

A STYLISTIC ANALYSIS OF LEXICAL DEVIATION IN LITERARY TEXTS

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Abstract. Lexical deviation is a main concept of stylistics which refers to the usage of words in non-standard or unconventional manner for specific purposes. This article describes the phenomenon of lexical deviation. It examines its theoretical foundations, primary types and its functions within literary texts. These studies express how authors break language structures in order to achieve an aesthetic impact in literary work.

Key words: lexical deviation, foregrounding, defamiliarization, aesthetic impact, literary discourse, function, identification, occasionalisms, conversion, neologism, conversion.

Annotatsiya. Leksik og‘ish stilistikaning asosiy tushunchalaridan biri bo‘lib, ma‘lum maqsadlar uchun so‘zlarning nostandart yoki noodatiy tarzda qo‘llanishini anglatadi. Ushbu maqolada leksik og‘ish hodisasi yoritiladi. Unda uning nazariy asoslari, asosiy turlari hamda badiiy matnlardagi funksiyalari tahlil qilinadi. Tadqiqotlar mualliflarning badiiy asarda estetik ta‘sirga erishish uchun til tuzilmalarini qanday buzishini ko‘rsatib beradi.

Kalit so‘zlar: leksik og‘ish, foregrounding (ajratib ko‘rsatish), begonalashtirish, estetik ta‘sir, badiiy diskurs, funksiya, identifikatsiya, okazionalizm, konversiya, neologizm.

Аннотация. Лексическое отклонение является одним из основных понятий стилистики и обозначает нестандартное или необычное употребление слов в определённых целях. В данной статье рассматривается феномен лексического отклонения. Анализируются его теоретические основы, основные виды, а также функции в художественных текстах. Исследование показывает, каким образом авторы нарушают языковые структуры для достижения эстетического воздействия в художественном произведении.

Ключевые слова: лексическое отклонение, foregrounding (выдвижение), остранение, эстетическое воздействие, художественный дискурс, функция, идентификация, окказионализм, конверсия, неологизм.

Introduction. In the field of stylistics, the literary language is often characterized by its uncommon use of language from standard usage. This type of different language use is rooted in the concept of deviation. Deviation is an intentional violation of linguistic norms which is designed to accomplish special aesthetic and communicative effects [1]. Lexical deviation, specifically, implicates the intentional alteration, invention or unconventional application of words. Notable linguist Geoffrey Leech described this practice of writing as “foregrounding”. According to him it is a technique that makes language “strange” or “visible” to the reader by forcing a closer and more analytical engagement with the text [2].

The theory of deviation and foregrounding dates back to Russian Formalism. Scholars like Jan Mukařovský and Roman Jakobson defined that poetic language naturally interferes with systematized interpretation [3]. In poetry and prose, this kind of disruption is not only for achieving a strange use of language, but also it is logical result of the author’s creativity, novelty and precise expression [3]. The writer’s exercise “poetic license” to bend language, creating a gap between standard text and literary expression

which serves to emphasize topics, outline characters or provoke specific emotive reactions [4]. In this article's aim to categorize the primary types of lexical deviation and analyze the stylistic functions with the help of literary works in poetry and novels.

Research methods. This study applies a qualitative and descriptive-analytical approaches based on stylistic theory. The first method implicates text-based analysis of chosen literary works. It focuses on the identification and classification of lexical deviations [2]. The conceptual model is mainly based on Geoffrey Leech's categorization of linguistic deviation. It is enhanced by current stylistic research [4][5].

Data acquisition implicated specific examples of lexical deviation from different corpus of literature. It incorporates both classical and novel poetry and prose. The chosen texts contain works by Gerard Manley Hopkins, Anthony Burgess, E.E. Cummings, William Shakespeare, Samuel Taylor Coleridge, J.R.R. Tolkien, Robert Burns, Emily Brontë, Dylan Thomas, Vladimir Nabokov, Lewis Carroll, and James Joyce. The studies progress by levelling the examples into five primary types of lexical deviation: neologism, functional conversion, archaism, dialectism and semantic deviation. Each category is analyzed to decide its particular stylistic function and input to the general meaning of the text.

The results of the research. The observations of this study highlight the essential role of lexical deviation in literary stylistics. Leech highlighted [2] that deviation is not solely "mistake" but it is an intentional tactic of foregrounding. The investigated instances display that when writers do not follow the lexical rules, they do so intentionally in order to achieve exact communicative purposes that normal language cannot fulfill.

Neologisms and functional conversions demonstrate the adaptability of language. Joyce and Cummings extended the morphological and syntactic limits of English to grab the distinctions of human consciousness and acts. On the other hand, archaisms and dialectisms control the temporal and structural dimensions of the text. Tolkien's archaisms transfer the reader to a mythological world, while Brontë's dialectisms pillar the narration in a distinct and robust geography.

Furthermore, semantic deviation explores the cognitive strength of a literary work. When authors use collocational clashes they force the reader to involve in active analysis by connecting the gap between conflicting ideas in order to discover new and figurative meanings. Deviation's main aim is to create an aesthetic feeling and require the reader's concentration. It ultimately results in a clearer and effective form of representation [4]. The conservation of these deviations is another important challenge in literary translation as the stylistic nature of the original text depends on these purposeful linguistic departures [5].

Discussion. The analysis reveals that lexical deviation showcases in several obvious forms. Each one serves exclusive stylistic purposes. The main types detected in the literature are below:

1. Neologism. It is also known as word coinage and it involves the discovery of entirely new words that do not appear in the standard lexicon. These are often termed “occasionalisms”. The reason is that they are identified for a special context or “occasion” in a text [1]. Authors use morphological processes, as compounding or blending, to articulate ideas or imaginations that standard language cannot appropriately capture.

In poetry, Gerard Manley Hopkins often utilized “compound epithets” to form new and intense image. In his poem *The Windhover*, he portrays a falcon as “*dapple-dawn-drawn*” – a threefold creation that exactly captures the bird’s form emphasized by the multicolored morning light [6]. Similarly, Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass* are renowned for their whimsical neologisms, such as “chortle” (a blend of chuckle and snort) and “galumph,” which have since entered standard English [7].

In prose, Anthony Burgess invented a whole slang vocabulary called “Nadsat” for his work *A Clockwork Orange*. Words like “horrorshow” which means “excellent” is derived from the Russian word “khorosho” (хорошо). These types of neologisms define the violent dystopian subculture of the novel’s protagonists [8]. James Joyce's *Ulysses* also stands as a monumental example of lexical creativity, where extensive word coinage is used to reflect the complex, stream-of-consciousness experiences of the characters [9].

2. Functional Conversion. Another variation of it is category shift and it happens when a word is shifted from one grammatical form to another one without any change to its spelling and pronunciation [1]. This approach unsettles the reader’s grammatical predictions and it often imparts robust action to fixed objects or vice versa.

E.E. Cummings is the key figure who used this technique skillfully. In his poem *Anyone Lived in a Pretty How Town* he writes the line: “he sang his didn’t he danced his did”. The auxiliary verbs “did” and “didn’t” are transferred into nouns in an effective way. The character’s whole scope of achievements and breakdowns [10]. William Shakespeare in his dramas often used functional conversion. In *Antony and Cleopatra*, Cleopatra fears being mocked by Roman actors and says: “I shall see / Some squeaking Cleopatra boy my greatness”. The noun “boy” is converted into a verb and by using this conversion the character brightly expresses the disgraceful act of a young male actor indicating her royal status [11].

3. Archaism. It is a purposeful usage of old vocabulary – words that do not exist in modern or common language [1]. This type of deviation makes a picture of history. It transforms the text into a high poetic style by eliminating boring picture of the narration.

The Time of the Ancient Mariner by Samuel Taylor Coleridge uses archaisms like “eftsoons” which means “at once” and “hollo” an old fashioned form of “shout”. These words give the atmosphere of historical and mystical legend [12]. John Keats also often applied old formed pronouns such as “thee”, “thy” and “thou” in his poem *To Autumn* in order to establish formal tone and poetic aesthetics [13]. In the literature of fantasy J.R.R.

Tolkien widely uses archaic words. For example, he utilized the past form of “smite” – “smote” or “ere” which means “before” in his masterpiece *The Lord of the Rings*. This technique gives the essence of timeless quality for dialogues, especially for historical characters like Gandalf [14].

4. Dialectism includes incorporation of non-standard, territorial or social vocabulary in literary works [1]. This type of deviation from “Standard English” norms is commonly used to give “local colour”, improve realism or indicate a character’s origin or geographical background.

In order to challenge the domination of standardized English Robert Burns widely used the Scots dialect. In his poem *To a Mouse* he used words like “wee”, “sleekit” and “stoure” formed important lexical deviations for the literary elite of London-center of the 18th century. However, those words provided insightful reliability to his work [15]. In prose, Emily Brontë in her novel *Wuthering Heights* utilizes a thick West Yorkshire dialect for the servant Joseph. For instance, “Sabbath nut o’ered” which means “Sabbath (Sunday) not over”. These deviations create an acute, vivid distinction between the sophisticated, intellectual community of the Earnshaws and harsh, tough reality of the local people [16].

5. Semantic deviation. In other words, collocational clashes appear when words are mixed by violating the words’ logical or “collocational” agreement [1]. This type of clash makes the reader to attempt a figurative explanation because the literal meaning does not give clear message. It creates the fundamental base for most metaphors.

Dylan Thomas uses a line “A grief ago” which is famous among readers. To the rules of standard linguistics “ago” always comes with expressions of measurement like, week, year or hour. When the word is paired with “grief” Dylan Thomas converts an emotional condition into a concrete measurement of time [17].

Conclusion. Lexical deviation is a strong device that facilitate writers to surpass the limits of standard word stock. With the help of neologisms, functional conversions, archaisms, dialectisms and semantic deviations, authors can deviate their language, distance the ordinary use of words and generate intense aesthetic effects. All deviations force readers to make a pause, think deeply and involve attentively with the texts. Eventually, studies of lexical deviation demonstrate not only the fundamentals of literary creativity but also it improves learners’ recognition of the infinite capability of language.

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