Foregrounding in Lawrence's 'The Horse Dealer's Daughter' through Leech's Framework

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Abstract:

The study at hand deals with the linguistic stylistic analysis of D. H. Lawrence's short story entitled The Horse Dealer's Daughter investigating the concept of Foregrounding through the lens of Geoffrey Leech's Model by applying the five types of linguistic deviations: lexical, grammatical, semantic, phonological, and graphological deviation or highlighting. This analysis seeks to address the following research problem:

To what extent and in what linguistic and stylistic aspects does D.H. Lawrence employ foregrounding techniques in 'The Horse Dealer's Daughter,' and how do these techniques contribute to the overall meaning and impact of the story?

The study adopts a qualitative approach to highlight the analysis of the study that is limited to the most important actions the protagonist 'mable' is facing through the whole story;

التقديم في ابنة تاجر الخيل للورنس في اطار ليتش انموذجا

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الملخص:-

يتناول البحث التحليل الأسلوبي اللغوي لقصة دي إتش لورانس القصيرة بعنوان ابنة تاجر الخيل محققا في مفهوم التقديم من وجهة نظر جيفري ليتش انموذجا من خلال تطبيق الخمسة انواع من الانحرافات اللغوية: المعجمية، والنحوية، والدلالية، والصوتية، و الانحراف الرسومي. و تسعى هذه الدراسة الى التعامل مع المشكلة البحثية التالية:

إلى أي مدى وفي أي جوانب لغوية وأسلوبية يستخدم د. إتش. لورنس تقنيات التسليط على الأمور في قصته "ابنة تاجر الخيول"، وكيف تسهم هذه التقنيات في المجمل في معنى القصة وتأثيرها؟

يتبنى البحث منهجًا نوعيًا يسلط الضوء على تحليل الدراسة المقتصر على الأحداث الأكثر أهمية التي تواجه البطلة "ميبل" طوال القصة؛ وتشير النتائج إلى أن لورنس كان كاتبًا استثنائيًا بسبب تقنيته الرائعة في الكتابة، بالإضافة إلى ذكائه في إنتاج عمل أدبي مميز باستخدام كل انواع الانحرافات اللغوية بأسلوب خاص.

Introduction:-

In the vast tapestry of the last century's literary criticism, the concept of creative "highlighting" has emerged as a cornerstone, embraced both by traditionalists and structuralists alike. This concept, often described as "emphasis," encompasses the craft of employing linguistic elements in ways that transform ordinary phrases into captivating and distinctive expressions. Such creative usages, which deviate from the standard constructs of the language, instinctively capture the reader's attention, spotlighting the unique craftsmanship behind them, Leech & Short (1981).

They postulate that this divergence in literary language from the quotidian stems from their inherent purposes. While everyday language primarily serves as a conduit for communication, the linguistic choices in artistic compositions transcend this utilitarian role. The nuanced use of language within literature is coined as its "style." A work's style is not just about the choice of words but how those words interact, reflecting the intent of the writer, the expectations of the reader, and the context in which they converge.

As the 20th century progressed, stylistics crystallized as a specialized discipline within linguistics. This field ardently delves into the intricacies of the lexicon and syntax employed in literary texts. It strives to unravel and interpret the myriad linguistic constructs found in diverse contexts, aligning them with insights about the author, the historical milieu of the composition, and contemporaneous literary works (Gray, 1973). Pioneering research in this domain meticulously dissects specific texts to illuminate their stylistic attributes. Often characterized as linguistic deviations, these elements influence reader reception and have given rise to the groundbreaking concept of "foregrounding."

This study aims to explore the intricacies of foregrounding as a stylistic device in literature, examining how such linguistic deviations enhance the aesthetic qualities of a text and influence reader interpretation. This investigation aims to contrast traditional linguistic norms with artistic divergences, underscoring the resultant effects on reader engagement. Grounding this study within the scholarly perspectives of literary experts such as Leech & Short (1981) and Gray (1973), the objective is to bridge the gap between linguistic theory and literary application. This understanding will illuminate how foregrounding functions as a tool for authors to establish a distinct style, communicate thematic elements more vividly, and position their work within its historical and literary context.

١.   **"The Horse-Dealer's Daughter" in Context**

Amidst the tumultuous backdrop of World War I (1914—18), D.H. Lawrence penned The Horse-Dealer's Daughter, a piece that emerged in the shadowy aftermath of global conflict. Set against the socio-political fabric of its time, the narrative offers insight into Lawrence's personal struggles and sentiments, providing a profound understanding of the author's perspectives (Meyers, 2002).

Lawrence's own life during the war was fraught with personal trials. Despite his English lineage, his marital ties to Frieda, a German woman, subjected him to undue suspicion and discrimination at the height of wartime tensions. Such xenophobic sentiments were deeply entrenched in the broader societal context, exacerbated by policies such as the Defence of the Realm Act. Enacted during the war, this act not only curtailed numerous civil liberties but also became a tool for discrimination and ostracization. The Lawrences were not immune to its effects; they were expelled from Cornwall in 1917, marking a climax to their already challenging residence in the area.

One could posit that the profound sense of alienation Lawrence felt during this period significantly influenced his literary creations. The melancholic undertones and subversion of societal norms evident in "The Horse-Dealer's Daughter" may indeed be a reflection of the disillusionment and distress he experienced in Cornwall (Kinkead-Weekes, 2011).

Furthermore, the shadow of censorship loomed large over Lawrence's literary career. His novel, "The Rainbow" (1915), faced accusations of obscenity, underscoring the conservative and repressive environment of post-war England. However, rather than bowing to societal pressures, Lawrence displayed resilience and defiance, as evidenced by his continued publication of works with explicit themes, including "The Horse-Dealer's Daughter." Such pieces can be interpreted as not only a personal expression but also a critique of the restrictive cultural milieu that sought to stifle artistic freedom (Worthen et al., 1991).

In sum, "The Horse-Dealer's Daughter" should not be viewed in isolation but rather as a manifestation of Lawrence's struggles, beliefs, and a reflection of the socio-political dynamics of his time.

٢.   **Theoretical Framework**

٢.١.**Foregrounding: An Exploration of Stylistic Influence on Readers**

Foregrounding, as conceptualized by Jan Mukorovsky, underscores the distinctness of poetic language from conventional linguistic structures (Meniailo, 2020). While standard language This act of making linguistic components prominent to break away from the norm or automatized language is what Mukorovsky termed as "foregrounding". When an element is

consistently in use, it becomes automated, almost predictable. In literature, however, the art often lies in subverting these expectations, disturbing the familiar pattern or 'scheme' to capture attention. It is in this disruption that Mukorovsky believes consciousness is heightened (Meniailo, 2020).

Foregrounding manifests in two primary forms: deviation and repetition (Jeffries and McIntyre, 2010). Deviational foregrounding introduces unexpected linguistic inconsistencies at various levels, from phonological structures to discourse, creating a ripple in the reader's anticipated linguistic journey. Repetition, conversely, capitalizes on recurring linguistic patterns, much like the rhythm in music, to enhance emphasis and emotional resonance.

The by-product of this technique is what Shklovsky (1989) coined as "defamiliarization." This literary device rejuvenates the mundane, urging readers to perceive the familiar in unfamiliar light. Rather than a passive consumption, defamiliarization engages readers, compelling them to question, feel, and re-evaluate their perceptions. This phenomenon not only slows down the reading process but also intensifies the emotional engagement with the text.

Miall & Kuiken (1994) aptly delineate the evolutionary journey of foregrounding into three stages. Initially, the unique linguistic facets intrigue, fostering a sense of defamiliarization. As readers navigate through the intricate weave of stylistic elements like alliterations and metaphors, they're induced to reflect, thereby evoking a spectrum of emotions. Eventually, these emotions guide readers towards a broader, enriched perspective. Over time, as readers continuously engage with these foregrounding elements, a sense of refamiliarization ensues, with the once novel linguistic features becoming integrated into their reading schema.

In essence, foregrounding serves as the linchpin in the reader's literary journey, from the initial intrigue to the eventual comprehensive understanding. It is the stylistic brushstrokes that paint defamiliarization, pushing readers beyond their comfort zones, only to bring them back with a more profound appreciation of the text.

3.2.Previous Studies:

There have been many recent studies in stylistic foregrounding, especially in the fields of stylistics, corpus linguistics, cognitive linguistics, and critical discourse analysis. Some of these studies are:

١- Lang and Liu (2023) applied a functional stylistics framework to systematically examine the use of foregrounding in Katherine Mansfield's "Miss Brill" across different linguistic

levels: phonological, graphological, lexical-grammatical, and semantic. The analysis reveals that These techniques serve to emphasize the text's ideational, interpersonal, and textual functions. Simultaneously, they shed light on Miss Brill's tragic existence and her inclination towards escapism.

٢- Nkansah and Bonsu (2022) conducted a study in which they analyzed the use of verbs in Adichie's short story "Zikora" using corpus analysis techniques. Their research revealed that the prominent use of verbs in the story conveyed the dismantling of women's hardships and oppression. Additionally, they observed that the story attributed actions to different characters and demonstrated a collaborative relationship between the narrator and the author in assigning roles.

٣- Najm and Kareem (2020) held a study that delves into the concept of foregrounding within E.E. Cummings' poem "my father moved through dooms of love." It aims to explore the various levels of foregrounding, including morphology, graphology, lexical, syntactic, semantic, and parallelism deviations present in the poem. The poet's style, as observed in this analysis, lies at the intersection of linguistics, literary criticism, and aesthetics. He purposefully employs foregrounding and deviation as hallmark features of his poetic language, deliberately departing from conventional linguistic expressions to create a distinct and meaningful artistic effect.

٤- In 2017, Ufot conducted a study examining the application of foregrounding techniques in the realm of advertising. The research involved the analysis of 50 advertisements featured in Nigerian newspapers and magazines. Within these advertisements, Ufot identified several forms of foregrounding, including graphological, phonological, lexical, syntactic, semantic, and pragmatic elements. The central argument put forth was that the employment of foregrounding in advertising serves multiple purposes: capturing the audience's attention, generating interest, stimulating desire, and prompting action.

٣,٣. Geoffrey Leech's Model of Foregrounding

Geoffrey Leech's notion of foregrounding offers a profound understanding of stylistic distinctions within literary texts (Leech, 2014). This model illuminates the intricate ways language can be manipulated to capture readers' attention, evoking an enhanced appreciation of a text's artistic essence.

١. **Cohesion**: At its core, cohesion pertains to the connectedness within a text. It is about how disparate decisions made at various junctures within a narrative interlink, creating a seamless flow of interconnected thoughts (Leech, 2014).

٢. **Cohesion of Foregrounding**: This moves beyond mere textual coherence. It delves into how foregrounded elements, individually highlighted, relate collectively to the broader narrative. Hakemulder (2014) emphasize the interconnectedness of these foregrounded elements, suggesting that understanding a singular line or element in isolation might not offer the complete essence of its foregrounded impact.

٣. **Foregrounding**: At its simplest, foregrounding is a purposeful departure from linguistic norms or established societal conventions. Leech (2014) defines it as any linguistic element that stands out as unanticipated or deviant. Two mechanisms underpin this technique: parallelism and deviation (Vega Moreno, 2005). While parallelism is characterized by an unexpected recurrence within the literary work, deviation is its counter – an unanticipated inconsistency. Both mechanisms serve the purpose of drawing readers' attention and eliciting a deeper emotional engagement.

Leech (2014) further dissects deviations into eight distinct categories, each offering its own unique flavor of linguistic surprise:

١. **Lexical Ambiguity**: Refers to a scenario where a word possesses more than one potential meaning. In literature, writers may employ lexical ambiguity to evoke multiple interpretations. For instance, the word "bank" can refer to a financial institution or the side of a river, depending on the context.

٢. **Grammatical Inconsistency**: Occurs when the typical rules of grammar are disrupted or subverted. This might involve unconventional sentence structures or the use of ungrammatical sequences for stylistic or dramatic effects.

٣. **Phonological Deviation**: Concerns the departure from the usual sound patterns of a language. This can manifest in literature as unusual rhymes, rhythms, or sound repetitions. An example would be using sounds to mimic the noise of what they depict, as in onomatopoeia.

Graphological Disruption: Involves a deviation from the conventional writing system or standard typography. Examples include unique spellings, unconventional

capitalization, or the creative arrangement of words on a page in poetry to form a visual pattern.

٤. **Semantic Ambiguity**: Arises when a statement or sentence can be interpreted in multiple ways due to its structure or the meanings of its words. It forces the reader to ponder over multiple potential meanings, deepening engagement with the text.

٥. **Dialectal Divergence**: Pertains to the use of dialects that deviate from the 'standard' form of a language. In literature, it is often employed to provide authenticity to characters and settings or to create cultural and regional contexts.

٦. **Register Shifts**: Concerns the sudden change in language level or style, moving from formal to informal or vice versa. It is a tool often used in literature to either elevate a scene or bring it closer to colloquial speech, thereby making it more relatable.

٧. **Historical Incongruence**: Entails the introduction of elements, terms, or concepts that are not consistent with the historical period in which the narrative is set. This can be used purposefully to create an anachronistic effect or to draw parallels between different time periods.

Building on this, Van Peer et al. (2007) contend that foregrounded elements in literature are those that challenge established linguistic norms across all linguistic levels. Such elements are often perceived as peculiar, aesthetically nuanced, and notably expressive, both by native speakers and non-native linguists.

Adding another layer to this discourse, Wang & Humblé (2020), as referenced in Leech & Short (2007), elucidates that Leech's stylistics is essentially an exploration of literature through a linguistic lens. This framework divides the foregrounding techniques into two segments: quantitative and qualitative. The qualitative spectrum captures deviations from standard language norms, while the quantitative side focuses on unexpected frequency patterns.

To conclude, Leech's model of stylistics is not just an analytical tool for scholars but also a window for readers to delve into the depths of a literary piece. It not only highlights the aesthetic brilliance of a work but also guides readers in understanding the intentional departures from linguistic norms, enriching their reading experience. This model's strength lies in its ability to shed light on the intricate balance between convention and deviation. In doing so, it empowers

readers with a meta-cognitive grasp of a text, allowing for a deeper, more nuanced engagement with both literary and non-literary works.

٤. **Research Method**

The study at hand uses a qualitative approach by the application of the descriptive and statistical analytical methods to analyse the text of The Horse Dealer's Daughter by tracing the five linguistic deviations proposed by Leech to study foregrounding. Most notably that the analysed data is extracted from the text according to the thematic structure; therefore, it will be labelled as examples.

4.1. Analysis

4.1.1. Lexical Deviation

In the realm of linguistic stylistics, lexical deviations refer to instances where authors deviate from conventional word use, often introducing new terms or using existing words in fresh, innovative manners. Such deviations imbue the text with a unique linguistic texture, allowing for richer interpretations and deeper engagement with the reader. In "The Horse Dealer's Daughter", we encounter several striking instances of lexical deviation that augment its literary depth.

Examples and Analysis:

١. **"The girl was alone, a rather short, sullen-looking woman of twenty-seven." (p.1)**
   - o **Analysis**: Describing a 'woman of twenty-seven' as a 'girl' is a deviation that prompts us to question the character's emotional or psychological state. The juxtaposition of 'girl' with 'woman of twenty-seven' might suggest a retained innocence or a vulnerability despite her age.

٢. **"Oh, all right," said Joe apropos of nothing. "I'll get a move on." (p.3)**
   - o **Analysis**: The phrase *'apropos of nothing'* is an idiom meaning 'without any apparent reason or purpose'. Its inclusion here serves to highlight Joe's seemingly random or abrupt shift in tone or decision, amplifying the sense of unpredictability in his character.

٣. **"Anything the matter with you, then?" The doctor asked sarcastically. (p.4)**
   - o **Analysis**: The use of the word 'then' at the end of a question is a deviation from standard American English but is more familiar in British English contexts. It

lends the dialogue an informal, colloquial quality, emphasizing the doctor's familiarity or perhaps his dismissiveness.

٤. **"When are you off then, all of you?" asked the doctor. (p.4)**

- o **Analysis**: Here, the phrasing 'off then, all of you' suggests a collective departure, but its placement within the dialogue emphasizes the doctor's perhaps impatient anticipation of their leaving. It lends the doctor's character a certain assertiveness.

٥. **"He kissed her, but briefly, half in anger." (p.15)**

- o **Analysis**: The deviation here lies in the unexpected pairing of a typically affectionate action ('kissed') with an emotion of 'anger'. This amalgamation of affection and anger in the same act gives the interaction a layered, complex undertone, hinting at the intricacies of their relationship.

٦. **"I don't like you in those clothes," she said. "Do I look a sight?" he answered. (p.15)**

- o **Analysis**: The phrase *'look a sight'* is a colloquial expression suggesting a disheveled or unpleasant appearance. The deviation lies in its informal, idiomatic nature, which introduces a touch of light-heartedness or self-deprecation in his response.

these examples, lexical deviations serve to both ground the characters in a specific linguistic culture and to introduce elements of unpredictability, emotion, and complexity in their interactions. Such stylistic choices contribute significantly to the narrative's depth, allowing readers to perceive beyond the mere surface of the dialogue and into the intricate web of interpersonal dynamics and emotions. In the sense that it obliges the readers to re-read the lines, understand them carefully, and then give a judgment or draw a specific idea carefully.

4.1.2. Grammatical Deviation

Grammatical deviations in literary works diverge from standard grammatical rules and often possess the power to subtly relay deeper information about characters, their backgrounds, and their contexts. Such deviations can serve as tools for authors to offer insights into characters' psychological states, cultural backgrounds, or social standings. Notably, the boundary that segregates morphological structures (the study of word forms) from syntax (sentence structure)

can be used as a prism through which we discern different types of grammatical deviations. Leech (1969:45) exemplified this with "I does not like him", a deviation that can provide readers with cues about a character's educational background, regional dialect, or socio-economic status. In "The Horse Dealer's Daughter", there are instances of these deviations which, though sparse, serve as insightful reflections of character identity and intent.

Examples and Analysis:

١. **"He began to charge his pipe, looking down at the dog and saying, in a high affected voice: 'Going' wi' me? Going wi' me are ter? Tha'rt goin ' further than that counts on just now, does hear?" (p.3)**

- o **Analysis**: This passage exhibits a deliberate choice to employ non-standard grammar and spelling, likely emulating a specific dialect or regional way of speaking. The use of phrases such as *"Going wi' me are ter?"* and *"Tha'rt goin'"* exemplifies a deviation from standard English. These deviations underscore the character's cultural or regional background and could imply a more colloquial or perhaps even intimate interaction with the dog. The 'high affected voice' suggests a playful, teasing tone, reinforcing the notion of a familiar relationship between the character and the dog.

٢. "What's doing?" asked the newcomer.(p.4)

- o **Analysis**: The phrase *"What's doing?"* is non-standard in comparison to more conventional greetings like "What's happening?" or "What's going on?". This deviation gives the newcomer a unique linguistic identity. It can be inferred that the newcomer might belong to a different socio-cultural group or perhaps intends to convey a casual, laid-back demeanor. It could also suggest that the newcomer has a distinctive way of engaging with others, marking him out as different or novel within the narrative's context.

These grammatical deviations in "The Horse Dealer's Daughter" not only embellish the narrative with linguistic richness but also function as markers that offer glimpses into the characters' backgrounds, personalities, and interpersonal dynamics. Such deliberate stylistic choices by the

author intensify the reading experience, enabling a deeper understanding and connection with the characters and their worlds.

4.1.3. Semantic Deviation

Semantic deviation encapsulates the diverse ways in which texts can deviate from our standard expectations of meaning. Semantic anomalies, as described by Leech (1969), lead readers into realms of expressive oddness, making us reassess the text's deeper implications. While "semantic redundancy" reflects repetition of meaning, where phrases like periphrasis, pleonasm, and tautology come into play, "conceptual contradiction" propels us into a space where terms such as paradox and oxymoron dominate. When exploring "Meaning Transferring," Leech magnificently categorizes figurative language into the realms of metonymy, synecdoche, metaphor, and simile. "Honest Deceit," on the other hand, serves as an umbrella for litotes, irony, and overstatement — all masterfully intertwined tools in a writer's arsenal.

Examples and Analysis:

١. **The man stuck out his jaw and covered his pipe with his hands, puffed intently, and losing himself in tobacco. (p.3)**

   o **Analysis**: This showcases "semantic anomaly". The phrase "losing himself in tobacco" doesn't literally mean that he got lost inside the tobacco. Rather, it implies an intense focus or absorption, perhaps as a method of distraction or relief.

٢. **He went out, followed by Joe, who seemed to have his tail between his legs. (p.4)**

   o **Analysis**: Here, we find a "metaphor", one of Leech's classifications of figurative language. The phrase "tail between his legs" typically describes a dog who is scared or ashamed, suggesting Joe's feelings of embarrassment or trepidation.

٣. **"Well, this is the devils' own," exclaimed the doctor when he was left alone with Fred Henry. (p.4)**

   o **Analysis**: An "overstatement" from the "Honest Deceit" category. The term "devils' own" is an intense expression suggesting that the situation is extremely challenging or troublesome.

٤. **She had gone suddenly very still. He looked down at her. Her eyes were now wide with fear, with doubt, a shadow of terrible grayness was returning. (p.13)**

- o **Analysis**: The "shadow of terrible grayness" is metaphorical, hinting at a growing sense of dread or unease within her.

٥. **His heart, which seemed to have broken, was burning with a kind of agony in his breast.(p.13)**

- o **Analysis**: We're presented with a powerful "metaphor". The heart isn't literally broken or burning, but these descriptors poignantly convey intense emotional pain and conflict.

٦. **In the view of delicate flame which seemed to come from her face like a light. He was powerless.(p.12)**

- o **Analysis**: This "simile" (comparing her face to a light) evokes a vivid picture of her radiant or forceful expression, emphasizing his resulting vulnerability.

Parallelism in literature offers its own brand of semantic deviation. Unlike traditional deviations that hinge on unexpected irregularity, parallelism revels in the power of unanticipated consistency. This deliberate repetition not only accentuates a linguistic pattern but also lends rhythm and reinforcement to sentiments (Ghazala, 1994, cited in Mansoor, 2013).

Examples of Parallelism:

١. "And I'm so awful, I'm so awful! Oh no, I'm too awful" and she broke into a bitter heart-broken sobbing." You can't love me, I'm horrible."(p.16)

٢. "Don't be silly, Don't be silly," he said, trying to comfort her, holding her in his arms. "I want you, I want to marry you, we're going to be married, quickly, quickly - tomorrow if I can."(p.16)

٣. "But she only sobbed terribly and cried, "I feel awful. I feel awful. I feel horrible to you." (p.16)

٤. "No, I want you, I want you," was all he answered, blindly.(p.16)

Analysis: These examples echo the poignant effect of parallelism. The repetition reinforces the heightened emotions being conveyed — whether it is the depth of one's self-deprecation or the intensity of one's desires. The cyclical reiteration not only brings attention to the protagonists' emotional states but also rhythmically emphasizes their fervent sentiments. All the above examples are taken from the last scene by which the two lovers facing their emotions and

feelings clearly. It emphasises both the certainty of these emotions and the hard situation both of the lovers are facing.

4.1.4. Phonological Deviation

Phonological deviation taps into the sonorous heartbeat of language. It is an immersive facet of literature, where the sound of words, rather than just their meaning, resonates with a listener's emotions. Delving into Lawrence's literary works, one observes that he meticulously crafts phonological patterns, shaping them to reveal not just the narrative's ambiance but also the unique speech habits of his characters. Whether orally or through the written medium, this carefully constructed phonological landscape invites readers into a symphonic interplay of sounds and intonations.

Literary phonology——the undercurrent of sound one perceives when delving into a written text——is profoundly influenced by word choice and sentence structure. Such is the confluence of phonology and style that when words are articulated aloud, their latent rhythm becomes palpable (Leech and Short, 1981). In this interplay, graphology——an analysis of handwriting and its stylistic presentation——contributes phonetic nuances since the written form is, after all, a symbolic representation of speech sounds.

Phonological behavior is a multifaceted phenomenon. It dances between individual idiosyncrasies and the collective cadence of societal speech norms. And within this spectrum, different degrees of education and social exposure further nuance phonological preferences. The highly educated, often immersed in diverse linguistic environments, demonstrate a vast intonation range and lexical richness. On the other end, individuals with limited linguistic exposure might veer away from accepted regional pronunciations, gravitating towards an indistinct norm that defies easy categorization (Firth, 1972). Furthermore, as Trudgill (2000) posits, nuances in phonology are also indicative of social-class dialects, reflecting a tapestry of socio-linguistic influences. Sometimes, phonological deviations aren't just stylistic choices but stem from physiological issues, or perhaps from nuances never corrected early in life.

Examples and Analysis:

١. **"Well, I shall miss yer, Freddy boy,"** said the young doctor**.(p.5)**

   o **Analysis**: This line offers a phonological insight into the speaker's likely regional dialect or sociolect. The use of ***"yer"*** instead of "you" reveals a

colloquial, perhaps even affectionate tone, indicative of a specific regional or social dialect. It is more than just a word choice; it is an auditory marker of identity and intimacy.

٢. **"I love you, I love you,"** he said in a soft, low vibrating voice. **(p.14)**

o   **Analysis**: Here, phonological emphasis lies in the repetitive intonation. The reiteration coupled with the descriptors ***"soft, low vibrating"*** guides readers into hearing the words in a specific tone, one charged with profound emotion and perhaps desperation. Such a phonological choice intensifies the emotional timbre of the dialogue.

In essence, phonological deviation is not merely about sound but encapsulates a linguistic journey where rhythm, tone, and dialect converge, painting vivid auditory landscapes that complement the textual narrative.

4.1.5. Graphological Deviation

Diving into the domain of graphological deviation, we are ushered into the realm of visual nuances in literature. Far from being a mere superficial brushstroke on the canvas of text, graphological elements can profoundly shape a reader's experience, pacing, and interpretation of the narrative. Whether it is the dramatic emphasis of **capitalization**, the thoughtful pause indicated by a **paragraph break**, the emphasis lent by *italicization*, or the intrigue of unconventional **spelling**, each of these choices wields the power to guide, engage, and occasionally even jolt the reader. Conventional wisdom, as expounded by Leech and Short (2007), may relegate graphological choices to the peripherals of literary style, but when wielded with intentionality, they can take center stage. A deliberate typographical error, for instance, can serve as an arresting narrative device, nudging readers into questioning reliability, time, or even the sanity of a character or narrator.

The dynamic nature of written communication today, especially with the advent of digital communication platforms, testifies to the ever-evolving landscape of graphological conventions. Capital letters, once the stalwarts of proper nouns and sentence beginnings, now scream emphasis in a text message or a tweet. Such *LOUD* graphological expressions, when transposed to literature, can be a treasure trove for myriad interpretations, whether satirical, ironic, or exasperated.

Taking a leaf from David Crystal's work (2011), the **hyphen** emerges not just as a bridge between words, but also as an indicator of nuanced meaning. For instance, a 'green-eyed' person isn't just someone with verdant irises but could also signify jealousy. Furthermore,

hyphens can be strategic tools, distinguishing meanings and subtly steering interpretations. It is repeated 41 times in the text.

The **dash**, a seemingly simple punctuation, holds within its slender frame a range of emotions and purposes. From indicating a sudden break or an abrupt change in thought, to signaling an introspective musing or an omitted word, it is a versatile tool in the writer's arsenal. It is repeated 15 times in the text.

Examples and Analysis:

١. That this was love! That he should be ripped open in this way!——Him, a doctor!——How they would all jeer if they knew!——It was agony to him to think they might know.(p.14)

   o **Analysis**: Here, the dashes not only indicates a sudden break in thought but also encapsulates a whirlwind of emotions, perhaps pain, longing, or regret, which remain unspoken yet palpable.

٢. 'If I was her, I should go in for training for a nurse,' said Malcolm, the youngest of them all. He was the baby of the family, a young man of twenty-two, with a fresh, jaunty museau. (p.2)

   o **Analysis**: The use of italics for the word "museau" gives it an emphasis, hinting that there's more to the story than meets the eye, and it is catching word to surprise the reader.

In short, graphological deviation is not mere stylistic fluff. It is an intricate dance of visual cues, each step meticulously choreographed to elicit specific reactions, pace the narrative, and shade meanings, ensuring that the reader's journey through the text is not just intellectual but also visceral.

4.2. Discussion

After analyzing the text, the results are summed up in the following table:

Table (1) Linguistic deviations in The Horse Dealer's Daughter

Type	Number	Percentage
lexical deviation	6	27.2727273%
grammatical deviation	2	9.09090909%
Semantic deviation	10	45.4545455%
phonological deviation	2	9.09090909%
graphological deviation	2	9.09090909%
Total	22	100%

As the table clarifies, the most prominent type of deviation is the semantic one which scores 45% out of all the other types, followed by the lexical deviation 27%, and the rest three types: grammatical, phonological and graphological deviations 9% for each.

The very essence of literature thrives on deviation. It is in the subtle shifts from the normative that stories come alive, characters become relatable, and narratives resonate deeply. The analysis conducted in the preceding sections has provided us with a mosaic of how language, in all its layers, can be bent, twisted, and reshaped to offer readers an experience that is at once familiar and new.

Beginning with **lexical deviation**, we saw how the innovative use of vocabulary can bring freshness to a narrative. When an author introduces new terms or leverages existing words in novel ways, it not only augments the literary texture but also serves as a means to intricately weave the fabric of a story, guiding readers towards specific interpretations or emotional responses.

Progressing to **grammatical deviation**, it became evident that language rules, often seen as rigid, can be played with to paint a vivid picture of characters, settings, and underlying themes. Such deviations can offer insights into socio-economic backgrounds, highlight cultural nuances, and provide layers of depth to the narrative, often making characters more multifaceted and relatable.

Semantic deviation illustrated the sheer power of metaphors and other figurative language tools. The ability to infuse one concept with the meaning of another, to challenge readers' expectations, or to create intricate webs of symbolism is arguably one of the most potent arsenals in an author's toolkit. This form of deviation beckons readers to look beyond the obvious, delve deep into layers of meaning, and derive personal interpretations that can be both intellectually stimulating and emotionally resonant.

Venturing into the soundscape of literature, **phonological deviation** underscored the importance of auditory experiences. Even in silent reading, the rhythm, tone, and cadence of words and sentences can evoke powerful emotions. The choice of sounds, intonations, and speech patterns can be instrumental in delineating characters, setting moods, and even advancing plots.

Finally, the often-underestimated **graphological deviation** highlighted the visual artistry of literature. The way words look on a page, the choices of punctuation, capitalization, and layout can deeply influence the pacing and mood of a narrative. These seemingly minute details become a silent symphony, orchestrating a reader's journey through the text, subtly influencing pauses, emphasis, and interpretations.

5. **Conclusion**

Studying foregrounding in D. H. Lawrence's The Horse Dealer's Daughter shows that all the deviations enlisted by Leech are employed and manifested through Lawrence's work. This finding highlights the brilliant talent of Lawrence in writing a manipulating text that urges his readers to re-read the lines in order to understand the hidden themes, ideas, emotions, and tendencies.

The text included many and all of the lexical, grammatical, semantic, phonological, and graphological deviations by which each one of them added an extra emphasis or explanation to the text through a stylistic perspective in addition to the literary one. As the results indicate, the semantic deviations are the most apparent in the text to show Lawrence's intendancies to play with his reader's mind to reassess his ideas and his words over and over again by either playing with words or the use of parallelism to repeat the important ideas.

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