specifically, a characteristic that is highlighted only takes on

greater importance if it contributes to the understanding of the text as a whole by way of and via the medium of its own worth in language, i.e. via the linguistic function from which its meaning is drawn.

2.2.2 Linguistic Deviation:

Authors that seek to make their language unique or inventive use unusual or uncommon terminology. Employing uncommon or unconventional language allows the writer to surprise the readers and leave a lasting impact on their minds. Linguistic deviation is the innovative use of language that deviates from the standards of literary convention (Leech, 1969).

When writing something new or original, authors often utilize terms that aren't commonly used. A writer can surprise and impress onto the minds of his or her readers by the use of unusual or odd terminology. Leech (1969) defines linguistic deviation as "creative use of language that departs from literary convention.

Every literary work, but especially poetry and spoken word, has substantial quantities of structural patterning (deviation) that is done on purpose to achieve artistic effects. "Deviance is presumably what makes a thing different, gives it its individual mark," writes Sandell (1977, p.10). As a deviation from the norm of encoding, this is the true meaning of those typical descriptions of style.

Deviation, according to Fowler (1973, p.75), is "the violation of rules and conventions, by which a poet transcends the normal communicative resources of the language, and awakens the reader by freeing him/her from the grooves of cliché 'expression' to a new perceptivity." Fowler generally holds that deviance entails violating linguistic norms and societally acceptable standards as conveyed through language. In order to give these common components a fresh effect, the writer can either use them in their usual range or creatively exploit them.

Leech (1969) states that any variation from normal patterns of language behavior would cause confusion and astonishment, and that rules in poetry are meant to be broken. Deviation, then, is the violation and breaking of the rules. Nonetheless, he feels that a true breach of a rule of the language leads to dimensions of choice; "any option which is not one of the selections authorized by the rules has a null probability", (Leech, 1969, p.29- 30).

Leech (1969, p.59-60) claims that what creates poetry are the language irregularities that cause the poet to manipulate in his poem. Accordingly, language deviance is seen as a tool of lyrical creativity by him. For him, any language departure is aesthetically important if it:

1- Conveys something;

2- Communicates what the author meant; and

3- Is assessed or believed to be significant by the reader.

Short (1996, p.11) contends that "Deviation, a language phenomenon, has a significant psychological impact on readers (and hearers). If a section of a poem deviates from the norm, it becomes unusually visible or perceptually conspicuous".

This demonstrates that deviation is a stylistic concept, i.e. one of the means through which foregrounding is achieved. Deviation is a significant perception because it is a method of establishing odd patterns from typical patterns of language, indicating non-abidance by established rules and a departure from usual communication. It should be highlighted that deviation can occur in both written texts and normal utterances. It should also be acknowledged that literature, particularly poetry, is distinguished by a divergence from standard linguistic use. Poetry, in reality, has the potential to capture the attention of its readers, (Leech, 2008, p. 23).

Leech and Short (2007, p.44) explore literary text variations on three levels. The first is primary deviation, in which the text deviates from language standards in general; the second is secondary deviation, in which the text deviates from literary structure norms in particular; and the third is internal deviation, in which the text deviates from norms internal to the text. They claim that fundamental deviation manifests itself in two ways:

a. Where the language allows a choice within the norms of its code and the forms of its usage, the writer goes beyond the available options (the choices that the writer makes are available).

b. If the language allows for an option, the writer ignores "the freedom to choose" and repeatedly employs the same article. This result deviates from some predicted recurrence and in terms of some language elements "less frequently than normal" and "more frequently than usual", (Leech and Short, p.39-40)

In secondary deviation, the text deviates not from linguistic word rules in general, but from literary structural norms including author or genre norms. Golding's story is experimental in style, and as one reads it, s/he notices something 'strange' in Lok's language. This is accomplished through the use of fundamental norms. However, when considering what would be aberrant in Lok's own 'dialect,' we refer to the secondary norm.

Internal deviation occurs when the qualities of language within the text deviate from the norms established by the text itself. They (the qualities of language) stand out due to its (the text itself) contrast with the preceding setting. Internal deviation explains why common and 'banal' language may have exceptional occurrence and effect in literary circumstances.

Leech's (1969, p.37) examination of linguistic variants distinguishes between the three essential levels of language—realization, form, and semantics. Phonology and

graphology are responsible for realization, grammar and the language make up form, and denotative or cognitive meaning constitute semantics.

2.3.1 Levels of Linguistic Deviation

The three fundamental levels of language—realization, form, and semantics—are distinguished by Leech's (1969, p.37) discussion of various linguistic variations. Realization is accomplished by phonology and graphology, whereas form is made up of grammar and the language, and semantics is a denotative or cognitive meaning. Following is an illustration of these three linguistic levels:

Realization	Form	Semantics
Phonology	Grammar	Denotative or Cognitive Meaning
Graphology	Lexicon	

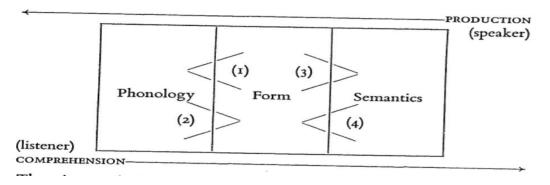**(Table. 2.1). The Three Linguistic Levels as adopted from (Leech, 1969)**

In order to overcome numerous linguistic issues, Leech's system of dividing language into three primary levels is crucial. For instance, homophones are words that have the same pronunciation but distinct meanings, such as the words light (noun) and light (adjective). Synonyms are words with the same meaning but distinct forms (for example, nonetheless, nevertheless, profound, and deep). Homophones are words that share the same structure and sound but have different meanings (for instance, the term 'head' can refer to something that sits on top of a person's body, a bear-shaped glass, a corporation, etc.). In this situation, breaking language into its form and its meaning is insufficient. Knowing a language entails understanding its Form (grammar and lexicon), Realization (phonology and graphology), and Semantics (meaning), (Leech, 1969, p. 37)

Since knowledge of a language is typically condensed into two types of books: The dictionary and the grammar book, one can start by noting that in order to speak a language competently, a speaker must have memorized a vocabulary in that language along with learning a set of rules which outline how the vocabulary items should be used to construct sentences. The "LEXICON and GRAMMAR combined make up the FORMAL" portion of the language (Leech, 1969, p.37).

The lexicon and grammar are specified in this way, although dictionaries and grammar books do not wholly confine themselves to this. They also provide additional information that a student has to be aware of, such as: How to physically realize the language's forms by pronouncing and writing them, besides what those forms imply. Rules of "FORM, REALIZATION (phonological or graphological), and

SEMANTICS" are the three basic sorts of rules that need to be understood, (Leech, 1969, p.38).

The same three-level approach is used to describe both the productive and receptive uses of language, including speaking, writing, listening, and reading. As seen in fig. (2.1), which for simplicity solely depicts the spoken language: The only distinction between these procedures is that the sorts of rules are applied in the opposite order:

Why language is now analyzed on three primary levels rather than just two is not important enough to go into depth. Giving instances of expressions that are similar on one level but distinct on a nearby, higher level may be helpful. These will serve to both clarify the roles played by each level and provide some support for the argument why three levels are even necessary. The figure which is shown above depicts the four options to think about, and the numbers for each are presented below.

1. Homonymy. Light adj. and light noun both have the same pronunciation.

2. Differentiation. The term envelope can be pronounced either as "'envelope' or as if 'onvelope'; in poetry, 'over' and 'o'er'", etc. Same form, different sound.

3. Synonymy. Similar meaning, different form (e.g., all the same, nevertheless, none the less).

4. Polysemy, or several meanings. Same form, distinct meaning, as in the cases where "light $=$ (1) 'undark' and (2) 'unheavy'"

These four many-to-one interactions extend beyond simple words to encompass phrases and complete sentences. For instance, the sentence "His designs disturbed her" may be read four different ways: [a] "His drawings disturbed her," [b] "His intentions disturbed her," [c] "His drawings disturb her," and [d] "His intentions disturb her." Both the homophony between upset (present tense) and upset (past tense) and the polysemy ofaesigtls contribute to the word's ambiguity. So, "His designs disturbed her" is actually two separate statements with the same sounding words that mean different things. (Leech, 1969, p.39)

2.4 Types of Deviation

Short (1996, p.37) categorizes deviations into seven types: discoursal, semantic, lexical, grammatical, morphological, phonological, and graphological deviations.

2.3.1 Lexical deviation

Poetry relies heavily on lexical variety. Poetry often uses unusual words or phrases. Poetry often involves the poet breaking the rules of language by coining new and unusual words. When a speaker deviates from the standard lexis of a language, it is called a lexical deviation.

A. Neologism

The words "sputnik," "stronaut," "disco," and "punk rock" are all examples of neologisms, or newly coined terms or expressions. Poets often use words "which did not previously exist" (Short, 1996, p.45) when writing.

B. Functional conversion

Functional conversion is changing an object from one word-class to another without adding an affix, according to Short (1996). Hopkins' "the achieve of, the mastery of thing" is an example, stated by Short (1996, p. 46). In this situation, the poet substituted an existing phrase. Similarly, we have

   1.a. The police released him,

   1.b. The police ordered his release.

C. Compounding

Leech (1969) utilizes the prefix 'un' to produce words that are not used in Standard English (unchilding and unfathering) and the compound word widow-making, which is another lexical departure (Ouameur, 2013, p. 8–9).

D. Nonce formation

Crystal (2003, p. 315) supports Short's contention that nonce-formations can be larger than words. The speaker may use these forms if they can't remember a term or if they're forced to, such in newspaper headlines.

E. Archaism

Short (1996, p. 46) calls archaism "a technique in which writers might achieve foregrounding through linguistic deviation". In Thomas Hardy's "The Ruined Maid," "whence" is an archaism. In line 3, 'whence' means 'from when'.

" *And **whence** such far garment. Such prosperi-ty?"* (Line 3)

2.3.2 Grammatical Deviation

English has several grammatical rules, according to Short (1996, p.47). Thus, grammatical deviation is varied.

In accord with Short (1996, p.47), grammatical deviation means breaching these norms (the structure of the language). Words and sentences in one language are organized differently than in another. Its primary focus is on the overall structure of sentences and paragraphs. Thus, grammatical deviation takes place when a particular word order or sentence structure goes against the grain of that language's norms. Several forms of grammatical deviation, not just those involving word order, are common in poetry. Breaking the conjunction rule is an example of a linguistic aberration.

Word-order violations are the most widespread examples of poetic license in the English language. For instance, an adjective can modify a noun by coming after it (big chair = chair big). (Short, 1996; p.47)

A clear indicator of grammatical deviation is the use of phrases like "I does not like him" (Leech, 1969, p.45).

2.3.3. Graphological deviation

This level deals with the patterns of written anguage and the shape of language on the page, (Abdulzahra,2017)

2.3.4 Morphological Deviation

Sabri (2014) states that morphology is a simple term for that branch of linguistic which concerns with formation of word in different uses and construction The word or morpheme is the most fundamental unit of syntactic structure. Phrases are composed up of words. Morphemes are the building blocks of words. Book and shelf make up bookshelf. These two free morphemes can be words. Unclean has two meaning units (clean) and a negative marker (un). (Un) is bound. (un)(fortune)(ate)(ly) has four morphemes (one free and three bounds). One technique to generate morphological variation is to add an ending to a word that would not typically be added to, (Short, 1969, p.51). Such as:

3. Perhapless mystery of paradise
 (Edward Estlin Cummings, "from spralling ecstatically this")

By adding the suffix -(less) to a word (such as hopeless, hateless, or sunless), cumming takes advantage of people's familiarity with a readily expanding morphological series. However, (maybe) is an adverb and not a noun. Cumming's apparent paradox regarding heaven, namely "that it is a mystery with no doubt," (Short, 1969, p.51), can be understood by contrasting (perhaps) with the conventional paradigm.

2.3.5 Semantic Deviation

In poetry, semantic deviation is defined by Leech (1969, p.49) as "the process by which literal absurdity leads the mind to comprehension on a metaphorical level." In other words, semantic diversity is a driving factor in poetic language, particularly in present poetry. He calls this kind of linguistic experimentation "semantic deviation," which he characterizes as "non-sense" or "absurdity" since its meaning is not immediately apparent. According to Leech (1969), the focus of semantic deviation is on meaning. In certain circumstances, meanings are formed using words and phrases. As a result, this concept is governed by linguistic laws.

Leech adds that semantic deviation can be classified into three categories:

1- Semantic oddity 2. Transference of meaning 3. Honest deception.

2.3.5.1 Semantic Oddity

Expressions that are semantically weird are referred to as being "odd." There are five different types of semantic weirdness: pleonasm, periphrasis, tautology, oxymoron, and paradox.

A. Pleonasm

Pleonasm is defined as a phrase that duplicates the meaning of another phrase, making it semantically redundant, whether it comes before or after something else (Leech, 1969, p.132), such as 'my female grandma', 'a false lie'.

B. Periphrasis

A sentence that could have been stated more briefly, i.e. with just one word, and is unnecessarily long: 'my female grandparent' (= my grandmother); 'he makes untrue statements' (= He speaks lies) (Leech, 1969).

C. Tautology

Tautology is a statement in which one expresses the same thing twice using different terms when one does not need to, for example; 'that lie is false; 'he sat alone by himself'. Tautologies do not inform us about the world; rather, they enlighten us about the language; in other words, they are uninformative. Tautology, like pleonasm, is seen as a literary technique of limited utility, (Leech, 1969, p.137).

D. Oxymoron

According to Abram (2009, p. 239), an oxymoron is a figure of speech in which two seemingly contradictory terms are combined in a single linguistic unit, such as Shakespeare uses of oxymoron specifically in line, "I must be **cruel**, only to be **kind**".

E. Paradox

A paradox is a thought or a claim that conveys two absurdly incompatible concepts. It is "a self-contradictory statement". A paradox may appear absurd or conflicting in everyday speech, but it actually produces real reality. In the world of information technology, the windows environment presents a paradox: In order to 'shut down' a computer, a user must first select the "start" icon, (Jeffries, 2010, p. 72)

2.3.5.2 Transference of meaning
Synecdoche, metonymy, and simile are the four types of figurative language identified by Leech's taxonomy.

A. Synecdoche

It is a figure of speech in which a portion is used for the whole or the whole for a part, the special for the general or the general for the special, as in

5. Many hands make light work.

B. Metonymy

 Metonymy is defined as "a term employed in semantics and stylistics, referring to a figure of speech in which the name of an attribute of an entity is used in place of the entity itself" (Crystal, 2003, p. 291).

C. Metaphor

Metaphor which is according to Jasim (2019) it is an understood comparison which is based on analogy.

D. Simile

Saleem (2012, p.372) states that a simile is ''an explicit figurative comparison of similar things in a statement that one thing is like another, unlike a metaphor''. In this trope, the terms like, as, comparable, or same, are used.

2.3.5.3 Honest Deception

Leech categorizes honest deception as either hyperbole (overstatement), litotes (understatement), or irony.

A. Hyperbole

It is a way of saying something is much bigger, smaller, worse, etc. than it truly is. Examples include "to wait an eternity" and "rivers of blood."

B. Litotes

Along with Leech (1969, p.168), litotes is a figure of understatement, meaning that it lacks the potential ridiculousness of other tropes. The impact of litotes is determined by the person's knowledge of the circumstance. Litotes is concerned with a particular type of understatement in which the speaker might employ a negative term when a positive one is stronger, such as 'The meal is not awful at all' (when one means 'good').

C. Irony

In keeping with Leech and Short (2007, p.222), irony ''as a twofold significance arising from the disparity in values connected with two different points of view.'' Shakespeare's line "Brutus is an honorable man" (Julius Caesar) is an example of sarcasm.

2.3.6 Phonological Deviation

Phonological deviation is concerned with the sounds and pronunciation. It specifically indicates that readers of a poem may be required to say some words differently or stress a syllable that is not generally emphasized in order to maintain a rhyme scheme, such as the word 'wind' when spoken as / waind/. (Short, 1996, p.54).

2.3.6.1 Types of Phonological Deviation

Short (1996, p. 65) states that there are several sorts of phonological deviations. Alliteration, assonance, consonance, rhyme, rhythm, Onomatopoeia, and meter are examples of these**.**

A. Alliteration

Alliteration is the recurrence of the same sound, such as a consonant or cluster, at the beginning of two or more stressed syllables, as in: God **m**askes **m**an; **m**an **m**akes **m**oney; **m**oney **m**akes **m**any **m**en crazy. (Short,1996, p. 65)

B. Assonance

Assonance is "the term generally designated for patterns of recurrence between vowel sounds" in two or more words in a line of poetry, according to Short (1996, p.111).

For instance, cool blue shoes

C. Rhyme

According to Short (1996, p.113), rhyme is "often reserved to refer to the last syllables of various lines of poetry when the vowel and syllable-final consonants (if any) of the words in question are similar, e.g. five rhymes with life" (adjective). In

other terms, rhyme is the repeating of a single syllable's phonemic sound at the conclusion of a line. Additional examples are cool, school/still, hill/bore, more.

D. Rhythm

Peck and Coyle (2002, p. 67) illustrate that rhythm relates to "the flow or movement of a line whether it travels swiftly or gradually, is tranquil or agitated".

E. Meter

According to Leech (1969, p.111), the structure of meter in poetry is dependent on the regular shift of a stressed and an unstressed syllable.

F. Consonance

Consonance is the recurrence or repeat of consonant sounds, particularly those after a stressed vowel, such as the last sounds of 'lurch and march', 'luck and stroke', 'love and live', but also of all consonants, as in 'stick and stuck', 'click and flock'. (Abram, 2009, p. 10)

G. Onomatopoeia

Onomatopoeia, also known as echoism,

is the use of words that mimic the sound to which they denote to:

-A sibilant buzzing sound, like a bee passing by bees that are buzzing, (Abrams and Harpham, 2009, p.199)

3. Dylan Thomas' and Langston Hughes': Life, Style and Work

3.1 Dylan Thomas' life

Dylan Thomas is one of the best neo-romantic writers of the 20th century and by far the most famous person in this style. The romantic trend at the turn of the nineteenth century inspired most of his works., (Kumar,2013).

Dylan Marlins Thomas, who was born on October 27, 1914, is a major Welsh poet as well as a major literary personality in contemporary England. There, he majored in English and served as the school magazine's editor. Dylan's first job out of high school was as a junior press reporter for the "South Wales Daily Post" when he turned 17. At the same time, Dylan began writing poetry, albeit just in his first two notebooks. Dylan decided to become a poet not long after, but his debut collection, titled simply "18 Poems," nearly lacked the best work he had written to that point. (Tilak,2005).

3.2 Langston Hughes' life

Mercer, James American poet, activist, author, playwright, and columnist Langston Hughes (Feb. 1, 1901–May 22, 1967) was born in Joplin, Missouri. Hughes is widely acknowledged as an early innovator of jazz poetry. He is widely regarded as one of the founder of the Harlem Renaissance. He became famous for writing about a period in which "the Negro was in vogue," which was then translated as "when Harlem was in vogue." Those who have added to Wikipedia. (2023, April 30). Langston Hughes. According to the online encyclopedia Wikipedia. Date retrieved: May 8, 07:21:2023.

4. Discussion of The Results

Several conclusions are drawn from the data analysis by employing models developed by Leech (1969) and Short (1996) that focus on the linguistic deviations found in the poetry of Dylan Thomas and Langston Hughes. The results of the examination of the linguistic deviation of each poem are presented in the table below.

Level	Frequency	PR	Type	Frequency	Percentage	Subtype	Frequency	Percentage	Level	Frequency	Percentage	Type	Frequency	Percentage	Subtype	Frequency	Percentage	Level	Frequency	Percentage	Type	Frequency	Percentage	Subtype	Frequency	Percentage
Realization	102	61%	Phonological	95	58%	Alliteration	13	8%	Form	14	8%	Lexical	4	2%	Compound	0	0%	Semantics	13	8%	Semantic oddity	5	3%	Paradox	5	3%
						Assonance	2	1%							FUN	0	0%							Oxymoron	0	0%
						Consonance	68	41%							Archaism	4	2%							Pleonasm	0	0%
						ON	0	0%							NE	0	0%							PS	0	0%
						Rhyme	12	7%							NON	0	0%							TA	0	0%
						Rhythm	null					Gramma	10	7%							Transference of meaning	7	4%	Simile	0	0%
						Meter	null																	MET	7	4%
			Graphological	7	4%																			ME TO	0	0%
																								SY	0	0%
																					Honest Deception	1	1%	IR	1	1%
																								HY	0	0%
																								LI	0	0%

Table (4.1) The Overall Number of the Levels and Types of Linguistic Deviation in The "A Refusal to Mourn the Death, by Fire, of a Child in London"

Table (4.2) shows that the most common type of language deviation is phonological deviation, which happens (95) times with a percentage of (58%). The most common level of language deviation is realization, which happens (102) times with a percentage of (61%). Thomas uses phonetic type to show how the poem makes him feel sad about child's death. The poem implies that childhood innocence is precious and its loss terribly poignant. Thomas uses this type because the poem he wrote is about a sad and serious event. Second, the form level has a number of (14) and a

percentage of (8%). Grammatical variation is the most common type of form level. It happens (10) times, with a percentage of 7%. Third, for the semantics level, the frequency and percentage are (13) and (8%), respectively. He uses it because it helps him show that death does not end this circle, which is a religious idea. Instead, it keeps it going and helps a new life start. He also talks about grief and loss.
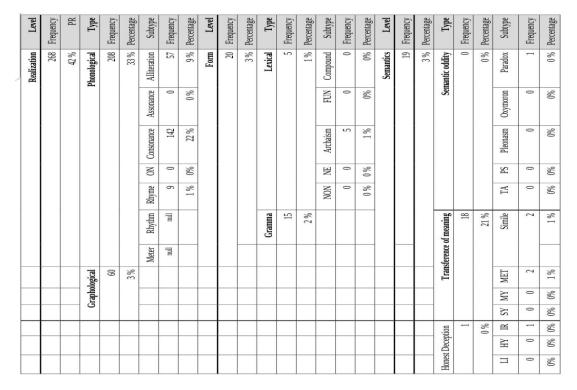
Level	Frequency	PR	Type	Frequency	Percentage	Subtype	Frequency	Percentage	Level	Frequency	Percentage	Type	Frequency	Percentage	Subtype	Frequency	Percentage	Level	Frequency	Percentage	Type	Frequency	Percentage	Subtype	Frequency	Percentage
Realization	268	42%	Phonological	208	33%	Alliteration	57	9%	Form	20	3%	Lexical	5	1%	Compound	0	0%	Semantics	19	3%	Semantic oddity	0	0%	Paradox	1	0%
						Assonance	0	0%							FUN	0	0%							Oxymoron	0	0%
						Consonance	142	22%							Archaism	5	1%							Pleonasm	0	0%
						ON	0	0%							NE	0	0%							PS	0	0%
						Rhyme	9	1%							NON	0	0%							TA	0	0%
						Rhythm	null					Gramma	15	2%							Transference of meaning	18	21%	Simile	2	1%
						Meter	null																	MET	2	1%
			Graphological	60	3%																			MY	0	0%
																								SY	0	0%
																					Honest Deception	1	0%	IR	1	0%
																								HY	0	0%
																								LI	0	0%

Table (4.2) *The Overall Number of the Levels, Types and Subtypes of Linguistic Deviation in the "Let America Be America Again"*

A look at table (4.4) reveals three things: First, realization is by far the most prevalent level of linguistic deviation, occurring as often as it does (268 times, with a percentage of 42%); and second, Phonological deviation is the most common sort of realization (happening 208 times, with a percentage of 33%). Hughes's use of phonological deviation is indicative of his resentment and anger. He mentions individuals who have come here expecting better treatment but have been disappointed. He is also implying that people's incomes are not evenly distributed. In essence, as he rallies his fellow dreamers into action, wealthy individuals become richer and the poor get poorer due of unequal opportunity. Hughes's tone goes from despair to aggressive sincerity as he expresses his scorn for those who get ahead by abusing the work of others. He maintains this tone throughout the multiple stanzas of the poem as he rallies his fellow dreamers to take action. Hughes wrote this poem in the early twentieth century. Second, the frequency is (20) percent and the percentage is (3 %) at the level of the form. As the most common form level type, grammatical deviation has occurred (15) times, with a percentage of (2%). In order to draw

attention to the individuals who have come to live in an equal society and breach the unjust law of Jim Crow the land, Hughes employs grammatical deviations. Third, the frequency and percentage for the semantics level are (19) and (3%), respectively. He uses it because it facilitates the use of imagery and metaphorical language in development of the mood, tone, and central theme of "Let America Be America Again," particularly when writing about the United States of America.

6. Conclusion

The most important conclusions of the study are discussed below:

1. In their poems, Thomas and Hughes employ the Realization, form, and semantic levels. The most common forms of language deviation are those that occur at the realizations level and are of the phonological type. Thus, the first hypothesis: *"There are three main levels of linguistic deviation, which are realization, Form and semantic, and different kinds of deviation like, phonological, graphological, lexical, grammatical and semantic deviation. Realization and phonological deviation are the most common in the data under analysis."* has been verified.

2. Thomas and Hughes use deviations from language (phonological, graphological, grammatical, lexical, and semantic) to set their styles apart from those of other pots. Even though they know how to use normal English, they sometimes go off track to show what makes them special. In other words, both Thomas and Hughes use different styles to give their poems a bit of mystery, interest, and originality. As a result, the second hypothesis *"The poets of the chosen poems use linguistic deviation as a stylistic marker deliberately."* Is verified.

References

- Darbyshire, A. E. (1971). *A Grammar of Style.* London: Andre Deutsch.
- Enkvist, (1973). *Linguistic Stylistics* The Hague: Mouton.
- Enkvist, N. E., Spencer, J. and Gregory, M.J.(1964). *Linguistics and Style.* Oxford: Oxford University Press.
- Hornby, A.S. 1995. *Oxford Advanced Learner's Dictionary.* Oxford: Oxford University Press.

- Crystal, D. (1987). *A Dictionary of Linguistics and Phonetics*, Oxford: Basil Blackwell .
- Leech, (1969). *A Linguistic Guide to English Poetry*, Burnt Harlow: Longman House
- Sandell, R. (1977). *Linguistic Style and persuasion*. London: Academic press.
- Short, M. (1996). *Exploring the Language of Poems, Plays and Prose*. London: Longman**.**
- Yule, G. (2010). *The Study of Language*. (4ᵗʰ ed.). Cambridge University Press.

- Crystal, D. (2003). *A Dictionary of Linguistics and Phonetics*. (5th ed). Oxford: Blackwell.

- Ouameur, M. D. (2013). *Linguistic deviation in Dickens's "Hard Times" (Unpublished master's thesis)*. Kasdi Merbah Ouargla University.

- Tilak, R. .Dylan T. (2005). Select Poems (12th ed.). New Delhi: Roma Brothers India.

- Abdulzahra, S. "Identity in Sonia Sanchez's Poem 'right On: White America' :A Stylistic Study". Journal of the College of Education for Women, vol. 28, no. 4, Dec. 2017, p. 1401, https://jcoeduw.uobaghdad.edu.iq/index.php/journal/article/view/1372.

- K. Habash, F. B. (2019). دراسة اسلوبية للجوانب الموحدة لتيار الوعي والمونولوج الداخلي في ALUSTATH. "رواية ويليام فوكنر "ابشالوم، أبشالوم!" وقصيدة أيرفين آلين جينسبرغ "الصرخة JOURNAL FOR HUMAN AND SOCIAL SCIENCES, 58(2), 1–20. https://doi.org/10.36473/ujhss.v58i2.873

- Faris, I. M. S. (2014). New Perspectives on the Complexity of Net. Language: A Phonological Analysis of Morphologically Complex Words. ALUSTATH JOURNAL FOR HUMAN AND SOCIAL SCIENCES, 211(2), 101–136. https://doi.org/10.36473/ujhss.v0i211 (2).745

تحليل أسلوبي للانحراف اللغوي في القصيدتين "رفض الحداد على موت طفل بالنار في لندن " و"دع أمريكا تكون أمريكا مرة أخرى" : دراسة مقارنة

نصير جمعة سلامة

naseer.07711830163@gmail.com

أ.م.د.بشرى نعمة راشد

جامعة بغداد/كلية التربية ابن رشد للعلوم الإنسانية / قسم اللغة الانجليزية

الملخص

يركز هذا البحث على الاختلافات الأسلوبية بين قصيده ديلان توماس "رفض الحداد على موت طفل في لندن بالنار" وقصيده لانجستون هيوز "دع أمريكا تصبح أمريكا مرة أخرى" ، باستخدام بروز الانحراف اللغوي كإطار نظري ونموذج انتقائي ؛ وهو يتألف من نموذج ليش (١٩٦٩) لأنواع مختلفة من المستويات مع النوع الدلالي، ونموذج شورت(١٩٩٦) للانحراف اللغوي لأنواع مختلفة من الانحرافات. تستخدم هذه الدراسة الانحراف لتحديد أنواع الانحرافات اللغوية وأي النوع هو الأكثر شيوعًا، وهل يستخدم شعراء القصائد المختارة انحراف اللغة كأداة أسلوبية أو يستخدمونها عن طريق الخطأ. الهدف من هذه الدراسة هو تسليط الضوء على انواع الأنحرافات اللغويه الأكثرها انتشارًا بينهم جميعًا. توضح هذه الدراسه في ما إذا كان شعراء القصائد المختارة يستخدمون مثل هذا الأنحراف اللغوي كأشاره أسلوبية، أو إذا كانت عن غير قصد.

يُفترض أن كلا الشاعرين يظهران مستوى عالٍ من الانحراف في قصائدهما قيد الدراسة ويمكن تطبيق النموذج على كلتا قصيدتيهما. يستخدم توماس وهيوز الانحرافات عن اللغة (الصوتية ، الخطية ، النحوية ، المعجمية ، والدلالية) لتمييز أساليبهم عن أساليب الشعراء الآخرين. على الرغم من أنهم يعرفون كيفية استخدام اللغة الإنجليزية العادية ، إلا أنهم في بعض الأحيان يخرجون عن المسار الصحيح لإظهار ما يجعلهم مميزين. بعبارة أخرى ، يستخدم كل من توماس وهيوز أساليب مختلفة لإعطاء قصائدهما القليل من الغموض والاهتمام والأصالة.