

SEMANTIC DEVIATION IN LANG LEAV'S LOVE AND MISADVENTURE: A STYLISTIC STUDY

DEVIASI SEMANTIK DALAM KARYA LANG LEAV YANG BERJUDUL LOVE AND MISADVENTURE: PENELITIAN STILISTIKA

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Abstract

This study falls under stylistics research as it mainly deals with the use of style in language, particularly in literary work. It aims to identify types and functions of semantic deviation found in Lang Leav's *Love and Misadventure*. This research applied descriptive qualitative method. The data were expressions found in Lang Leav's *Love and Misadventure*. The context of this data was poem. The primary instrument of this research was the researcher herself whilst data sheet was used to help the researcher to collect and analyse the data. Trustworthiness of this study was achieved through triangulation by the supervisor, by other researchers, and by theories. The results of the research are as follows. First, out of twelve types of semantic deviation, there are only ten types employed in Leav's *Love and Misadventure*, namely: 1) periphrasis, 2) oxymoron, 3) paradox, 4) synecdoche, 5) metonymy, 6) metaphor, 7) simile, 8) hyperbole, 9) litotes, and 10) irony. Metaphor is the prominent type used in this work. It is because metaphor gives the broadest freedom for creativity. Second, there are four functions found, namely: 1) to bring additional imaginary, 2) to add emotional intensity, 3) to afford imaginative pleasure, and 4) to say much in brief compass. To say much in brief compass is the dominant function. This is because Leav has the tendency to make her poems condense by using expressions which are common in daily life. In addition, it is in accordance that the context of the data is poem.

Keywords: stylistics, semantic deviation, function, *Love and Misadventure*

Abstrak

Penelitian ini berada dibawah ranah stilistika yang berkaitan dengan penggunaan gaya bahasa dalam karya sastra. Tujuan dari penelitian ini adalah untuk mengidentifikasi tipe dan fungsi dari deviasi semantik yang terapkan dalam karya Lang Leav yang berjudul Love and Misadventure. Konteks data dari penelitian ini adalah dalam bentuk puisi. Instrumen utama adalah peneliti table data digunakan untuk membantu peneliti. Tingkat kebenaran penelitian ini dicapai dengan triangulasi dengan pembimbing, peneliti lain dan teori. Hasil dari penelitian ini difokuskan sesuai objektif. Pertama, dari dua belas tipe deviasi semantik, hanya ada sepuluh tipe yang ditemukan dalam Leav's Love and Misadventure, yaitu: 1) perifrasis, 2) oksimoron, 3) paradoks, 4) sinokdoke, 5) metonimia, 6) metafor, 7) simile, 8) hiperbola, 9) litotes, dan 10) ironi. Metafor adalah tipe deviasi semantik yang paling menonjol dalam karya ini karena metafor memberikan keleluasaan terbesar bagi penulis untuk mengekspresikan kreativitas. Kedua, ada empat fungsi yang diaplikasikan, yaitu: 1) untuk memberi detail imajinasi, 2) untuk menambah intensitas emosi, 3) untuk menyajikan kepuasan imajinatif, and 4) untuk mengungkapkan sesuatu secara singkat. Untuk mengungkapkan sesuatu secara singkat adalah fungsi yang paling dominan. Ini dikarenakan Leav punya kecenderungan untuk menyampaikan puisi-puisinya secara singkat menggunakan ekspresi yang umum dikeseharian. Ini juga berhubungan dengan bentuk data yang adalah puisi.

Kata kunci: stilistika, deviasi semantik, fungsi, *Love and Misadventure*

INTRODUCTIONS

Language is a general medium used by everyone from any layer of society. It allows people to express thoughts and feelings living within them. In addition, it is a

medium that connect people from one to another, so they can understand and share about their minds. Hence, it provides people the way to build empathy and sympathy in the society since language is the connector of

an individual to others. Furthermore, at times people use language differently from daily language, breaking away from the banality of regular language contractions which further is referred as the creative use of language. Therefore, this different use of language is also known as language style.

Language style is naturally found in written or spoken form. However, it is most naturally found in written form, especially in literary work. In literary work, the creative use of language is seemingly unavoidable since literary work is embroidered with figurative expression to enhance the visual of the work and other aspects. Hence, by presenting a certain style, it lures people to get in depth with the literary work. According to Wordsworth (via Peck and Loyle, 1984: 11), poetry is a kind of expression of human feelings and emotions related to a sad or a happy thing that is experienced in people's daily life. Sejé (2014) derives the notion of poetry from a line of Emily Dickinson's poem which equates "possibility" with poetry, proposing that poems have more windows and doors than prose. A writer often delivers it in a peculiar way that differs from the mundane way. This peculiar use of language is recognized as deviation which aims are to deliver and beautify the work in people's mind, and to show the identity of the writer. The use of deviation can vary according to the preference of the writer. It can be on the graphological level, lexical level or

semantic level which is under the study of stylistic.

The study of language style is under the study of stylistics. Accordingly, stylistics, explained by Simpson (2004: 17), is a method used to interpret language style where the language has a role as a function of text that can produce utterances (literary or otherwise) in a time, a place, a cultural, and cognitive context. In another part of his book, he underlines that stylistics can be used to explore language, and, more specifically, to explore creativity in language use. In stylistics study, the creative use of language is said to deviate the original use of language. The deviation is referred as linguistic deviation. One of the most famous deviations used is semantic deviation. The use of semantic deviation does not deliver a meaning as it supposes to be, but it puzzles, also reforms, an idea of a thing into something else to target a certain goal.

For this research, the researcher takes Lang Leav's *Love and Misadventure* as the object of the study. *Love and Misadventure* is the first published work of Lang Leav which gains her the fame as an international author. Accordingly, this work is chosen as the object of the study because it is fascinatingly captivating a lot of attention.

RESEARCH METHOD

This research was conducted using qualitative research that aimed to investigate and explain the finding in a deep

comprehensive description. Furthermore, the analysis used in this research was stylistic analysis. This analysis was applied because it was in accordance to the focus of the study which purposes were to reveal the phenomena of semantic deviation and the functions that were found in Lang Leav's *Love and Misadventure*.

The data of this study were in form of expressions found in the data. The expression could be in form of sentence, clause, phrase, words and punctuation. The context of this research was poem which meant that the data were poems. The source of the data was Lang Leav's *Love and Misadventure* which was a compilation of her works which mostly contained of poems.

Bogdan and Biklen (1982: 145) says that data analysis could be defined as "working with data, organizing it, and breaking it into manageable units, synthesizing it, searching for patterns, discovering what is important and what is to be learned, and deciding what you will tell others". Therefore, according to the said statement, there were several steps followed in analysing the data.

To check the validity of the research, triangulation was applied. Triangulation is a technique to check the validity of the data by using something outside of the data and the data itself. According to Streubert, Speziale, and Carpenter (2003: 38), there are four main types of triangulation which are: by source, by methods, by researcher, and

by theories. In this research, there were two type of triangulation applied in which they were by theory and by researcher.

DISCUSSIONS

A. Types of semantic deviation

1. Semantic Oddity

Semantic oddity is semantic peculiarity or strangeness of expressions that does not appear commonly. There are five tropes under semantic oddity which differ between semantic inanity and superfluity, and semantic absurdity. Pleonasm, periphrasis, and tautology have semantic inanity and superfluity, which mean extra or overlapping use of language while oxymoron and paradox have semantic absurdity that contains self-conflicting information. Although this division has more tropes than the other two, the employment of this division is found as the fewest.

a. Pleonasm

There is no application of pleonasm found in 86 data the researcher has analyzed. Although there is another trope of semantic oddity in her work, pleonasm is an exception. From the analysis, Leav's poems are generally built by giving readers contradictory ideas or metaphorical statements which aims to embed the idea or thought solidly in readers' mind. Thus, she might avoid using pleonasm because it does not precisely allow her to perform such actions.

b. Periphrasis

Periphrasis is fundamentally similar with pleonasm. They deliver truth that is already known by the world. Periphrasis packages it in description form by tailing the quality associated with the words. In this fashion, it is a convenience for the poet to have various ways to refer the same thing. Moreover, it can be useful to emphasize the key significance in the poem such as „the golden circle“ to refer crown.

- (1) **A curtain drawn before the sun,**
and I wish to go on sleeping.
(Bad Day)
Line 1

There is nothing new delivered in the line „A curtain drawn before the sun“ but the common knowledge of curtain. It merely retells the basic function of a curtain which is to block sunrays. As periphrasis is defined prior, periphrasis is an extended description that associates with the words by tailing its qualities. In a simple term, Leav can use „A curtain is closed“ which bears equal meaning. However, she chooses different wording to attract attention and to give a significance value in that line.

c. Tautology

From her analysis, the researcher does not found any employment of tautology in the overall 86 data figured in Leav’s book. This discovery is likely stemmed from the same motive as the absent of pleonasm. It does not match Leav’s style which has the tendency of giving conflicting ideas and flowery statement to

attract readers into her book. Thus, she does not employ tautology fairly for the same reason she leaves pleonasm, which is because it does not precisely allow her to pour her creativity in shaping her work.

d. Oxymoron

Contrasting the three previous tropes or types of semantic deviation, oxymoron is the fusion of two expressions which are semantically incompatible, so that in combination they can hardly have any conceivable literal reference to reality. This opposing concept within an expression can intrigue people to pay more attention since the oddness will pique people’s curiosity. Leav does not miss her chance to employ this type of semantic deviation in her work.

- (2) **A quiet gladness,**
in the busy sadness;
inside the final tussle,
of love and its madness.
(Written in Traffic)
Line 1

In one expression, there is two conflicting linguistic concept which are „quiet“ and „gladness“. „Gladness“ usually comes in merry and celebration or similar concept of euphoria while „quiet“ is more than often referred to sadness or static atmosphere. Thus, it contradicts each other as oxymoron is. The idea of quiet gladness is odd, yet it is striking and it evokes people’s imaginary to dig out that new concept.

e. Paradox

Similar to oxymoron, paradox is a combination of two or more opposing

concepts. In spite of that, unlike oxymoron which is in phrases or expressions, paradox appears in statement. The statement is relatively absurd, because it is self-evidently false since it does not match the common belief or knowledge in society. In short, paradox is something that logically is unacceptable in literal meaning.

(3) Love is good,
it is never bad-
but **it will drive you mad!**
(Heart on the Line)

In extract above, the conflicting information which is the main characteristic of paradox can be seen clearly. The first statement tells that love is good, and good thing logically does not drive someone to be a madman. However, the statement presented in line 3 counters the first statement by telling that 'good thing will drive you mad!'. Hence, this linguistically contradictive conception is a paradox, since it is logically unacceptable.

2. Transference of meaning

There are four tropes under this division, in which they are synecdoche, metonymy, metaphor, and simile. In this research, the division of transference of meaning has the most noticeable application compared to others.

a. Synecdoche

Synecdoche is also employed in Leav's work, albeit the less significant number. It is found through the analysis that there are few poems where Leav employs synecdoche.

(4) **The arms** that yearn
to someday hold me,
will ache beneath
the heavy oars.
(Sea or Strangers)
Line 1

'The arms' is not to specifically regard that body part, but it is to frame a person, in which 'the arms' is a part of it. As this poem tells about someone who struggles to find his or her significant other, the expression of „arms“ is used to refer a person rather than a specific part of body.
Line 3

b. Metonymy

Compared to synecdoche, Leav seems to have her preference in metonymy. Accordingly, it is supported by the fact that metonymy has wider field unlike synecdoche. From her analysis, the researcher figures that there is more employment of metonymy found in this research.

(5) And so,
I have put away
the photographs,
every trace of you
I know.
(The Things We Hide)
Line 3

The application of metonymy can be seen in line 3 which is „the photographs“. Photographs, in this sense, relates to the concept of memories due to the fact that people often save their special moments in photographs. It explains the association between photographs and memories which is depicted in this poem.

c. Metaphor

Metaphor denies the literal sense, and so induces people to make sense out of it.

People are challenged to find interpretations beyond the functional meaning. Therefore, a metaphor exists in the way its conventional meaning is absent.

(6) Love is **a game
of tic-tac-toe,**
constantly waiting,
for the next x or o.

(A Toast!)
Line 1 and 2

Love is compared with a game of tic-tac-toe that actually shares no resemblance. However by comparing the two different concepts, it provokes the readers to find something out of it by figuring the similarity or connection. In this case, a tic-tac-toe game is a game of two people, playing by filling x and o in turn to work it while love is something that happens between two people as well. Thus, by figuring the similarity between the concepts, it can be pulled a conclusion that according to this poem, Leav depicts love as something between two people which requires equal efforts to make it work.

d. Simile

Simile is nearly identical to metaphor in a sense since the compared things or ideas are usually associated or related. A simile is a way of comparing one thing with another and of explaining what one thing is like by showing the similarity to another thing. It uses explicit markers in a text such as „like“, „as“, and etc.

(7) There is a love I reminisce,
**like a seed
I've never sown.**

(Stranger)

Line 2 and 3

In extract here which is taken from the poem entitled „Stranger“, it can be seen that the concept „a love I reminisce“ is compared with „a seed I've never sown“. The two things are basically different since love is an abstract concept and seed is a concrete thing. However, the connector „like“ derives something similar between these two concepts in which it grows. In addition, to make it grow, there should be circumstance or condition required. It needs to be felt or planted, and so this is to refer about how magical this love is

3. Honest deception

Honest deception is classified into three tropes which are: hyperbole (the figure of over-statement), litotes (The figure of understatement), and Irony. In Leav's Love and Misadventure, this division is quite favored by Leav specifically irony.

a. Hyperbole

Hyperbole is an overstatement in which it is an exaggeration of the real condition. This trope is, like the other two figures under honest deception, fairly concerned with personal values and sentiments. In Leav's work, there is only few employment of hyperbole.

(8) **The briefest moment shared
with you-the longest on my mind.**

(A Timeline)
Line 1-4

The four lines presented show exaggeration of time value. It does not express the real measure of time since the

persona exaggerates it. Thus, it can be considered as hyperbole since it does not represent the normal condition. Subjectively, this is to emphasize that every moment is important for the persona and the value of time does not work when the persona can be together with her or his significant other.

b. Litotes

Litotes is the exact opposite of hyperbole. While hyperbole is an overstatement, litotes is an understatement. In accordance, this device is only found once in Leav's work which is presented in extract below.

(9) Summer was felt
a little more;
 in autumn I
 began to fall.
 (A Fairy Tale)
 Line 2

It can be seen that it tells only a little of the full image. It gives only a small amount of information to the real condition. Hence, it does not picture the real condition. However, this plain glimpse pictures a bigger frame since readers know that the persona loves this person so much. Thus, it is a litotes judging by the simple detail when there is probably many of advancement in that phase.

c. Irony

Irony is quite wide in its definition, in which it can be some sort of discrepancy or incongruity between what is said and what is meant and between appearances of reality or between the expectation and fulfillment.. Thus, irony, in simpler term, is a trope that deals with inconsistency between two

opposite things which can heighten or emphasize a value of something quite sharply. In its application, irony can heighten one's sense by pointing something that is a polar opposite. Thus, the peculiarity hits the readers to scrutinize further.

(10) What I feel-I shouldn't show you,
 so when you're around I won't;
 I know I've no right to feel it
but it doesn't mean I don't
 (Just Friends)
 Line 4

The statement contradicts the original reaction which shows that the persona will not feel it. However, it turns out the persona does feel it, despite her prior resolution. Thus, the discrepancy is present in which that is the character of irony. It shows the contradiction between what is said and the reality as it is expressed within the poem. This is to show the crisis experienced by the person for her or his feeling towards this special friend which the persona tries to deny but fails miserably instead.

B. The functions applied in Lang Leav's love and misadventure

1. To bring additional imaginary

The first function to be discussed is to bring additional imaginary. By employing types of semantic deviation into a verse, it can turn abstract ideas to concrete visualizations. In addition, it spices poetry to be richer in expressions since language deviation, specifically semantic deviation in this case, exceeds, tweaks, and violates the general conventions of language use to produce

something attracting and appealing. Hence, semantic deviation and figurative language is together a tool that allows poets and authors to multiplying the sense appeal of poetry. In that regard, Leav takes the liberty as a writer using semantic deviation to bring additional imaginary in her work.

- (11) We ma be just
two different clocks,
 that do not tock,
 in unison.
 (Some Time Out)
 Line 2

In short, this is metaphor because there is the comparison between 'we' with 'two different clocks' which is highly incomparable. However, a connection can be found by joining those two concepts. In accordance, the metaphor employed in this extract is capable to bring additional imaginary to the readers because the concept of 'two different clocks' gives hints to the readers of the possible condition occurred to 'we'. Hence, it will allow them to have more detailed imagination.

2. To add emotional intensity

While the first function deals with one's imagination, in which it mostly gives input of informative statement, the next function puts its way in a deeper level. The engagement of semantic deviation or figure of speech is also to add emotional intensity. In Leav's book, this function is apparently only found in the used of honest deception, namely hyperbole, litotes and irony.

- (12) There was a man who I once knew,
 for me there was no other.

The closer to loving me he grew,
 the more he would grow further.
 (The Girl He Loves)
 Line 3

It can be seen that the type of semantic devotion employed is irony. The statement convinces readers that the man loving the persona. However, he does not actually love the girl as it will be told in the poem later. This conflicting belief may evoke people empathy and sympathy towards the persona for her unfulfilled hope. In addition, this jump from one condition to a completely different stage can shake readers to pity the girl.

3. To afford imaginative pleasure

Another function in the list is to afford imaginative pleasure. Imaginative pleasure is obtained from imagination since it is unavoidable that people take pleasure from imagining, visualizing something out of nothing. The sudden leaps from one point to another gives people the sense of satisfaction as if they make a world of their own. Regardless, this function is not the prominent function used in Leav's work since she tends to use something that is generally known by people and beautify it with the tropes of semantic deviation. In addition, it also shows Leav's preference in her writing style. Accordingly, in Leav's work, this function mostly appears in metaphor.

- (13) **A sunken chest,**
on the ocean ground,
 to never be found
 was where he found me.
 (Lost and Found)
 Line 1 and 2

It can be seen that metaphor is employed in this poem. It compares an unexpected place where the persona will meet her or his significant other. The idea itself is so abstract, but the metaphor expresses something concrete such as the kind of place. Thus, this leap from something unpredictable into something more concrete. This allows the freedom to imagine something new in mind. Hence, it also gives people the pleasure to imagine of something according to their liking. It can be dramatic scene or something mellow. Thus, it gives the right to people to explore their imagination.

4. To say much in brief compass

The last function is to say much in brief compass. Semantic deviation and figure of speech is tool to tweak the mundane use of language and often it is used to concentrate meaning in a compact expression. After all, words are a multidimensional medium that one can shape a complex idea into something brief. It is especially used in poetry since the ideas or stories are presented as short as possible without reducing the meaning behind it. Hence, this function almost appears in every type of semantic deviation and figure of speech.

(14) Love is good,
it is never bad—
but **it will drive you mad!**

(Heart on the Line)
Line 3

the function is found in the employment of paradox. The statement ‘it will drive you mad’ contradicts with the previous statement

which says ‘love is good’. This is logically not acceptable since good thing will not turn someone into a madman. Thus, it pushes readers to look through it and comes to a hidden truth behind the paradox. In this extract, it wants to tell that good thing can make addiction and this addiction, if it is not fulfilled, can drive one into madness. Thus, the statement of ‘it will drive you mad!’ tells more than it simply is. It expresses that there is possibility to turn something good to be an addiction which can drive one crazy.

CONCLUSIONS AND SUGGESTIONS

Conclusions

Following the discussion, there are several conclusions that can be formulated. First, from the three main divisions of semantic deviation which are semantic oddity, transference of meaning, and honest deception, tropes under transference of meaning is identified to be the most employed in Leav’s work. It is because, the types of semantic deviation under transference of meaning division give the widest freedom for poets and writers to express their creativity. It is especially when it comes to the use of metaphor. Leav tends to favour metaphor than other types of semantic deviation and she usually uses references which are familiar for people in general. It is seemingly to make people easier to relate with her works.

Second, there are four functions in Leav’s work, i.e., 1) To bring additional imaginary, 2) To add emotional intensity, 3)

To afford imaginative pleasure, and 4) To say much in brief compass. From these four functions, the prominent function is to say much in brief compass. It is probably Leav's strategy to make people indulged with her works. That the poems are presented in compact package, the readers will need to figure things on their own and it will invite them to think deeper. This is supported by the second most used function in her works which is to bring additional imaginary. It eases the readers in figuring the poems so it will not bore or make things difficult. In addition, the major function applied in this work is also accordance since the context is poem.

Suggestions

Based on the conclusions above, the researcher proposes some suggestions for other parties whom perhaps pick or share interest to this research such as the students of English Literature Study Program, future researchers, and, readers in general.

For the students of English Literature study program who are interested in stylistics are suggested to learn about language deviation. Since trend in literature is changing continuously, it can be a good study to see the development of style from one generation to another generation. The student is also suggested to explore more theory and, if possible, combine multiple theories in order to enrich their research.

For other researchers, there are quite many researches under the topic of language deviation. It is inevitable since this topic is interesting and the style of literature work which changes continuously will highly pique one's curiosity and attention. Regardless, to future researchers, it is encouraged for them to do their research in this field and come with newest idea of proposal through the previous researches in this topic.

The trend of literary work is changing continuously in short or long time. Therefore, by reading this research, the readers are presumed to have an insight of the way style work. Readers are also suggested to learn and get a deeper understanding about language deviation since its use is not only exist in literary work but sometimes in daily basis. In addition, for those who plan to be advanced writers, it will be better if they can add idiom or proverb to their works since it adds more color in their works. Furthermore, the researcher wishes that this research can be advantageous for the readers and their knowledge so it can be applied in the future, i.e. to make poems or other researches.

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