Chapter VII

7 Style as Deviation: A Probe into Mansfield’s Art

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Style as Deviation

7.1 Deviation: Explanation and Mode of Operation

Deviation is a fundamental tool of figuration transmitting the speaker's perception and intent meaning to a verbal structure and helps the reader or listener to identify that inherent purpose. In other words, deviation is the transfer of meaning from addressee to the addressee in a creative mode, which is effective and individual way of expression. It adds an element of newness to a statement or a dialogue.

Deviation may occur at both figurative takes, as well as non-figurative levels. Figurative deviations occur at syntactic levels; where non figuralative may be at registral dialectal language (words, sentences borrowings there of) historical, lexical, including neologisms, phonemic, and morphological and graphological levels.

*The Dictionary of Stylistics* defines deviation in more than one way. One definition describes the process as... divergence in frequency from a noun or the statistical average. Such divergence may result from

(a) Breaking of normal rules of linguistic structure (whether phonological, grammatical, or lexical or semantic)...

(b) Upon the over use of normal rules of usage, and so statistically unusual in the sense of over-frequent. *(Katie Wales, 117)*

*Dorothy Mack* in her essay *Metaphorizing as Speech Act* regards deviation as a metaphorical interpretation in a set of contextual or
specific condition in order to communicate the real intention of the speaker. Semantically the metaphorical language may be ‘true’ or ‘false’ but it is Pragmatics that owes appropriateness to the metaphorical language. This appropriateness of meaning of an utterance is “deviation” from the literal meaning.

*Grice* (1971:14) believes that deviation from basic Pragmatic Principles have a reason within a scope of the Principles of Co-operation, under the cover of a general co-operative principle which is observed by the participants in a conversation; it enables the speaker ‘to’ mean more than he says without making a direct reference to one’s intentions.

Therefore, from Stylistic Point of view deviation is a used in Generative grammar to refer to any unit which is not grammatical or is ill-formed...which does not conform to the ‘rules’ of the language.

**7.2 Forms of Deviation**

Deviation may be functional in two ways:

(a) **Conceptual Deviance**

This is related to new thoughts and ideas in thinking e.g. juxtaposition of semantic incompatibilities, paradox, pleonasm etc. Example: “Silvery fair curls she had, blue eyes, and a little freckle like a diamond on one side of his nose. The trouble she and Ethel had had to rare that child! The things out of the news papers they tried him
(b) Non-conceptual Deviance

This is based on the arrangement of Sounds e.g. assonance, alliteration etc.

Example. Small and slight, with scanty black hair and beard and yellow-toned complexion, he invariably wore black serge cloths, a rough linen shirt, black sandals and the largest black rimmed spectacles that I had ever seen. (In a German Pension, 6).

According to Leech, there are Seven types of meaning...one is denotative meaning or the linguistic meaning/direct or semantic meaning while the six others are connotative, social, affective, reflective, associative and thematic meanings. All these aspects of meaning are encompassed under Deviation.

For Austin J.K.(1974:20) Pragmatic Theories treat meaning as speaker’s intention through an utterance”. Every utterance partakes three acts-

(a) Locutionary- The physical act of uttering

(b) Illocutionary: An act performed through speaking making a Promise, giving orders, forecasting a match result etc.

(c) Perlocutionary act: It is the effect achieved by the utterance on the addressee e.g. frightening or persuading. (Discourse Analysis, 92).

Stylistic meaning is a synthesis of various dimensions of non-
literal meaning. It is the study of verbal symbolism in literature, of affective meaning in both literary and non-literary discourse, or of the meaning emerging from the use of language in different context and it is deviation, which ascertains the stylistic meaning. It is now examined in detail how deviations take its course of Stylistic meaning at Syntactic, Semantic and Pragmatic levels in Mansfield’s stories selected for study.

7.3 An Examination of Deviation

To examine the quality of Katherine Mansfield's art, three short stories are subjected to stylistic analysis.

(a) Bliss and Other Stories

(1) “Although Bertha Young was thirty, she still had moments like this when she wanted to run, instead of work, take dancing steps on and off the pavements to bowl a hoop, to throw something up in the air, and catch it again or to stand still and laugh at nothing, at nothing, simply”. (116).

Through zero anaphora or gapping the excitement of Bertha is located with the help of a number of concrete images. Jan Mukařovský and Roman Jacobson believe that language in literature is structured to impede and prolong perception to produce the dehabitualized response. In other words ‘foregrounding’ is artistically motivated deviation. The term, deviance, therefore, suggests as non-formal expression. The
collocation or arrangements of images or ideas thereby constructs a world of newness, not only for artistic but also aesthetic satisfaction. Hence it is an attention-calling device. According to Levin (1965) deviation could be categorized under two heads: external or internal. External as the sentence under study refers to the language of the text against the norm outside it. Internal deviance on the other hand refers to the deviation of the feelings within a text that differ from the expected set up by the norm of the text itself. This is also known as "defeated expectancy".

(2) "What can you do if you are thirty and, turning the corner of your own street, you are overcome, suddenly by a feeling of Bliss! As though you'd suddenly swallowed a bright piece of that late afternoon sun and it burned in your bosom, sending out a little shower of sparks into every particle, into every finger and toe?" (116).

'Semantic deviation' in the form of dissonance stares large at our face in an expression like "if you are thirty and turning the corner of your own street..." Bliss is the emotion here and the vehicle for the expression is the image or the analogy of the afternoon sun. This metaphor is semantic deviation, and the use of exaggeration leads to pragmatic deviation. Further "the sun burning in the bosom" is an unexpected analogy, hence semantic deviation.

(3) "Oh! Is there no way you can express it without being 'Drunk and
"disorderly".

Here is an example of cluster repetition. In this category we encode those words or phrases, which cover the same broad semantic spectrum, denotatively or connotatively although, they may not be fully synonymous. Such an occurrence as the above ‘drunk and disorderly’ forms a cluster and sets up waves of meaning and association. It is also an example of pragmatic deviation. The speaker expects sanity and some decorum in expressing ecstasy. Bertha Young is deficient in it.

(4) “How idiotic civilization is!”

With the use of syntactic deviation, the speaker expresses his dismay at wild behaviour, a show of wild mentality or lack of civility. This is also a beautiful example of defamiliarization. Through rhetorical question, internal deviance is utilised for a fuller participation of the readers and projecting Bertha’s uncanny behaviour.

(5) “Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?” (117).

This is an example of repetition. On the grounds of the degree of equivalence ‘rare’ and ‘rare’ are put side by side. Here the repetition is of the ‘local’ category. This tool is frequently used by Mansfield to draw our attention. Syntactically, the sentence is not in conformity with the rules of grammar hence violation of syntactic rules.
(6) "No, that about the fiddle is not quite what I mean", she thought.

running up the steps and feeling it in her bag the keys she had

forgotten it as usual and rattling the letter-box.

This is an example of semantic as well as syntactic deviation. The body is equalled with a fiddle in the preceding sentence and negated in this. Here she uses a metaphor of non-human nature to suggest the uncanny way in which the body is preserved. Further 'it' is superfluous and the trailing phrase "rattling the letter-box" makes the sentence highly cumbersome. It violates the maxim of quantity.

(7) "And has the fruit come?" Yes, M'm. Everything's come. (118).

Here once again we notice semantic deviation. The non-human is talked about as human; the sentence implies fruits having the potential of mobility as men and animals have. The succeeding sentence further extends this deviation by violating the recognized rules of sentence structure. Further "everything's" is an example of syntactic deviation.

(8) "It was dusky in the dining-room and quite chilly. But all the same Bertha threw off her coat; she could not bear the tight clasp of it another moment, and the cold air fell on the arms". (118).

This is pragmatic deviation for 'dusky in the drawing-room' implies darkness. The tight clasp of the coat implies a + human feature.

The entire sentence carries a sensuous significance and compels the
readers to visualize the romantic environment and the ravishing beauty. Further ‘cold air fell on the arms’ is both semantic as well as pragmatic deviation; ‘cold’ is infested with the potential of an agentive noun, hence the use of ‘fell’ amounts to pathetic fallacy.

(9) “But in her bosom there was still that bright glowing place that shower of little sparks coming from it. It was almost unbearable. She hardly dared to breathe for fear of fanning it higher, and yet she breathed deeply, deeply.”

This is semantic deviation of conceptual nature. Semantic incompatibilities along with juxtaposition give colour of literariness to the above statement. The last sentence is also paradoxical—‘dared to breathe’ and ‘breathe deeply, deeply’ are put side by side with contrastive meaning.

This passage is also an example of syntactic deviation, here, trailing phrases extend sentences with heavy complementation—‘that bright glowing place’, ‘that shower of little sparks coming from it’, ‘deeply, deeply’ is another instance of syntactic deviation apart from heavy co-ordination. Such violation of the rules of grammar acquires a stylistic signification as can be seen in Mansfield’s stories.

(10) “She hardly dared to look into the cold mirror but she did look, and it gave her back a woman, radiant, with smiling, trembling lips, with big, dark eyes and an air of listening, waiting for
something...divine to happen... that she knew must happen... infallibly”.

This is an example of semantic as well as syntactic deviation. Jan Mukarovsky and Roman Jakobson believed that language in literature is structured to impede and prolong perception, to produce the dehabitualized response. Therefore ‘cold’ for mirror is ‘Oxymoron’ or transferred epithet; Bertha Young is cold because as stated earlier “cold air fell on her arms”. The mirror is infested with ‘animal trait’, ‘gave’ (benefactive verb). Quintilian (1920:22) distinguishes four kinds of metaphorical transference:

(a) inanimate to animate
(b) animate to inanimate
(c) inanimate to inanimate
(d) animate to animate

Further trailing phrases add to the complementation of the protagonist. The breaking of an utterance at the moments of emotions called aposiopesis.

(11) “Mary brought in the fruit on a tray and with it a glass bowl, and a blue dish, very lovely, with a strange sheen on it as though it had been dipped in milk.” (118).

This violates the rules of grammar hence, an example of syntactic deviation. Leech and Short in Style in Fiction state; “discontinuous
construction violate the juxtaposition principle; they upset the natural semantic connections between things. We tolerate them in ordinary language where they serve some other purpose, eg, the principle of end focus or climax...the combined effects of juxtaposition and sequencing are to lead the reader into making associative, chiefly sensory, connections which short-circuit the logic of syntax.” (240-241). The junctive expression ‘and’ is repeated twice and ‘then’ is ellipted to fill in additional epithets where by the sentence has become lop-sided. The ‘Sheen’ on the dish is compared to the brilliance of milk, which is violation of Grice’s “Maxim of Quality”. Hence, it is a pragmatic deviation.

(12) “Some yellow pears, smooth as silk, some white grapes covered with a silver bloom and a big cluster of purple ones”. (119).

‘Pears’ smooth as silk once again violates the maxim of quality. Grice has stated, “Do not say that for which you lack evidence or which you believe to be false”. ‘Smooth as silk’ is a simile hence, semantic deviation. Further the earlier part of the latter sentence is devoid of verb, hence syntactic deviation. This is a good example of loose sentence.

(13) Yes, that did sound rather far-fetched and absurd, but it was really why she had brought them. She had thought in the shop: “I must have some purple ones to bring the carpet up the table”.
Through NRTA (Narrative Report of Thought Acts) Bertha’s intensions are highlighted. But the sentence falls into the category of Epanadoes—“return to the regular thread of discourse after a digression”. Hence, it is a pragmatic deviation.

Formalists call such an utterance self-referential; a style reflecting associated meaning in a particular context. ‘Purple ones’ enhancing the colour and beauty of the dish can, therefore, be justified.

(14) “When she had finished with them and had made two pyramids of ‘these’ bright round shapes, she stood away from the table to get the effect and it really was most curious. For the dark table seemed to melt into the dusky light and the glass dish and the blue bowl to float in the air”. (119).

Here the sequence of the sentence is inverted. ‘Them’ precedes these. Further two co-ordinated sentences are put side by side by using the punctuation mark (,), a comma as a connector.

‘Two Pyramids’ metaphorically imply fruits placed on glass dishes hence, semantic deviation. This is characteristic of Mansfield to visualize one concrete image with a supplementary to add vividness to details.

(15) “For the dark table seemed to melt into the dusky light and the glass dish and the blue bowl to float in the air”. (119).
The overt sense of the preceding sentence is given additive meaning to transfer Bertha’s curiosity at her arrangement of the table to the reader’s. The table is seen ‘dark’ because of the darkness of the room, hence oxymoron. Further the ‘table seems to melt’ and bowl ‘float’ hence ‘Maxim of quality’ is not maintained.

(16) “The baby had on a white flannel gown and a blue woollen jacket, and her dark, fine hair was brushed up into a funny little peak”.

This is a syntactic deviation. ‘...had’ follows noun then preposition as a phrasal usage but here the two are put side by side to invite attention.

The hair of the baby is styled “into a funny little peak”. This is pragmatic deviation for peak indicates the projection made of hair at the centre of the scalp.

(17) “She looked up when she saw her mother and began to jump”.

Here once again the rules of grammar are violated to generate thematic effect and curious readability. ‘She looked up’ is SVA pattern, therefore, should carry a mark of punctuation; full stop as the adverbial clause of time does not concur as embedded clause. Hence, the strangeness of the structure may be termed as purely individual.

To this conjunction ‘and’ adds further distortion. “When she saw her mother and began to jump”, is hence, syntactic deviation.
7.3 (b) **In a German Pension**

Deviation of meaning at Semantic, Pragmatic, Syntactic levels is apparent in its twelve stories: This could be recorded on list; the first is **Germans at Meat**

1. “I felt I was bearing the burden of the nation’s preposterous breakfast” (2).

Here the deviation is of affective type for it shadows how elaborate an affair is to prepare a breakfast. It also indicates the fact that Herr Rat is a glutton and that the host who is the first person narrator was not aware of the fact. “Nations preposterous break fast” therefore, contains what Todorov calls “suggestive meaning” hence a metaphorical usage.

2. “He fixed his eyes upon me with an expression which suggested thousand pre-mediated invasions” (2).

Here we have an example of Pragmatic deviation- a verbal symbolism adds magnitude to what is otherwise petty. “Invasions” is used to symbolise the chiding aimed at the speaker-narrator. A minor rebuke is given a hyperbolic shade to reveal the pain caused by the retort “What do you want the tea-pot for? Ha! Ha! That is very good! One does not eat the tea pot, I suppose?”

3. “At half past five I felt asleep, and woke up at seven, when I made an ‘Over body washing’, Again in bed. (3)
Here the ‘over body’ implies a bath: the speaker an acquaintance to the character- narrator is not regular in taking bath. She washes her body in parts, so this is Semantic deviation. Pragmatically, it reflects all doubts of the hearer who is aware of the speaker’s habit of avoiding a complete wash of the body. Again ‘in bed’ stands singularly as adverbial clause of time.

(4) “Germany” boomed the Traveller, biting round a potato that he had spread with his knife “is the home of the Family”. Followed an appreciation silence (3).

Deviation embodies the style of writing and they are in abundance in the fictional work of Katherine Mansfield. It is again an example of Pragmatic deviation for it implies that Germans rear big families; a family with either one or two children is not recognized as a proper family. The hearer is despised for her disapproval to bear and rear children. “appreciative silence” implies the hearer’s modesty who maintains a quiet, realizing the fact that it is futile to show any further disagreement.

(5). “All the Exhibitions, All the Art and Soul life of Germany are in Munchan.” (4).

This utterance is Pragmatic deviation for it connotes that Germany is fertile for the rise of artists and artisans. It promotes art, therefore, is a hub for men who love art and creativity. It is a busy art
centre and exhibitions run throughout the year. The style of punctuation is here ungrammatical but emphatic; she disjoins by comma a construction, which syntactically forms a part of the same sentence.

(6). "Well then You ought to be" said Herr Rat, "you have got no army at all—a few little boys with their veins full of nicotine poisoning." (4).

It is a negative way of saying something with an emphasis on inherent, an example of litotes and therefore the sentence is internal deviant meaning. Here the unpleasantness is introduced with a reflective meaning—"veins full of nicotine poisoning;" hence Semantic deviation.

(7). "They all looked at me shaking their heads, their mouths full of stones." (5).

This is an example of Syntactic deviation, for it has trailing phrases "shaking their heads," and "their mouth full of cherry stones". Further "mouth full of cherry stones" is verbal symbolism for here the idea connoted is that of 'despise' for neglecting wifely duties.

(8). "How can a woman expect too keep her husband if she does not know her favourite two, after three years"(5).

The speaker shows her dismay at the narrator's ignorance in cooking. Stylistically, rhetorical question like this is an emotive device
or persuasive device to appeal to the listener’s reasoning. The sentence embodies perlocutionary effect.

(9) She looked at me very solemnly and yet the slightest possible contempt a “fancy-not-recognizing-that – at-the-first glance” expression (6).

This implies lexical deviation. The narrator is surprised to hear from Frau Oberregierungsrat the cause of the person sitting all alone in the Restaurant was his hierarchal position- the privilege of being a baron. This makes the narrator hear and look with wonder for the reason for his social alienation is not acceptable. This eight unit compound implies the narrator’s helplessness in fathoming the meaning of the suggestion hence, it is a lexical deviation. Pragmatically, a hyperbolic sentence is used to stimulate a sense of ridicule.

(10) “My Omelette is empty- ‘Empty’ she protested “ and this is the third I have tired”. (6).

G. Leech observes that the figures or tropes are strong and effective deviates. Here the use of Pragmatic deviation refers not to the absence of other essential ingredients in her Omelette but fellow beings in the life of the baron who is an aloof owing to his social work.

(11) “Myself, I felt disappointed that there was not a salute of twenty-five guns”. (7).
Here the narrator pities herself wrongly. She is surprised at the gesture of the postman who threw her letters with non-chalance. Whereby they fell into her pudding but was amazed at the way Baron's letters were delivered: nicely and safely placed in a little tray and carried to him. This ironical expression marks her despair at the non-observance of social niceties. "A salute of twenty-five guns" is a metaphorical device to express demand of social respect. Hence Semantic deviation.

(12) "That evening a party of us were gathered in the salon discussing the day's "kur" with feverish animation" (8).

Here, the use of auxiliary 'were' is improper with the main verb 'gather' hence, violation of the rule of grammar. Further, 'feverish animation' is a metaphorical expression suggesting exaggeration; where by we come to know how excitedly the group participated in discussions during a party. Hence, an example of 'pathetic fallacy', for animation implies group conversation.

(13) "Followed a complete and death like silence". (8).

This is an example of syntactical deviation. The subject is missing here and locative sense is left to the conjecture of a reader. The sentence contains a verb and noun with co-ordinated attributive adjectives. 'Death 'is metaphorical and adds a sense of enhanced abstractedness.
(14) "Days lengthened into weeks. Still we were together, and still the solitary little figure, head bowed as though under the weight of the spectacles, haunted me. He entered with the back bag, he retired with the black bag- and that was all" (8).

This is an example of semantic deviation. With the use of litotes, the baron is depicted as a ludicrous character. The weight of the spectacle is set against the might of a human being who is a social recluse by choice. His insane living is suggested with the help of asyndetic co-ordinated sentence with verbs of contrast. This is an example of pragmatic deviation-‘he entered with a black bag and returned therefore, exploits his other wise seemingly worthless living. With pragmatic deviation he is projected as a losel.(conotive meaning according to Jakobson).

(15) "In the evening of that day it rained heavily. I went to the post-office, and as I stood on the steps, umbrella less, hesitating before plunging into the slushy road, a little, hesitating voice seemed to come from under my elbow". (8).

Here the complement ‘umbrella less’ is an intentional deviation. For there is no such word as ‘umbrella less’. Nevertheless, it adds to the stylistic usage. Plunging into the slushy road indicates play of words becoming self-referential. This gives linguistic force to drive the message home to her readers. A little hesitating voice from under my
elbow connotes the use of litotes. The baron is suggested as almost a dwarf against average sized speaker. Formalist and Prague school of thought call it a stylistic device as ‘defamiliarization’. They also call it literariness in terms of ‘estrangement’.

7.3 (c) The Garden Party

This demands a concentrative probe to study and measure its stylistic feature as is done in the earlier works to form a general and ethical conception about the aesthetic acumen of Katherine Mansfield. The analysis moves sentence to sentence in accordance with the textual pattern. The features are recorded after the close of sentences under study:

(1) “And after all the weather was ideal. They could have had a more perfect day for a garden party if they had ordered it.”

(59).

This story does not have a formal beginning. It begins with the connector ‘And’, hence an instance of syntactic deviation. Further the pronoun ‘They’ precedes the noun ‘Sheridan’ which is again a noticeable feature of rarity. A pronoun is a co-referential noun as Leech and Savatrik define it in their collective book “Communicative Grammar”, hence a pronoun leading a noun is a feature indicating violation of the rules of grammar.

(2) “Windless, warm, the sky without a cloud”. (59).
The noticeable trait of the above sentence is the use of asyndetic co-ordination. Further the sentence is alliterative because of the repetitive use of the semi- vowel ‘w’. The use of fronting has enhanced the effect of the weather first, and then follows its characteristics. The sentence, therefore, has become emphatic in nature. This sentence may also be categorized as hypallage.

(3) "Only the blue was veiled with a haze of light gold, as it is sometimes in early summer". (59).

The blue is an example of adjectival head; here the noun is ellipted to co-ordinate the earlier mention with the succeeding thought. This shows that the head noun from the phrase is ellipted to capture the focus of the readers. ‘Veiled’ is a metaphor of animistic nature, where by the attribute of veiling oneself is transferred to the implied subject ‘sky’-inanimate by nature.

(4) "The gardener had been up since dawn, mowing the lawns and sweeping them, until the grass and the dark flat rosettes where the daisy plants had been seemed to shine". (59)

This reveals Katherine’s instinct to adopt Right-branching in order to load her sentences with elaborate details. The above sentence also indicates her habit of detailing picturesque sentences to conjure a rich surrounding.
Music is another attribute of this sentence. Internal rhyme like ‘lawn’ and ‘dawn’ (example of feminine rhyme) and ‘moving’ with ‘sweeping’ (example of slant rhyme) is a noticeable trait. Further ‘shine’ is an example of semantic deviation for daisy plants can not shine- it is devoid of this trait; hence, it amounts to literariness.

(5) “As for the roses, you could not help feeling they understood that roses are the only flowers that impress people at garden parties; the only flowers that every body is certain of knowing”.

(59)

The sentence carries ‘you’ hence is conversational in nature. Further this has a universal appeal: it carries a generic meaning. The trailing clause enumerates the universality of the preceding clause hence, an example of pragmatic deviation. It violates Grice’s conversational implicature of quality. When Katherine says that roses impress people; she implies that all know roses hence the metaphor is redundant.

(6) “Hundreds, yes, literally hundreds, had come out in a single right; the green bushes bowed down as though they had been visited by archangels”. (59).

With the use of affirmative ‘yes’ the conversational mode is carried forward. ‘Hundred’ is repeated twice to add an explicit shade of connotation- innumerable. Pragmatically, this conjures a visual image.
“The green bushes bowed down” is an example of semantic deviation. Metaphorically it belongs to the category labelled by Leech and Short as “Anthromorphic metaphor”, that which attributes characteristics of humanity to what is not human.

(7) “Breakfast was not yet over before the men come to put up the marquee” (59).

Here once again Grice’s conversational implicature ‘maxim of quantity’ is violated. With the use of superfluous ‘before’ the sense of ‘temporal’ is re-emphasized which is unwanted. ‘Yet over’ is sufficient enough to imply the same.

(8) “Forget I am your mother. Treat me as an honoured guest”. (60).

This is an example of pragmatic deviation; how can a child become oblivious of his biological connections. The mother wants to be free of the burden to make preparatory arrangements like setting the menu; putting the marquee etc. The second sentence purposely deviates from the lexical implications- the mother uses a simile to suggest the kind of treatment she demands at the hour of garden party.

(9) “She (Meg) had washed her hair before breakfast, and she sat drinking her coffee in a green turban, with a dark wet curl stamped on each cheek”. (60).

Here Meg’s physical appearance and state of presence is
described. With a R-branching sentence, Meg’s presence is concretized with heavy complementation. A dark wet curl is described ‘stamped’ on each cheek—here ‘stamped’ is a metaphorical expression suggesting how well the curls were pasted against her cheeks due to dampness, an example of semantic deviation. With three graphic units, activities and physical appearance are described where by the sentence is heavily loaded with meaning and syntactically becomes deviant.

(10) “Jose, the butterfly, always came down in a silk petticoat and kimono jacket” (60).

Here with the help of appositive noun “the butterfly”, Jose is given a metaphorical image. It implies Jose’s dynamism and colourful dresses hence, an example of extended metaphor.

(11) “You’ll have to go, Laura; you’re the artistic one” “Away Laura flew, still holding her piece of bred-and-butter” (60).

With Free direct speech, Laura is burdened with responsibility. The later part of the sentence is inversion, hence, syntactic deviation. Excitedly she ‘flew’ down, an example of lexical deviation, for rushing hurriedly is implied by the use of the word ‘flew’. ‘Flew’ is a dead metaphor/frozen metaphor owing to heavy usage, hence, it has lost currency.

(12) “It’s so delicious to have an excuse for eating out of doors,
and besides, she loved having to arrange things; she always felt she could do it so much better than anybody else". (60).

Jan Mukařovsky and Roman Jacobson (Prague School Linguists) asserted that language in literature is structured 'to impede' and 'prolong' perception, to produce the dehabitualized response, Katherine Mansfield’s use of ‘delicious’ functions in the same way. Further ‘delicious’ is a tactile expressive word, hence the pleasure of Laura at taking up the fresh responsibility. This is an example of lexical deviation.

(13) “Four men in their shirt-sleeves stood grouped together on the garden path”. (61)

‘Shirt-sleeves’ is an open compound, personal coinage by Katherine Mansfield. This individual feature however, of her style is characteristically lexical deviation. Garden path amounts to end focus. This is purposively done to re-echo the title of the story.

(14) “They carried staves covered with rolls of canvas, and they had big two bags slung on their backs”. (61)

This is an example of syntactic deviation; the two coordinated sentences have a common subject therefore ‘they’ in the succeeding clause is superfluous hence, an example of the violation of the rules of syntax. Ellipses are a cohesive tie and its avoidance disturbs the functioning of linkage. In the sentence under study explicit cohesion or
linkage is unduly stressed, to invite a reader’s attention. Further, ‘big
two bags’ shows grammatical inversion. ‘Two’ should proceed big and
not as a given.

(15) "Laura wished now that she was not holding that piece of bread-
and–butter, but there was no where to put it, and she couldn’t
possibly throw it away" (61)

This is a loose sentence, hence, an example of syntactic deviation.
The implied connection between the clauses is made exclusive by two
junctive expression ‘and’ and ‘but’ where by the width of associative
meaning is widely expanded. Here, the cohesion is forcibly intruded.
Once again we notice a strange articulation demanding a reader’s
attention.

Leech and Short in Style and Fiction observe “...the most
conspicuous feature of linkage in modern fiction is its absence: or
speaking less paradoxically, we may observe that the modern novelist
tends to rely on Inferred Linkage, or simple juxtaposition, rather than
on overt signals...And on the other hand, is the vaguest of connectives—it might be called a ‘general purposive link’, in that it merely says that
two ideas have a positive connection, and leaves the reader to work out
what it is”. (250).

(16) “She blushed and tried to look severe and even a little bit short-
sighted as she came up to them”. (61).
The sentence is heavily loaded with verbs and connectors. With three verbs all active and linkages like ‘and’ (twice) and ‘as’ Laura’s activities are given full display. Once again a loose structure for it is an extreme manifestation of a physical doings. The abundance of cross-references makes the style illogical and the amplification seems to spoil the structure of details. Nevertheless the overt suggestion makes the sentence a curious one.
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