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LINGUISTIC DEVIATIONS AND LITERARY TRANSLATION

Abstract: This article is an attempt to shed some light on linguistic deviations in literary style and the importance of maintaining them in the process of translation. Literary translation means more than just a simple rendering of context; a literary translator should render cultural nuances, emotions, humor, allusions, stylistic deviations, etc. The French literary critic, Michael Riffaterre, offers a compelling approach to literary translation, arguing that this type of translation differs, to a great extent, from translation in general “for the same reason that literature is different from nonliterary uses of language” (in Schulte and Bigunet 1992:204). Literary language has always been perceived as unique, different from other types of language; one that deviates from standard everyday language in use, in that it violates the rules and norms of language to prioritize the way of transmitting the message rather than the message itself. A fundamental feature of literary style is a linguistic deviation that appears at various levels: lexical, syntactic, morphological, phonological, graphological, semantic, dialectal, register and historic. Thus, the article seeks to thoroughly describe, investigate and translate the above-mentioned deviations, in an attempt to familiarize researchers, translators and anyone interested in this field and the field of translation studies with this linguistic phenomenon. This investigation is based on different samples from well-known authors from Romanian as well as English and American literature.

Keywords: translation, stylistics, literary language, foregrounding, stylistic deviation.

Having an informative and descriptive nature, the present paper sets out to reveal and explore the notion of foregrounding, namely, linguistic deviations in literary style – offering ways of translating them. I address the issue of language deviations hoping that the findings of this research paper will assist translators and readers alike in understanding the many types of deviation and the importance of transferring them into the target language, as part of the author’s unique style. The reader is the one to observe, identify and understand such deviations and their significance to the overall interpretation of the literary work. Accordingly, a translator must bring out such elements from the range of linguistic features and transfer them to the target language. The research is limited to the examination and translation of the linguistic deviations proposed by Leech (1969).

What makes a literary work is its artistic significance which can be achieved through foregrounding. A key concept in stylistics, foregrounding uses linguistic devices to underline or give prominence to certain elements in the text, to bring them to the fore, capturing the reader’s attention. Foregrounding has been addressed by numerous researchers such as Mukařovský (1932), Simpson (2004), Leech and Short (2007) or Jeffries and McIntyre (2010). Jan Mukařovský – who coined the term – holds that “foregrounding is the opposite of automatization that is the deautomatization of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become”¹. For Paul Simpson, foregrounding designates “a form of textual pattering which is motivated specifically for literary-aesthetic purpose”². He mentions two types of foregrounding: as “deviation from a norm” and “as more of the same”. The aim of foregrounding is that “it should acquire salience in the act of drawing attention to itself” and such salience “is motivated purely by literary considerations”³.

To supplement the stylistic variants, Mick Short and Geoffrey Leech (2007) bring to the fore the concept of foregrounding “whereas the ‘stylistic variants’ model locates stylistic effect against a background of other equivalent variants, the foregrounding model locates stylistic effect against a background of more normal or expected

1. Jan Mukařovský, “Standard Language and Poetic Language”, in *The Routledge Language and Cultural Theory Reader*, ed. Lucy Burke, Tony Crowley and Alan Givin (New York: Routledge, 2000), 226.

2. Paul Simpson, *Stylistics. A Resource Book for Students* (London: Routledge, 2004), 50.

3. *Ibid.*

expressions which could have occurred”⁴. Regarding foregrounding as “artistically motivated deviation”, they classify it as qualitative and quantitative. The former is described as deviation from the language code, while the latter is said to involve a deviation from expected consistency or regularity. Leech and Short also point out that much like stylistic variants, foregrounding characteristics are noticeable at different levels of the code: tropes (sense deviations, metaphors, for example) are mainly linked to category violation – on the level of semantics and syntax – while schemes (patterns or exceptional regularities of structure) are chiefly linked to structural patterns – syntax and phonology⁵.

For Lesley Jeffries and Daniel McIntyre (2010), foregrounding is most common in literary writings, particularly poetry. According to them, the theory of foregrounding suggests that “in any text, some sounds, words, phrases and/or changes may be so different from what surrounds them, or from some perceived ‘norm’ in the language generally, that they are set into relief by this difference and made more prominent as a result”⁶.

Most stylisticians identify two fundamental principles of foregrounding: deviation and parallelism: Leech (1996), Jeffries and McIntyre (2010), Douthwaite (2014). For Leech, foregrounding can be attained via linguistic deviation and parallelism. Just like Leech, Jeffries and McIntyre hold that foregrounding can be achieved either by deviation (an unforeseen abnormality in language) or parallelism (an unforeseen normality)⁷. Douthwaite (2014) holds that there are two important techniques to achieve the foregrounding effect: deviation or “deliberately committing ‘a mistake’ (doing something ‘non-standard’), since the usual, the unexpected, attract our conscious attention and interrupt standard processing”⁸ and parallelism “some form of linguistic repetition in two or more parts of the text”⁹.

As a general term, deviation has been defined as “the act of moving away from what most people consider normal or acceptable” (Oxford Learners Dictionaries). Therefore, every time a writer

4. Geoffrey Leech and Michael Short, *Style in fiction* (Harlow: Pearson Educational Ltd., 2007), 111.

5. *Ibid.*

6. Lesley Jeffries and Daniel McIntyre, *Stylistics* (Cambridge: Cambridge University Press, 2010), 31.

7. *Ibid.*

8. John Douthwaite, “The Power of Parallelism”, *Quaderni Di Palazzo Serra*, no. 26 (2014): 96.

9. *Ibid.*

or a poet chooses to disobey the rules of the standard language, a linguistic deviation occurs. This is one way to achieve artistic value. Using linguistic deviations, an author can reveal unique experiences, character traits, descriptions and events that cannot be divulged using standard communicative means. Leading stylisticians offer different definitions of deviation: “a term used to describe any pronunciation, word or sentence structure which does not conform to a norm”¹⁰. Short (1996) points out that “deviation, which is a linguistic phenomenon, has an important psychological effect on the reader (or hearers). If a part of a poem is deviant, it becomes especially noticeable, or perceptually prominent”¹¹. According to the scholar, a deviation can be of two types: external and internal. The former takes place when a literary text breaks the rules of the formal language code. The latter happens when a text deviates from the linguistic patterns that it has established within itself. Deviation occurs on different linguistic levels: discursual, lexical, semantic, graphological, grammatical, phonological and morphological.¹²

David Crystal (2003) describes deviation as “a term used in LINGUISTIC analysis to refer to a sentence (or other unit) which does not conform to the RULES of a GRAMMAR”¹³ (i.e. it is ILL-FORMED). Leech and Short (2007) define the notion of deviation as “a purely statistical notion: as the difference between the normal frequency of a feature, and its frequency in the text or corpus”¹⁴. They argue that deviation in literary texts is to be found at three levels: primary deviation – the deviation of literary texts from the norms of language as a whole: secondary deviation – the deviation of literary texts from the rules of literary structure and internal deviation in which the literary text deviates from the internal norms of a text¹⁵.

Deviations from standard English rules (phonological, grammatical, semantic, etc.) are common in literary language, especially in poetry. Any alienation from the universal principles of language – grammatical or lexical – is defined as a deviation. G. Leech (1969) coined this term while analyzing several poems. The scholar holds that any

10. J. C. Richards et al., *Dictionary of Language Teaching and Applied Linguistics* (Harlow: Longman Group UK Limited, 1993), 104.

11. Mick Short, *Exploring the Language of Poems, Plays and Prose* (London: Longman, 1996), 11.

12. *Ibid.*, 36-63.

13. David Crystal, *A Dictionary of Linguistics and Phonetics*. 5th Edition (Oxford: Blackwell, 2003), 134.

14. Leech and Short, *Style in fiction*, 39.

15. *Ibid.*, 44.

breaks from the normal patterns of linguistic activity would lead to confusion and astonishment and that the norms governing poetry are meant to be broken. Hence, deviation is viewed as the breaking and violating of rules¹⁶. For him, deviation is a matter of choice, arguing that linguistic deviation is “essential to linguistic account of literary language. It is commonplace that poets and other creative writers use language in unorthodox ways: that they are by convention allowed ‘poetic license’. But we also need to recognize degrees of unorthodoxy, and it is that the scales of descriptive and institutional delicacy become relevant”¹⁷. According to Leech, there are 9 types of linguistic deviations: lexical, syntactic, morphological, semantic, phonological, graphological, historical, dialectal and register¹⁸.

Lexical deviation. Leech claims that lexical deviations are expressed by neologisms which are the creation or invention of new vocabulary. He calls this process lexical innovation or invention.¹⁹ Lexical deviations are meant to create deeper meaning and to accomplish stylistic effects. The formation of new words can be achieved through language enrichment, changing the grammatical category of a word, composition derivation or simply inventing new words. This type of deviation enriches any language because neologisms form a new vocabulary layer. A Romanian author who uses this type of deviation is Vasile Alecsandri in his well-known work *Sânziana și Pepelea*:

“Păcală: A treia categorie... Taraful aristocrat, democrat, burtocrat, pungocrat.”

“Păcală: The third category: The aristocrat, democrat, pot belly-crat, sham-crat band.”

“Papură-Vodă: Destul...M-a amețit și simt că devin prostocrat ca dînșii.”

“Papură-Vodă: Enough.... It made me dizzy... and I feel I will turn into a ninny-crat”²⁰.

The lexical deviation arises from the unusual combination of the radicals **burt-**, **pung-**, and **prost-** with the ending **-crat**. Such lexical deviation point to the makeup of the Romanian politicians from the 19th century and their undying preoccupation with their wealth gained primarily through the robbery and exploitation of the working class. To convey the same idea in the target language, the translator

16. See Geoffrey Leech, *A Linguistic Guide to English Poetry* (London, New York: Longman, 1969), 10-12.

17. Geoffrey Leech, *A Linguistic Guide to English Poetry*, 139.

18. See Geoffrey Leech, *Principles of Pragmatics* (London: Longman, 1976), 42-52.

19. See Geoffrey Leech, *Principles of Pragmatics*, 42.

20. Vasile Alecsandri, *Despot Vodă. Sânziana și Pepelea* (Chișinău; Litera, 1998), 184.

has to use the same stratagem or the reader will be deprived of the true meaning of those words. Using as a starting point the word “carnivore” (person who eats meat), Alecsandri coins the term *pungivor* in “Vă hăituiesc cu copoiii, *pungivorilor*” – “I’ll have the dogs hound you, you money-eaters”.

Another example is taken from *Secunde cu munți* by Ion Vatamanu: “un soare *undular*” (a wave-like sun).²¹ In this example, the poet uses an artificial metaphor. This metaphor is similar to the adjectives “*selenar*” (lunar), “*milenar*” (millenary). It comes from the noun “*undă*” (wave) + the suffixes “-l” and “-ar”, having the meaning of “shaking wave-like overflow”.

A prominent Romanian author whose writing style is well-defined through the lexicon is Ion Creangă²². In his well-known literary work *Amintiri din copilărie*, Creangă uses the noun *nepurcele* in “hei, hei, bine ai venit, *nepurcele!*”²³ The writer combined two nouns *nepot* – nephew and *purcel* – pig: “Hi! Welcome young pig’s chap!”²⁴.

Nichita Stănescu, one of the most important Romanian writers, often resorts to coined words such as *trimbulind* which he uses extensively in many of his writings. The meaning of this adjective/noun is a person who breaks all boundaries, stands out from the crowd, and does not follow rules. The broad meaning of the term makes it very difficult if not impossible to translate. Therefore, a translator has to take into account the context in which the term appears and translate accordingly. The writer also coins antonyms by adding the prefix “-anti”, such as *antitimp* – “anti-time”, *antiexistență* – anti-existence (which means “against”); *antiscund* – anti-short, *antiînalt* – anti-tall (which means “opposite”). As a prefix, “anti-” offers the possibility of creating a vast array of new words with the meaning of “against” and “opposite” implying a strong opposition. Nichita Stănescu makes use of this lexical element to create antonyms for common, widely used nouns or adjectives, found in all registers of language. The ambiguity is all the more striking, since the words to which this element is attached are simple words, from the basic vocabulary, whose meaning

21. Ion Vatamanu, *Nimic nu-i zero*, ed. a II-a (Bucharest: Litera, 2003), 115.

22. Also regarding Ion Creangă and the problem of translation, see Anca Mureșanu, “Translation and Cultural Identity: Romanian Culturemes in the Works of Ion Creangă and Mihail Sadoveanu”, *Transilvania*, no. 2 (2021): 41-46; Anca Mureșanu, “A Space of Possibilities: Translating and Analyzing a Sample of *Amintiri din copilărie* by Ion Creangă”, *Transilvania*, no. 7 (2019): 30-34.

23. Ion Creangă, *Amintiri din copilărie. Povești. Povestiri* (Bucharest: Humanitas, 2013), 39.

24. Anca Cartianu, R.C. Johnson, *Amintiri din copilărie. Memories of Childhood* (Sibiu: Editura Universității “Lucian Blaga”, 1995), 47.

any Romanian speaker knows.

When it comes to foreign writers, mention should be made of William Faulkner whose writings abound with lexical deviations achieved with the help of suffixes and prefixes: **widowed** – “văduvit”, **childless** – “fără copii” (*The Bear*)²⁵; **unalone** – “care nu este singur”, **aloneness** – “singurătatea” (*As I Lay Dying*)²⁶.

T.S. Eliot is yet another author who resorts to lexical deviation. Since in English, the morphological rules allow for the use of “fore” (“in advance”, “before”) with certain verbs – “foretell”, “forewarn”, “foresee” – the British writer, by analogy, coins the lexical item: **fore suffered** in “And I, Tiresias, have fore suffered all” (*Waste Land*) – “Și eu, Tiresias, cunosc deja ce înseamnă suferința”²⁷.

A pioneer of experimental poetry, E.E. Cummings’s eccentric poetic language has baffled numerous critics, scholars and readers alike. He is a master of foregrounding which he achieved using linguistic deviations. The poet creates the word **yellowandblue** with a pattern of adj+and+adj+ish in “yellowandblue cat” (at dusk).²⁸ Whoever translates the poem should resort to a similar word in the target language to preserve the style of the poet: “pisica galbenășialbastră”.

Syntactic deviation. Such deviation occurs when an author breaks the norms of syntax. In this type of deviation, writers do not adhere to the conventional rules of grammar and sentence structure. A grammatical deviation occurs when a certain word order or sentence formation does not match the rules of a specific language structure.

A common example of stylistic deviation can be found in the form of double negation. For example, Charles Dickens often uses double or triple negatives in the speech of the low-life characters: “...That’s all, old chap, and **don’t never** do it **no** more”²⁹ (*Great Expectations*) – “Asta-i tot, bătrâne, și să nu mai repeți asta”. Another example can be found in *Oliver Twist*: “You **won’t** do **nothing** of the kind”³⁰ – “Nu vei face nimic de genul ăsta”. Another good example of syntactic deviation is “You are one of the most **bare-facedest**” – “Ești unul dintre cei mai neobrăzați...” (idem).

25. Francis Lee Utley, Lynn Z. Bloom, and Arthur F. Kinney, *Bear, man and God. Seven Approaches to William Faulkner’s “The Bear”* (New York: Random House, 1964), 7, 29.

26. William Faulkner, *As I Lay Dying* (New York: Vintage International, 1985), 172.

27. T.S. Eliot, *The Waste Land. Facsimile* (London: Faber and Faber, 2011), 243.

28. E.E. Cummings, *E. E. Cummings. Complete poems 1904-1962* (New York: Liveright Publishing Corporation, 1994), 434.

29. Charles Dickens, *Great Expectations* (Chapman and Hall, 1861), 93.

30. Charles Dickens, *Oliver Twist* (London: Richard Bentley, 1839), 291, 21.

Faulkner's writings abound in stylistic deviations since he allows himself to write freely, without being restricted by grammatical rules. The writer uses, for example, double negatives: "We **wont do no** shooting" (*The Bear*) – "De tras n-o să tragem". In *The Sound and the Fury*, the use of bad or incorrect grammar mirrors Faulkner's obsession to render the speech of his characters in an oral manner: "**He want** to go out doors" – "Vrea să iasă pe ușă"; "Course **I is**" – "Bineînțeles că eu este..."; "**Created I him**" – "I-am creat eu pe el"; "**I says** you're lucky" – "Eu spune că ești norocos"³¹.

Syntactic deviation is also well represented by Ion Creangă who is known for this type of deviation such as the anacoluthon. The term comes from the Greek word "anakolouthos" ("an-meaning" "not" and "akolouthos" – "following") and describes an unexpected disruption in syntax that results from non-parallel grammatical constructions. In simpler terms, a phrase that contains an anacoluthon begins in a way that suggests a particular ending and continues with an abrupt change in logical construction so that the two sentence fragments have a defective syntactic connection. In *Amintiri din copilărie*, Creangă describes the image of his native village, his parents' home and his childhood: "Nu știu alții cum sunt, dar **eu**, când mă gândesc la locul nașterii mele.... **parcă-mi saltă** și acum inima de bucurie" – "I don't know how other people are like, but **I**, when I remember my birthplace ... **I feel my heart throb with joy even now**". Creangă abandons the logical unfolding of events, reordering them on an affective temporal axis. A few pages later, the writer resorts to the use of the anacoluthon once more in "Ce folos **să citesc** orice carte bisericească; dacă **nu** știi a însemna..." – "How would **I** benefit from reading any ecclesiastical book if **you** don't know to put things down in writing..."³².

Another type of syntactic deviation frequently found in the literary language is the hyperbaton – a change in the normal word order to bring something into prominence or to emphasize something: "**A noastră** e isbânda" (V. Alecsandri) – "**Ours** is the triumph" or "**Minuni în vremea noastră**, nu văd a se mai face" (V. Alecsandri)³³ – "**Miracles** in our days, I don't see happening". Sometimes, authors place words in an unnatural position to bring something into prominence: "Ai bănuț că **platoșa-i pătată**/ Pe care odihnești, **cu rachiu**?" (T. Arghezi) – "Did you suspect **the armor is stained**/ On which you rest, **with brandy**?"

Morphological deviations. Morphological deviations are

31. William Faulkner, *The Sound and the Fury* (New York: Vintage International, 1984), 10, 14, 122, 180.

32. Ion Creangă, *Amintiri din copilărie*. Povești. Povestiri, 31.

33. Vasile Alecsandri, "Peneș Curcanul", in *Poezii* (Argeș: Tana, 2023).

deliberate deviations from ordinary spelling, construction and formation of words. Such deviations appear regularly in Cummings' poetry: "**Havingthoroughly**" – "avândînîntregime"; "**andagain**" – "din-nou"³⁴. The African poet Niyi Osundare also employs this type of deviation in his poems: "**unwitched**" (he used the negative prefix "un" instead of "be" meaning "not bewitched") – "nevrăjit"; "**noonsome**" – "amiază"³⁵. C. Dickens, for example, adds the suffix "er" to a verb "**comer**" to refer to a person "venit".³⁶ Shakespeare is another writer who uses morphological deviations, such as: "This was the **most unkindest**" (two ways of expressing comparison: the use of a separate word "most" and the adding of the suffix "-est") – "Acesta este cel mai rău"³⁷.

Another way to achieve morphological deviations is to deviate from the ordinary spelling of words. Faulkner, for instance, allows himself to write freely without being restricted by grammatical rules. He uses words spelled purposely incorrectly to render the Southern language and the way his characters talk to one another: "**heer**" – "am auzit"; "**was aimin**" – "ai de gând"; "**lessen**" – "numai dacă", "mawning" – "mneața", etc. Another way Faulkner achieves morphological deviation is by adding the (-ed) participle to irregular verbs: "**sawed**" – "văzu"; "**threwed**" – "aruncă"; "**knowed**" – "știa"³⁸.

Ion Creangă is a master of the spoken language and as such, he uses morphological deviations to render the virtues of colloquial speech: "**cânerul**" – "dog"; "**n-ar ave**" – "there would be no one"; "**aista-i om**" – "there's a man"; "**diochet**" – "to be given the evil eye"; "**iștialetți**" – "other fellows"³⁹.

Phonological deviation. Phonological deviation includes violating particular sound patterns and pronunciation. Therefore, this type of deviation is characterized by inadequate use of phonological rules of language. Faulkner, for example, is known for his effort to replicate the so-called dialectal pronunciation. He tries to convey the peculiarities of the Southern pronunciation and in doing so, he employs words spelled phonetically rather than alphabetically: "**sho**" – "desigur"; "**keer**" – "grijă"; "**brung**" – "a adduce"; "**ketch**" – "a prinde". Another example of phonological deviation can be found in the next lines: "My **voithe ith** a little

34. Cummings, E. E. *Cummings. Complete poems*, 55.

35. Khabyr Alowonle Fasasi and Chika Queen Unde, "Morphological Deviation in Osundare's *The Eye of the Earth: Towards Sense and Aesthetics*", *ONA Journal of English Language and Literature* 5, no. 1 (2020): 77-90.

36. Charles Dickens, *Hard Times* (Wordsworth, 1995), 28.

37. G.L.A. Brook, *A History of English Language* (London: University of London Press, 1977), 56.

38. Francis Lee Utley, Lynn Z. Bloom, and Arthur F. Kinney, *Bear, man and God*, 7, 29.

39. Anca Cartianu, R.C. Johnson, *Amintiri din copilărie*, 14, 18, 24, 32.

huthky" (Charles Dickens) – "vocea-mi e un pic ragușită"; "If the parish **would** like him to learn" (idem) – "Dacă parohia voiește ca el sa învețe"⁴⁰.

Another type of phonological deviation is achieved by omitting certain sounds: omission of the initial part of a word (aphesis): "**mes-tecându-se**" (M. Eminescu) – "mixing" ("grinzile începură a trosni, **mestecându-se** cu flacăra"): "**nevoioasă**" (idem) – "difficult" ("pașii noștri deveniseră mai grei, urcarea mai **nevoioasă**"); "**scape**" (W. Shakespeare) – "a scăpa" ("Who should **scape** whipping")⁴¹. Syncope is the omission of the medial part of a word and M. Eminescu uses this deviation to render the Moldavian speech: "n-ar fi putut decât să **sfarme** de gelozie..." – "he could only crush his work out of jealousy"; "a **frumșeții** haruri goale" – "beauty's empty graces"⁴². Similar examples are offered by Shakespeare: "**wat'ry eyes**" – "ochi umezi";⁴³ E. A. Poe: "gloated **o'er**" – "se bucura"⁴⁴. Apocope is the omission of the final part of a word and writers use this deviation to render the speech of their characters: "**somethin**" – "ceva"; "**goin**" – "mergând"; "**was aimin**" – "aveau să"; "**mawnin**" – "neața" (W. Faulkner).⁴⁵ Similar examples can be found in the work of Ion Creangă: "**las**" – "ne'er mind"; "**puté**" – "was able to"; "**avé**" – "had"⁴⁶.

Graphological deviation. This type of deviation occurs when a writer ignores or neglects the rules of coherent writing such as italicization, capitalization and paragraphing, etc. that are determined primarily by syntax and are noticeable in literary works whenever a writer makes a graphological choice such as a misspelling.⁴⁷ Graphological deviations – the most superficial level of linguistic deviation – are the easiest type to identify in a literary work. Notice the following lines from Faulkner's: "He thought then: *I wonder what Sam things*" – "Apoi s-a gândit: *mă gândesc ce crede Sam*"; "And he was glad, he told himself" – "Era fericit, și-a spus el"; and W. B. Yeats: "Those that I fight I do not hate/ Those that I guard I do not love" – "Nu

40. Charles Dickens, *Hard Times*, 32.

41. William Shakespeare, *Hamlet*, act 2, scene 2, 1623; 528. <https://kwize.com/quote/571#>.

42. Vladimir Zagaevski, "Accidente fonetice în proza eminesciană", *Limba română*, Universitatea de stat Moldova, no. 5-6 (2010): 92-97.

43. William Shakespeare, *A Lover's Complaint*. <https://kalliope.org/en/text/shakespeare2000030701>

44. Edgar Allan Poe, *The Raven*, <https://www.poetryfoundation.org/poems/48860/the-raven>.

45. Francis Lee Utley, Lynn Z. Bloom and Arthur F. Kinney, *Bear, man and God*, 7, 23, 29.

46. Anca Cartianu, R.C. Johnson, *Amintiri din copilărie*, 22, 64.

47. See Leech and Short, *Style in fiction*.

îi urăsc pe cei cu care lupt/ Nu îi iubesc pe cei ce îi păzesc”.⁴⁸

The arrangement of words, italicization, semicolons and the use of dashes or bullets create a great impact on the mind of the reader, his attention being drawn to the form of the text itself (rather than to its content). A typical example of this type can be found in Ion Creangă's *Amintiri din copilărie*: “Ce este gramatica română, este...ce este, este...este arata...nu arata, artea...artea...ce...ce...ce ne învață, învață... învață... ce ne învață; a vorbi...bi...bi...ce ne învață...ce este, este...este arata, uite dracu! Nu arata, artei ce ne învață...ce este, este...” – “What is the Romanian grammar, it is...what it is, it is...it is art... not art, art... art...which...which...which teaches us, teaches...teaches...what does it teach; to speak...eak...eak...which teaches us...what is, is...it is art, the devil! not art, the art that teaches us...what is...is”.⁴⁹

In poetry, a graphological deviation is reflected by the use of small letters in positions where capital letters are expected to occur or by words in the middle of the line written in a capital letter, thereby breaking the rules of capitalization. Perfect examples can be found in Cummings' poetry:

“**somewhere i** have never traveled, gladly beyond
Any experience, your eyes have their silence;”⁵⁰

“**undeva** unde **nu am călătorit** vreodată, cu bucurie dincolo
De orice experiență, ochii tăi au tăcerea lor”

“seeker of truth
follow no path
all path lead where
truth is here”⁵¹

“căutătorul adevărului
nu urmează vreo cale
toate caile duc unde
adevărul este aici”.

Semantic deviation. Tackling the issue of semantic deviation, Leech holds that “in poetry, TRANSFERENCE OF MEANING or METAPHOR in its widest sense, is the process whereby literal

48. William Butler-Yeats, “An Irish Airman Foresees His Death”, in *The Wild Swans at Coole* (New York: The Macmillan Company, 1919), <https://www.poetryfoundation.org/poems/57311/an-irish-airman-foresees-his-death>.

49. Anca Cartianu, R.C. Johnson, *Amintiri din copilărie*, 84.

50. E.E. Cummings, *Somewhere i have never travelled, gladly beyond*, <https://www.poetryfoundation.org/poems/153877/somewhere-i-have-never-travelledgladly-beyond>

51. E.E. Cummings, *Seeker of Truth*, <https://allpoetry.com/Seeker-Of-Truth->

absurdity leads the mind to comprehension on a figurative plane”⁵². For him, semantic deviation is a type of “absurdity” or “nonsense” because the meaning of such words is not obvious at first sight and readers have to look for it beyond the meaning of the dictionary. According to Leech, semantic deviation can be divided into three types: semantic oddity, transfer of meaning and honest deception.⁵³ Under the umbrella of semantic oddity, Leech includes pleonasm, periphrasis, tautology and oxymoron; the second type includes simile, metaphor, synecdoche and metonymy and the third type, hyperbole, litotes and irony⁵⁴.

Pleonasm:

“Cobori în jos, luceafăr blând” (M. Eminescu) – “Climb down, sweet-tempered Morning Star”⁵⁵

“Un popor care nu merge înaintea stă pe loc” (I.L. Caragiale) – “A nation that does not move forward, stands still”

“Nu-i dau voie să-și permită” (I.L. Caragiale) – “I don’t allow him to allow himself”⁵⁶

“Ah, mă amuțesc și mă fac mut pădurile acestea” (N. Stănescu) – “Oh, these woods make me speechless, silencing me.”

Periphrasis

“Părea că printre nouri s-a fost deschis o poartă,
Prin care trece albă regina nopții moartă -”⁵⁷ (M. Eminescu)

“It seems that midst the clouds a gate has opened wide
Through which the pale, dead empress of the night walks trough”

“...se împlinesc douăzeci de ani de la trecerea în viața cea veșnică a poetului”⁵⁸ (A. Vlahuță) – “twenty years have passed since the poet’s passing into eternal life.”

Tautology

“Crima nu e politică...Crima e crimă”⁵⁹ (L. Rebreanu) – “Crime is

52. Geoffrey Leech, *A Linguistic Guide to English Poetry*, 49.

53. *Ibid.*, 131.

54. *Ibid.*, 142.

55. Mihai Eminescu, “Lucaful”, in *Poesii* (Bucharest: ed. Librăriei Socecu & Teclu, 1884), 278.

56. Ion Luca Caragiale, *O scrisoare pierdută* (Bucharest: Agora, 2011), 63-143.

57. Mihai Eminescu, “Melancolie”, in *Poesii*, 17.

58. Alexandru Vlahuță, *La gura sobei* (Bucharest: Albert Baer, 1911), 36.

59. Liviu Rebreanu, <https://figuridestil.ro/tautologie/>

not politics...Crime is crime.”

“To be or not to be, that is the question”⁶⁰ (W. Shakespeare) –
 “A fi sau a nu fi, asta-i întrebarea”

Oxymoron

“Înghețe-te căldura, arză-te răcoarea”⁶¹ (T. Arghezi) – “May the heat freeze you, and may the cold burn you”

“Parting is such sweet sorrow”⁶² (W. Shakespeare) – “Despărțirea este o tristețe atât de dulce”

Simile

“doi cai ca niște zmei”⁶³ (I. Creangă) –

“two horses like dragons”

“... he died like a bug under a microscope”⁶⁴ (Stephen King) –

“...a murit ca o insectă sub lupă”

Metaphor

“like pygmies about the ankles of a drowning elephant”⁶⁵ (W. Faulkner) – “asemenea unor pigmei mișunând pe lângă gleznele unui elefant adormit”.

Synecdoche

“E cerul încă plin de stele

Și câmpul încă plin de roze”⁶⁶ (A. Macedonski)

“The sky is still full of stars

The land still full of roses”

“It was the kind of voice that the ear follows up and down, as if each speech is an arrangement of notes that will never be played

60. William Shakespeare, *Hamlet*, act 3, scene 1, 1623, <https://poets.org/poem/hamlet-act-iii-scene-i-be-or-not-be>

61. Tudor Argezi, *Blesteme de babă*, https://www.tudorarghezi.eu/opere/poezii/blesteme_de_baba.html

62. William Shakespeare, *Romeo and Juliet* (London: Penguin Books, 1994), 65.

63. Anca Cartianu, R.C. Johnson, *Amintiri din copilărie*, 110.

64. Stephen King, *The Long Walk* (New York: Pocket Books, 2016).

65. Francis Lee Utley, Lynn Z. Bloom, and Arthur F. Kinney, *Bear, man and God*, 7.

66. Alexandru Macedonski, “Noptea de maiu”, in *Excelsior. Poesii* (Bucharest: Tipografia de lux, 1895), 68.

again”⁶⁷ (F. Scott Fitzgerald) – “Era genul acela de voce pe care urechea o urmărește în sus și în jos, ca și când fiecare discurs este un aranjament de note care nu vor mai fi redată vreodată.”

Metonymy

“It was the East and Juliet was the Sun”⁶⁸ (W. Shakespeare) –
“Era Estul și Julieta era Soarele”

“Bătrânele aripi ale lui Don Quijote
agonizează”⁶⁹ (M. Sorescu) –
“Don Quijote’s old wings
agonize”

Hyperbole

“I had to wait in the station for 10 days – an eternity”⁷⁰ (J. Conrad)
“A trebuit să aștept 10 zile – o eternitate”
“Flăcările se înălțau până la cer”⁷¹ (A. Vlahuță) –
“The flames rose sky high”

Litotes

“He who wants to persuade should put his trust not in the right argument but in the right word. The power of sound has always been greater than the power of sense”⁷² (J. Conrad) – “Cel ce vrea să convingă ar trebui să își pună încrederea nu în vreun argument potrivit, ci în cuvântul potrivit. Puterea cuvântului rostit a fost întotdeauna mai mare decât puterea sensului”

“...bucuria părinților n-a fost proastă”⁷³ (I. Creangă) – “...the joy of my parents was huge”

Irony

“Intellectualii! Iată un soi prețios de cetățeni, de lipsa căruia patria noastră nu se poate plânge. Slavă domnului! Avem destui.”⁷⁴ (I.L. Caragiale) – “The intellectuals! Here is a precious kind of citizens,

67. Scott Fitzgerald, *The Great Gatsby* (Hertfordshire: Wordsworth Edition Limited, 1993), 8.

68. Shakespeare, *Romeo and Juliet*, 68.

69. Marin Sorescu, <https://figuridestil.ro/metonomie/>

70. Joseph Conrad, *Heart of Darkness*, <https://www.supersummary.com/hyperbole/>

71. Alexandru Vlahuță, <https://figuridestil.ro/hiperbola/>

72. Joseph Conrad, *A Personal Record* (U.S.: Start Publishing LLC, 2012: A Familiar Preface).

73. Anca Cartianu, R.C. Johnson, *Amintiri din copilărie*, 66.

74. Ion Luca Caragiale, *Intellectualii*, <https://figuridestil.ro/?s=ironia>

the lack of which our country cannot complain. Thank God! We have enough”

“It is a truth universally acknowledged, that a single man in possession of a fortune, must be in want of a wife”⁷⁵ (Jane Austen) – “Este un adevăr general valabil, faptul că un bărbat singur, cu bani, trebuie să aibă nevoie de o soție.”

Dialectal deviation. For Leech (1976), dialectal deviation (also called dialectism), involves the borrowing of specific characteristics of regionally or socially distinct dialects that vary from the normal rules of language. Good examples of dialectal deviations can be found in Ion Creangă’s work: “**balcâz**” – “ugly”; “**bulughină**” – “potato”; “**la**” – “to wash”; “**năboi**” – “flood”; “**oloi**” – “ulei”; “**a pașli**” – “a fura”; “**a zăhăi**” – “to irritate”, etc.⁷⁶.

Register deviation. Each profession has its specific language known as a register and as such, literature too – as a literary profession – comes with its specific use of words. Therefore, register deviation involves the borrowing of certain words belonging to different registers. Consider the following example: “Kills vermin every winter with Quorn” – “Ucide paraziții în fiecare iarnă cu Quorn” (Auden’s Letter to Lord Byron).⁷⁷ Here, the word “Quorn” represents a trade-marked name, being a vegetable substance used in cooking instead of meat.

Historical period deviation. Such deviation does not restrict writers to the language of their particular period allowing them to use archaic words or structures that are no longer used in standard English.

“It is an ancient Mariner
And he **stoppeth** one of **three**
By thy long grey beard and glittering eye,
Now **wherefore stoppe’st thou**, me?”⁷⁸ (S. T. Coleridge)
“E un bătrân marinăr
Și-opri pe unul din cei trei
‘Pe lungă-ți barbă cenușie și-ai tăi ochi sclipitori,
Acu’ de ce m-opriși?’”

75. Jane Austen, *Pride and Prejudice* (Hertfordshire: Wordsworth Editions Limited, 1993), 3.

76. Anca Cartianu, R.C. Johnson, *Amintiri din copilărie*, 124-27.

77. Mohammad S. Mansoor and Yusra Salman, “Linguistic Deviation in Literary Style Science”, *Erbil Journal of Humanities and Social Sciences*. Cihan University, vol. IV, no. 1 (2020): 14.

78. Samuel T. Coleridge, *The Rime of the Ancient Mariner* (New York: D. Appleton and Co., 1857), 6.

“This above all: to **thine own self** be true”⁷⁹ (W. Shakespeare)
“Și mai presus de toate: fii sincer cu tine însuși”.

Linguistic deviations with their various types are reflections of an author's style; his or her mode of expression; means of conveying feelings, attitudes and ideas. These deviations help create a particular style exploiting a language that is different from the normal, everyday language. Whenever a translator fails to observe the presence of linguistic deviations – be they lexical, grammatical or semantic – meaning becomes lost in translation and the reader is misled regarding that particular description. How to translate these deviations and if they are translatable is the challenging issue presented to a translator. He or she must recognize these deviations and be skilled enough to convey them in translation.

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79. William Shakespeare, *Hamlet*, Act 1, scene 3, <https://literarydevices.net/to-thine-own-self-be-true/>

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