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Types of setting

- **Integral Setting:** the setting is fully described in both time and place, usually found in historical fiction.
- **Backdrop Setting:** the setting is vague and general, which helps to convey a universal, timeless tale. This type of setting is often found in folktales and simply sets the stage and the mood. For example, "*long ago in a cottage in the deep woods*" and "*once upon a time there was a great land that had an Emperor.*"

Variable	Condition			
	Inform	Discuss	Inform	Discuss
	Style variables			
	Parent	Child	Parent	Child
Total contributions	73.56 (18.91)	78.61 (33.65)	12.70 (7.19)	23.65 (18.16)*
Elaborations	53.00 (9.85)	60.04 (24.72)	7.60 (4.89)	14.87 (12.87)*
Contextual	50.50 (9.59)	51.13 (20.80)	3.00 (2.90)	11.35 (11.59)**
Questions	2.50 (2.26)	8.91 (7.69)**	4.60 (3.81)	3.52 (4.00)
Evaluations	5.25 (3.75)	11.04 (8.82)**	3.10 (3.97)	6.13 (4.64)*
Repetitions	14.05 (13.77)	6.65 (5.46)*	1.75 (2.07)	2.40 (4.20)
Contextual	13.50 (13.67)	5.78 (4.62)*	1.20 (2.14)	2.30 (4.13)
Questions	0.55 (2.1)	0.87 (1.36)	0.55 (0.89)	0.09 (0.29)*
Associative	1.25 (2.05)	0.87 (1.66)	0.25 (0.72)	0.26 (0.92)
Content variables				
Variable	Parent		Child	
	Parent	Child	Parent	Child
Past	0.95 (1.99)	1.30 (2.32)	0.00 (0.00)	0.57 (0.90)**
General event knowledge	19.75 (10.96)	26.00 (15.77)	3.70 (3.19)	5.96 (6.98)
Future	45.25 (17.29)	33.78 (12.15)*	1.60 (2.04)	2.83 (3.90)
Hypothetical	2.90 (2.83)	7.39 (5.72)**	0.25 (0.91)	0.83 (2.29)

* $p < .05$. ** $p < .01$. *** $p < .001$.

Norm and Deviation

Style can be defined as deviation from the lingual norm.

[M. Riffaterre, R. Jacobson, M. Halliday]

Standard Deviations
Standard bearer arms
legs stretch
Amazing moon sun
light dark Ness
morose cables
Integrates Western
reaches salt Earth
ground electric
landlady tenement
hissing nacelle
engine search find
solace

Examples of such etymological reinterpretations in Milton are: inspiring (= 'breathing in'), induce (= 'lead in'), 'with serpent error wand'ring' ('crawling', 'creeping'), 'Bush with frizzl'd hair implicit' ('entwined').16 Archaism as the 'survival of the language of the past into the language of the present', is of course an institutionalized licence of poetry, and may perhaps be distinguished from linguistic anachronism, or the conscious and calculated resurrection of language belonging to a bygone age. Secondly, there is, according to recent thinking on syntax, a distinction of great importance between the deep structure and the surface structure of a sentence.71 shall not go into the exact theoretical nature of this distinction, but simply observe that the deep structure directly reflects the meaning of the sentence, whereas the surface structure relates to the way in which a sentence is actually uttered. Most deviations of deep structure can be treated as cases of 'mistaken selection'; and the interpretation of the deviation consists not in mapping the deviant form on to a single normal form which it most closely resembles, but rather in relating it to a whole class of normal forms which could replace it in that position. As soon as the feeling of the norm is instilled in the mind one begins to appreciate its talented fluctuations. This line demonstrates, however, how interfering with regular linguistic classifications can lead to ambiguities of structure. A clear case of anachronism in language (consisting largely in quotation from Sir Thomas Eliot's The Governour) occurs in the following passage from T. So important an element of poetic language is it that poets and critics alike have tended to consider it the only thing that really matters in poetry. For example, when we say 'This story is beautiful' we decidedly do not imply 'This story is true'. It is therefore to the present age that we turn for the most striking examples of poetic licence in the domain of register. Widow-making is a compound on the pattern of music-loving, tub-thumping, prize-winning, etc. The alternation between ancient and modern, emphasized by spelling, is similar in inspiration and effect to the register mixing which Eliot employs extensively, both in this poem and elsewhere. If there were no limitations of vocabulary of this kind, there would be no such thing as a finite list of words constituting the lexicon of the language. Despite the many morphological extravagances such as museyroom, intellible, and eggential in Joyce's Finnegans Wake, linguistic oddities in the former category are rare enough in English poetry to be passed over here. But by the deliberately unimaginative standards of the philosopher, it is impossible for X to be Y's father while X is a child and Y is a man. It is in the last line, where the regulation language is yoked by co-ordination to the descriptive language, that the irony reaches its full concentration. But there is also a kind of graphological deviation which need have no counterpart in speech. Deviation in stylistics is concerned with the use of different styles from the expected norm of language use in a given genre of writing. The typographical line of poetry, like the typographical stanza, is a unit which is not paralleled in non-poetic varieties of English: it is independent of, and capable of interacting with, the standard units of punctuation. Sometimes an incongruity lies not so much in the relation of a piece of language to its linguistic context as in its relation to its subject matter. This incongruity, which contributes considerably to the satirical force of the couplet, can very easily be overlooked. The adjective carbuncular, too, despite its polysyllabic resonance, is ludicrously incompatible with the lofty sentiments the syntax leads us to expect. Style as Deviation: When an idea is presented in a way that is different from the expected way, then we say such a manner of carrying it out has deviated from the norm. Example: A poem has a parallel structure or a particular style and, in a certain point, that structure or style change with a foregrounding effect. A text could begin from the middle and not from the start. It is by far the most important single factor in that transcendence of the normal resources of communication by which I characterized poetic language in Chapter 2. B.S. English - 6th Semester: Internal Deviation often is the opposite of parallelism. Here the effect of mingling two registers - that of rife instruction and that of lyrical description - is ironical in a bolder, more clear-cut, but nevertheless equally effective way. In Antony and Cleopatra, for example, Antony tries to goad his henchman Eros into killing him, by envisaging Eros as a spectator of his humiliation in Caesar's triumph: ' Would'st thou be window'd (i.e. placed in a window) in great Rome, and see / Thy master thus ...' Later in this play, Cleopatra ana-chronistically foresees her impersonation by child-actors on the Shakespearean stage with 'I shall see some squeaking Cleopatra boy my great- As with metaphor, the degree of strangeness one feels with a lexical innovation varies greatly from item to item, and from context to context. E. Even ordinary citizens in ordinary conversations quite often stumble into neologism as the readiest way to express their feelings or opinions. In The Shepheardes Calender, Spenser's use of homely provincial words like heydeguyes (a type of dance), rontes ('young bullocks'), weanell ('newly weaned kid or lamb'), and wimble ('nimble')12 evokes a flavour of rustic naivety in keeping with the sentiments of pastoral. Not that this is true of all languages: in some American Indian cultures, notably that of the Nootka, literary recitation is clearly marked off from ordinary speech by a set of deviant phonological characteristics.9 In English, the only irregularities of pronunciation we need note are conventional licences of verse composition: elision, aphaesis, apocope, etc. The Deviation has a psychological effect (Foregrounding) on readers and hearers, because that deviant part becomes more noticeable. A rough paraphrase in this case would be 'fasten flesh for me', i.e. 'for my benefit'. 3.2.7 Deviation of Register Modern poets, as we noted in Chapter x, have asserted their freedom from constraints of poetical language. We call new words nonce-formations if they are made up 'for the nonce', i.e., for a single occasion only, rather than as serious attempts to augment the English wordstock for some new need. 3.2.4 Graphological Deviation To the extent that spelling represents pronunciation, any strangeness of pronunciation will be reflected by a strangeness of written form. Internal and external deviation. A line is marked in Stylistic; the line deviates from Standard English linguistic rules. The concept of style as deviation is based on the notion that there are rules, conventions and regulations that guide the different activities that must be executed. His significance, his appreciation is the appreciation of his relation to dead poets and artists'.15 Such sentiments help to explain why many poets have felt that they share the same language, the same communicative medium, as poets of earlier generations, whatever important changes the language may have undergone in the meantime. Naming of Parts by Henry Reed14: To-day we have naming of parts. Topic: Norm and Deviation. But to-day, To-day we have naming of parts. Winifred Nowotny, in The Language Poets Use,13 makes the penetrating observation that 'Kills vermin' here is a singular expression because it mixes two usages: in the euphemistic parlance in which one refers to animals as vermin, one speaks of killing as 'keeping down', 'destroying', 'dealing with', etc. Mukarovsky relates style to foregrounding and says that "the violation of the norm of the standard... is what makes possible the poetic utilization of language" Deviation may occur at any level of language description e.g. phonological, graphological, syntactic, lexico-semantic, etc. In The Wanderer, apparently modelled on the Anglo-Saxon poem of the same name,8 W. Introduction: One of the most enduring concerns of literary stylisticians is the examination of deviations from the norm inherent in a given literary work among a body of related works. Eliot expressed a similar point of view, in more general terms, when he insisted that 'no poet... Linguistic Deviation: unexpected irregularity in a part of a text which is signaled as crucial to the understanding of what is written. . Eliot's East Coker: The association of man and woman in daunsinge, signifying matrimonie -A dignified and commodious sacrament, Two and two, necessarye coniunction, Holding eche other by the hand or the arm Which betokeneth concordie. Cummings is well known for his use of other types of orthographic deviation: discarding of capital letters and punctuation where convention calls for them, jumbling of words, eccentric use of parentheses, etc. It is a departure from what is taken as the common practice. The following example, by contrast, is mild and simple: seeker of truth follow no path all paths lead where truth is here The brevity of this poem (which, by the way, because of its semi-rhyme, does not abandon the phonological basis of verse) enables me to point to one particular use to which graphological deviation can be put. (compare Lady Macbeth's unsex). What a poet sees as his linguistic heritage may even include dead languages such as Latin and Greek. 3.2.3 Phonological Deviation Patterns of phonology are even more' on the surface' than those of surface syntactic structure, so it is not surprising that phonological deviation in English poetry is of limited importance. Fasten belongs to the class of straightforward transitive verbs regularly followed by a single object. The privative use of un- here in the sense 'take off/away from' can be paralleled in unhorse, unfrock, unleash, etc. Thus, when these conventions are not complied with, there is deviation. Semantic Deviation - When the meaning relations are logically inconsistent or paradoxical. Daring use of functional conversion is also a feature of Shakespeare's style. The point of the device, in the larger context of the poem, is clear: it 'says' that progression through time is cyclic, and that present and past are ultimately one. Archaism and anachronism in other periods of literature are difficult to separate. An ambiguity arises from a clash between the units of sense indicated by lineation and by syntax. This definition of 'truth' and 'beauty' in terms of one another is, needless to say, at odds with what any dictionary attempting to record customary usage would say. H. I shall close this very incomplete survey of grammatical deviation in poetry with a glance at various 'asyntactic' styles which have made their appearance in modern literature. Foregrounding is more visible; Backgrounding is less visible. The norm may be perceived and established only when there are deviations from it, it happens so to say against their background. (see §1.2.5) and special pronunciation for the convenience of rhyming, as when the noun wind is pronounced like the verb wind. Language deviation refers to an intentional

selection or choice of language use outside of the range of normal language. These mainly seem to have the function of impressively evoking psychological states. (*) Internal and external deviation - deviation from what is internal or external to the text External. It includes, for example, English language, genre norms or period norms. At the lexico-semantic level, words that should not go together may be deliberately brought together, for example: "dangerous safety" and "open secret." Norm - an assemblage of stable means objectively existing in the language and systematically used. Another means of extending the vocabulary, of especial importance in English, is functional conversion, which might be better described as 'zero affixation'. Thus, any piece of writing or material that has intentionally abandoned the rules of language in some way is said to have deviated. Into this category fall violations which could be described as 'bad' or 'incorrect' grammar, and also the examples of syntactic rearrangement (hyperbaton) discussed in §1.2.5. 'I doesn't like him' strikes us as a poor attempt at 'I don't like him'; 'He me saw' as a strange variant of 'He saw me'. Morphological Deviation - There is Morphological Deviation when: The writer adds an ending to a word would be not normally be added to. The key example of this might seem too obvious to mention: it is the characteristic line-by-line arrangement of poetry on the printed page, with irregular right-hand margins. (Capital letter would have special pronunciation, more marked, saying it louder, more slowly and wide pitch span.) Words are pronounced or stressed oddly. In the following phrase from Hopkins's The Wreck of the Deutschland both compounding and affixation are used to similar effect: the widow-making unchilding unfathering deeps. The first four lines, but for the last word japonica, might have been taken verbatim from a rifle-instructor's monologue. Rossetti].10 Whether this was merely for exigencies of metre, out of archaic affectation, or out of obedience to some obscure principle of euphony, is hard to determine. The implications of meaning and significance have to do with how we might read the text out loud that is through capital letters. James Joyce thought that a writer must be familiar with the history of his language - that he must, in short, be a philologist. Auden evolves a subjectless, articleless style which suggests to me the exile's loss of a sense of identity and of a co-ordinated view of life: There head falls forward, fatigued at evening, And dreams of home, Waving from window, spread of welcome, Kissing of wife under single sheet; But waking sees Bird-flocks nameless to him, through doorway voices Of new men making another love. [c], page 37, so it only remains to consider the validity of the concept of poetic licence in those other aspects of linguistic study I have called 'ancillary'. It appears also that certain nineteenth-century poets placed word stresses in unusual places: baluster [Tennyson], bastard [Browning], and July [D. It is wrong, at least in most cases, to suppose that the intended meaning could not have been conveyed without lexical invention. Deep structure may be characterized as the 'semantic end' of syntax, and surface structure as the 'phonological end', as it specifies the actual forms which are uttered, and the sequence in which they occur. Discourse is different from Conversation: The first is more complex, has a context and involves ideological point of view. Norm is a regulator that controls the set of variants (Makayev). 5. Could any form of language outrage stylistic decorum more violently than the coarseness of Philip Larkin's phrase'stuff your pension'in Toads (quoted on page 21), or the drab clichés of officialdom in Ezra Pound's line (from Homage to Sextus Propertius, XII) ' For a much larger Iliad is in the course of construction (and to Imperial order)' ? Written communication No context shared. G. It is clear that when lines on the page do not correspond to any phonological reality, as in vers libre, verse lineation becomes a structuring device with no justification beyond itself. Some of his more extreme experiments in visual poetry resemble coded messages which, for their decipherment, call upon the kind of skill we use in solving crossword-puzzles and anagrams. For him, capitalization, spacing, and punctuation become expressive devices, not symbols to be used according to typographic custom; he uses the compositor's case as an artist's palette. Phonological and Graphological Deviation - the written equivalent of phonological is the graphological level, because of the relations between writing and speech. 6. One way is to treat it as if reclassified as a fictitive verb - that is, as a member of the class of verbs such as make, crown, elect, which regularly take both an object and an object complement. Semantic deviation. The oddity of neologisms is related to the general usefulness of the concepts they represent: widow-making strikes us as stranger than cloth-making or rabbit-catching, because we would rarely wish to classify aspects of the universe by their tendency to make people into widows, whereas we might quite easily want to characterize objects (e.g., a machine or a snare) by their ability to make cloth or catch rabbits. Examples of violation of deep structure are a grief ago (see §2.4) and the other phrases of Dylan Thomas appended to Chapter 2 (Examples for Discussion, page 21). T. Functional conversion consists in adapting an item to a new grammatical function without changing its form. Hopkins makes as striking use of this as of other methods of word-formation, as the following examples show: And storms bugle his fame [The Wreck of the Deutschland] Let him easier in us [The Wreck of the Deutschland] The just man justices [As Kingfishers Catch Fire] The achieve of, the mastery of the thing [The Windhover] It is interesting that in this last example, achieve is chosen in preference to the very common abstract noun achievement, and that this choice makes all the difference between poetic vigour and prosaic flatness. Wordsworth's 'The child is father of the man' is far from nonsensical by the generous standards of poetic appreciation: indeed, its very face-value oddity lends it abtrmoral power of significance. According to the lineation, the poem ends with a statement 'truth is here'; but according to the syntax, 'truth is' must belong to the clause begun in the previous line, and so 'here' is left on its own as an exclamatory conclusion. This is clearer in the case of an equally celebrated paradox. Keats's 'Beauty is truth, truth beauty', which equates, as baldly and bluntly as in a mathematical formu la, two philosophically important abstractions: 'beauty= truth'. [c]. A more subtle example is the following two lines from Auden's Letter to Lord Byron [II, 19]: And many a bandit, not so gently born Kills vermin every winter with the Quorn. S. A second, perhaps more plausible, way to make sense of this deviation would be to take me as an indirect object and flesh as a direct object. To complete the picture, we must also note (as, indeed, we have already done to some extent in the discussion of archaism, §1.2.1) that he has 'the freedom of the language', in the same sense that he is not restricted to the language of his own particular period, as is the case with more commonplace types of linguistic transaction. Discourse Deviation - When we don't follow the prototypical discourse situation (a conversation between 2 people in a context of situation) Text should begin at the beginning. Prototype is a conversation between two people. Stylistics helps to identify how and why a text has deviated. A type of historical licence current in the period of neo-classical culture following the Renaissance was the use of a word of Latin origin in a sense reconstructed from the literal Latin meanings of its elements. Yeats thought that an irrational element was present in all great poetry. For example, in the passive sentence ' Gladstone was revered by his supporters', the identification of the 'logical subject' (his supporters') belongs to the deep or underlying structure, whereas the identification of the 'grammatical subject' ('Gladstone') belongs to the surface structure. It is indeed, almost as commonplace to regard a poem as a kind of inspired nonsense, as 'a piece of sophisticated looniness' (Theodore Roethke's pleasing description of a composition by Wallace Stevens).11 This is the characteristic of poetry we have under focus when we consider the topic of semantic deviation. The long windedness of this paraphrase, however, reveals the degree of compression and economy which can be achieved by affixation and compounding. For the poet, dialectism may serve a number of purposes. It is relevant to add here that deviation can only occur where there is a point of reference which is commonly taken to be the norm. 3.2.5 Semantic Deviation W. How then do we interpret it when followed by two nominal elements ? Example: midwinter spring. Spenser often prefixed a- and en- to words which required an extra syllable to fill their allotted place in the metrical scheme. Similarly, Hopkins's three epithets seem to invest the sea with three awe-inspiring qualities. There are different kinds of deviation: 1. Some types of word-formation have been so common in poetry that they cause little surprise in the reader, and may almost be classified as routine licences (see §1.2.5). Phonological and graphological deviation. It might be said, in fact, that the medium of English poetry is the English language viewed as a historical whole, not just as a synchronous system shared by the writer and his contemporaries. Lexical Deviation - creation of new word that did not exist previously. Example: 'wind - waind' to follow to a rhyme scheme; Spaces between words, absence of punctuation and the use of asterisks. Roll No. 07. To return to Hopkins's ' the widow-making unchilding unfathering deeps': the cognitive meaning of this could have been rendered 'the deeps which deprive (wives) of husbands, (children) of fathers, and (parents) of children', dialectism, or the borrowing of features of socially or regionally defined dialects, is a minor form of licence not generally available to the average writer of functional prose, who is expected to write in the generally accepted and understood dialect known as 'Standard English'. 2. Let us take as an example the English rule of word-formation which permits the prefixation of fore- to a verb, to convey the meaning 'beforehand', as in foresee, foreknow, foretell, and forewarn. Or the normal order of the clause elements may not be observed e.g. Adjunct may come before the subject. It is not that borrowing language from other, non-poetic registers, is a new invention, but that poets of the present century have exploited this device with an unprecedented audacity. 3.2.2 Grammatical Deviation To distinguish between the many different types of grammatical deviation, it is as well to start with the line traditionally drawn between morphology (the grammar of the word) and syntax (the grammar of how words pattern within sentences). Two American poets who explore possibilities of purely visual patterning in poetry are William Carlos Williams and E. Example: perhapsless. A deviant situation is always an interesting one, for it brings new perception to usual things and calls for close scrutiny. If a new word is coined it implies the wish to recognize a concept or property which the language can so far only express by phrasal or clausal description. 4. Departed, have left no addresses. Tranggott and Pratt (1980: 31) believe that the idea of style as deviance is favored by the "generative frame of reference." It is an old concept which stems from the work of such scholars as Jan Mukarovský. In a similar connection, Mrs Nowotny quotes the opening of Lessons of the War: 1. 2. Violations of surface structure are 'superficial' not only in the technical sense, but also in the sense that they have no fundamental effect on the way in which a sentence is understood. Spenser, too, helped to introduce into English poetic diction the propensity for compounds like shaggy-bearded (goats), fine-mouthed (steeds), etc.6 To find what else, apart from custom, is involved in the strangeness of a new formation, we must first turn to the general question of the purpose and effect of neologism in poetry. Assignment of Stylistics. 3.2.1 Lexical Deviation Neologism, or the invention of new 'words' (i.e. items of vocabulary) is one of the more obvious ways in which a poet may exceed the normal resources of the language. In Eliot's line 'He, the young man carbancular, arrives' [The Waste Land, III] the poetic heightening of the syntax (shown particularly in the inversion of adjective and noun) ironically belittles the character and event described. Some of these affixes remained especially productive in the poetry of the following two or three centuries. Eliot in The Waste Land (III) juxtaposes high-flown poetical diction and stock journalistic phraseology: The nymphs are departed. 3.2.8 Deviation of Historical Period We have noted the poet's ability to range over the multifariousness of the language without respect to boundaries of dialect and register. Cummings. Thus, the existence of the norm suggests the possibility of deviation. Eliot [in The Waste Land, III] augments the group by using the verb foresuffer in the line 'And I Tiresias have foresuffered all', this strikes us as a novelty, and as a surprising extension of the expressive possibilities of the language. The whole significance of the poem pivots on this ambiguity, which of course could not have arisen if the poet had used conventional capitalization and punctuation. The poet's lexical innovations can mostly be placed in the category of nonce-formations, although obviously poetic neologisms are inclined to be less ephemeral than conversational ones, for a successful poem will be read time and time again, by the poet's contemporaries and by succeeding generations. Japonica Glistens like coral in all of the neighbouring gardens, And to-day we have naming of parts. Then the analogy will not be to the construction of crown him king', but to that of 'cook him dinner'. Conversation involves more people talking. At the syntactic level, subject and verb may not agree in number. Morphological deviation. The paraphrase by means of a relative clause simply describes tragic happenings connected with the sea, whereas ividow-making, unchilding, and unfathering seem to attribute to the sea properties which are as inseparable from it as are the properties of wetness, blueness, and saltiness. But it is, of course, quite commonly used by story-tellers and humorists. We may approach this from another direction by saying that the superficial absurdity of Wordsworth's apophthegm forces the reader to look beyond the dictionary definition for a reasonable interpretation: he has to understand father in another sense than that of progenitor'. In poetry, transference of meaning, or metaphor in its widest sense, is the process whereby literal absurdity leads the mind to comprehension on a figurative plane. In these cases, a position reserved for words of a certain class is filled by a word from a different class. Whilst this is taking the claims of metaphor too far, it is obviously too central an aspect of poetic language to be dealt with in one minor section of this chapter, and I therefore postpone an extended treatment of it until Chapter 9. The most characteristic and essential property of norm is flexibility. But the rule is in fact limited to a small group of items, so that when T. We are now equipped for a cursory survey of different types of linguistic deviation in poetry, starting with the central level of linguistic form, and moving from there to the other levels shown in fig. At the graphological level, for example, we may see capital letters where they are not supposed to be. Keats is proposing some mystical unity of concepts which are ordinarily treated as distinct. Lexical deviation. Where the norm cannot be established there can be no deviation. Language is a system organized in an organic structure by rules and it provides all the rules for its use such as phonetic, grammatical, lexical, etc. Register borrowing in poetry is almost always accompanied by the further incongruity of register mixing, or the use in the same text of features characteristic of different registers. (Neologism) Example: Sick - Good. In Kipling's army ballads and Hardy's Wessex ballads, dialectism is almost inseparable from the writer's plan of depicting life as seen through the experience and ethos of one particular section of English-speaking society. This interaction is a special communicative resource of poetry. For example, in the language of Coleridge's The Ancient Mariner, there is a certain amount of deliberate revival of obsolete usage, for historical colouring; but there is also some reliance upon standard archaisms current in the poetry of the day. 3. If this rule were completely free in its application, we would use verbs such asjoreseil ('sell in advance') orforeappear ('appear in advance') without even noticing their oddity, has his complete meaning alone. Internal The norm is set up by the text itself. The close scrutiny is needed to determine how the deviation has been brought about. A rather different case of 'misclassification' is that which arises in this line from The Wreck of the Deutschland: Thon hast bound bones and veins in me, fastened me flesh What is peculiar about the second half of this line is the occurrence of the verb fasten in a construction (Subject+ Verbal + Object+ Object Comple ment) into which it does not normally fit. 3.2.6 Dialectal Deviation I have dealt with deviation in all the departments of the box diagram in fig. This clash between matter and manner is the basis of the mock heroic style cultivated in the eighteenth century, although in the latter part of that period mock heroic became a convention in itself, a stereotyped pose of mock-seriousness not necessarily combined with satirical intent. B. In syntax, there is first a difference between the type of deviation illustrated in §2.4 ('Our heart's charity's hearth's fire') - an exploitation of the potential complexity of repetitive structure to an unusual degree - and a simple 'yes/'no' case of ungrammaticality, as with 'I doesn't like him'. Quite a number of widely used English words apparently originated in poetry: examples are blatant [Spenser], assassination [Shakespeare], pandemonium [Milton], and casuistry [Pope]. It is misleading to suggest that neologism is a 'violation oflexical rule'; a more correct explanation is that an existing rule (of word-formation) is applied with greater generality than is customary: that the usual restrictions on its operation are waived in a given instance. Yesterday, We had daily cleaning. It is reasonable to translate 'semantic deviation' mentally into 'nonsense' or 'absurdity', so long as we realize that 'sense' is used, in this context, in a strictly literal-minded way: that is, in a way which would find favour with a mathematician or logician. But I think that there is another, more important if rather elusive factor, which may be called the 'concept-making' power of neologism. Discourse deviation. They have the naively repetitive syntax of an inept style of lecturing, and contain the mechanically produced regulation army phrases, which, one feels, should be printed in capitals to show their status as headings lifted from the instruction booklet: 'Naming of Parts', 'Daily Cleaning', 'What to Do After Firing'. He was likewise fond of adjectives in -y, -less, full, and nouns in -ment. The most common processes of word-formation are affixation (the addition of a prefix or suffix to an item already in the language), and compounding (the joining together of two or more items to make a single compound one). The disjointed syntax of this passage has something in common with that of the style Joyce uses to represent the interior monologue of Leopold Bloom in Ulysses (see the Examples for Discussion at the end of this chapter, page 53). Continue reading here: Conclusion Was this article helpful? 1. It is then construed, approximately, as 'to make (me) into (flesh) by fastening'. And to-morrow morning, We shall have what to do after firing. Norm - is an invariant, which should embrace all variable phonemic, morphological, lexical, and syntactic patterns with their typical properties circulating in the language at a definite period of time. Eliot's foresuffered is not just a new word, but the encapsulation of a newly formulated idea: that it is possible to anticipate mystically the suffering of the future, just as it is possible to foresee, foretell, or have foreknowledge of future events. Name: Aleena Farooq. Not that it is the prerogative solely of the poet; journalists, copywriters, and scientists, to mention three other types of linguistic practitioners, are for various reasons renowned for lexical invention.

"Superstition," it says, "is a deviation of religious feeling and of the practices this feeling imposes. It can even affect the worship we offer the true God, e.g., when one attributes an importance in some way magical to certain practices otherwise lawful or necessary. To attribute the efficacy of prayers or of sacramental signs to their mere ... The Purdue Writing Lab Purdue University students, faculty, and staff at our West Lafayette, IN campus may access this area for information on the award-winning Purdue Writing Lab. This area includes Writing Lab hours, services, and contact information. Record Store Day was conceived in 2007 at a gathering of independent record store owners and employees as a way to celebrate and spread the word about the unique culture surrounding nearly 1400 independently owned record stores in the US and thousands of similar stores internationally. The first Record Store Day took place on April 19, 2008. Today there are Record Store Day ... Enter the email address you signed up with and we'll email you a reset link. Expatica is the international community's online home away from home. A must-read for English-speaking expatriates and internationals across Europe, Expatica provides a tailored local news service and essential information on living, working, and moving to your country of choice. With in-depth features, Expatica brings the international community closer together. The Purdue Writing Lab Purdue University students, faculty, and staff at our West Lafayette, IN campus may access this area for information on the award-winning Purdue Writing Lab. This area includes Writing Lab hours, services, and contact information. Sarcasm is the caustic use of words, often in a humorous way, to mock someone or something. Sarcasm may employ ambivalence, although it is not necessarily ironic. Most noticeable in spoken word, sarcasm is mainly distinguished by the inflection with which it is spoken or, with an undercurrent of irony, by the extreme disproportion of the comment to the situation, and is ... "Superstition," it says, "is a deviation of religious feeling and of the practices this feeling imposes. It can even affect the worship we offer the true God, e.g., when one attributes an importance in some way magical to certain practices otherwise lawful or necessary. To attribute the efficacy of prayers or of sacramental signs to their mere ... Expatica is the international community's online home away from home. A must-read for English-speaking expatriates and internationals across Europe, Expatica provides a tailored local news service and essential information on living, working, and moving to your country of choice. With in-depth features, Expatica brings the international community closer together. Password requirements: 6 to 30 characters long; ASCII characters only (characters found on a standard US keyboard); must contain at least 4 different symbols;

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