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*Revealing Linguistic Deviations: Using Leech And Short  
Models To Approach Fadia Faqir's "Willow Trees Don't Weep"*

*A Dissertation Submitted in Partial Fulfillment of the Requirements for  
the Degree of Master in Linguistics*

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# Declaration

*We, the undersigned researchers, hereby declare our intent to conduct a new research study focused on **[Revealing Linguistic Deviations: Using Leech And Short Models To Approach Fadia Faqir's Willow Trees Don't Weep]**, we also declare that the project is Original Work. All Sources Of Information Used In This Study Have Been Duly Acknowledged And Cited. The Work Presented In This Study Has Not Been Submitted For Any Other Degree Or Diploma At Any University Or Institution in our area. we Further Certify That This Work based on our search And Analysis.*

Yagoub Bakhta Chaima

Sais wafaa Aya

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## ***Abstract***

The purpose of this study, is to discover the relationship between linguistics and literature, specifically focusing on the analysis of Fadia Faqir's novel *"Willow Trees Don't Weep"* using a qualitative research paradigm applying Leech and Short's Stylistics approaches, to seek for the unique language choice of the author. The analysis is structured into three levels: the effective use of literary devices, lexical semantic relations, and linguistic deviation. Faqir employs various devices such as metaphor, simile, and irony which present the pragmatic side of literature within the context of a patriarchal society. The analysis also explores the coherence created through lexical semantic relations like synonyms, antonyms, and repetition. Additionally, the eight linguistic deviation (phonology, lexicon, grammar, graphology, register, semantic, historical period and dialectal) adds uniqueness and depth to Faqir's writing style, as blending of old, middle and modern English, the use of wrong grammar and mispronouncing words also mix of colloquial and standard languages like Jordanian dialect and standard and nonstandard English. The research further delves into the use of code-switching to represent diverse linguistic contexts and the incorporation of kinesthetic language to evoke physical sensations in the reader. Overall, Faqir's writing style showcases evocative language, thought-provoking themes, and an exploration of challenging the norms of gender as using taboo words, strong by females and emotional, weak by male characters.

***Keywords:*** Linguistic Deviation, Fadia Faqir, Willow Trees Don't Weep, Leech & Short approaches, Stylistic Analysis, Literary Interpretation.

## List of Acronyms

**LD:** *Linguistic deviation*

**LT:** *Literary text*

**SA :** *Stylistic analysis*

**WTDW:** *Willow trees don't weep*

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# *General Introduction*

## 1. *The Background of The Study*

The analysis of linguistic deviation in prose is a crucial aspect of literary studies that seeks to discover the impact ways in which authors employ language to create unique and effective narratives. Linguistic deviation refers to intentional departures from conventional language use, encompassing various forms such as phonological, lexical, grammatical, graphological, semantic, dialectal, register, and historical period deviations. This study digs deeper into the field of linguistic deviation in prose and explores its significance in shaping literary texts. The analysis of linguistic deviation is rooted in the field of stylistics, which is a branch of linguistics that focuses on the examination of literary texts from a linguistic perspective. Geoffrey Leech and Mick Short, prominent scholars in the field of stylistics, have provided comprehensive models and frameworks that offer systematic approaches to identify and interpret linguistic deviation in literary works. Their theoretical contributions have greatly advanced the understanding and analysis of stylistic features in prose. The significance of analyzing linguistic deviation lies in its potential to expose deeper layers of meaning, aesthetics, and communicative strategies employed by authors. Linguistic deviations in prose can serve various functions, such as emphasizing key themes or ideas, creating specific effects on the reader, and establishing a distinct narrative style. By examining linguistic deviation, scholars can gain insights into an author's linguistic choices, artistic intentions, and the socio-cultural context in which the work was produced. Previous studies on linguistic deviation have primarily focused on specific aspects or forms of deviation, such as metaphor, irony, or syntactic structures. However, a comprehensive exploration of linguistic deviation in prose, encompassing various forms and dimensions, yet *“Willow Trees Don't Weep”* is a capitative fictional story of a feminist anglophone writer that deals with multiple and different themes in her works ,Through the application of Leech and Short's stylistic models. The study seeks to unveil the unique language choices made by the author and explore their impact on the overall meaning, aesthetic appeal, and interpretation of the novel.

## **2. The motivation of the study**

The inspiration behind this linguistic analysis stems from a deep curiosity about the intersection of linguistics and literature and the connection that gathers them. Fadia Faqir's unique background as a British-Arabic writer adds another layer of complexity to the analysis, as it provides a chance to explore the ways in which different linguistic traditions and cultural norms interact within the same text. Additionally, this study hopes to bring attention to the importance of paying close attention to the language use of authors, as it can reveal deeper themes and messages within the text that might otherwise go unnoticed. Ultimately, it is the captivating story of "*Willow Trees Don't Weep*" a reason behind this research, because its interesting characters and complicated plot requires the discovery.

## **3. The scope and limitation**

Undertaking this study was not without its challenges, as is the case with any dissertation. One of the main obstacles was the difficulty in obtaining an electronic or paper copy of the novel. Additionally, there was a shortage of sources and references related to this particular book, particularly in terms of linguistic analysis. The vast number of pages, divided into six parts, also presented a time constraint and made thorough analysis a daunting task. Selecting a qualitative approach for the analysis of a novel posed a significant challenge. Furthermore, the unavailability of the authors work in the Arab Maghreb countries, including Algeria, added another layer of difficulty to the research process. None the less, these challenges only served to strengthen our determination to conduct a comprehensive analysis of this novel's language using Fadia Faqir's work.

#### 4. *The Objective Of the study*

This research project aims to explore the complexity of language use in FF novel through the lens of Geoffrey Leech's linguistic analysis tool. Furthermore, the primary objective is to examine how it is the unique writing style of the author and how the characters are portrayed in novel, specifically between men and women. By Conducting This Analysis, we hope to gain a deeper understanding of the author's use of language and how it contributes to the overall narrative and themes of the novel. Ultimately, this study seeks to provide valuable insights into the relationship between language and gender in literary works.

#### 5. *Research Question*

The research question aims to identify the main topic and investigate the direction of the research, in this study aims to answer these following questions:

**I-How does the analysis of linguistic deviations contribute to the understanding of the linguistic choice and style of the author ?**

**II.- How does the author's language represent their characters male and female in a patriarchal society ?**

#### 6. *Methodology*

In this study, a qualitative research paradigm was employed as the methodology to explore and analyze the linguistic deviation of the author's language choice, by applying the Approaches, of Leech and Short (1969,2007) ,of stylistics in literature .

Paradigm	Methodology	Approach
Interpretivist Research Paradigm	Qualitative	Leech (1969),Leech & Short (2007)

*Table .01 . The Methodology used in The Study.*

### **7. *significance of the study :***

Using the Leech model in linguistic analysis of literary text has numerous benefits. despite the fact that this model is not applicable for all literary texts ,yet it allows us to gain a deeper understanding of the text, uncover hidden meanings, and appreciate the nuances of the author's style and message. Furthermore, by analyzing the linguistic deviations in a text, we can develop our own writing skills and gain insights into how language works. We can also appreciate the beauty and complexity of language in literature.

### **8. *Previous Studies:***

The scarcity of previous studies on this subject can be attributed to the complexity of linguistic analysis in literary texts, particularly for Arab scholars. However, we have taken inspiration from similar studies in various languages,cultures countries, to help our research.it means our work is an original study.This paper provides unusual perspective on gender differences in language use within literary texts, particularly in Arabic and Muslim countries, and contributes to the field of linguistics by validating the use of the linguistic tool of Geoffrey Leech in analyzing literary texts.

Author and year	Methodology	Aim Of study	Main Findings
Hamza Mohammed (2007)	<p>Mixed Methods</p> <p>The data for analysis is selected using a random sampling technique from the novel .</p>	<p>Analyze the linguistic structures and meaning in Toni Morrison's novels, <i>Beloved</i> and <i>Paradise</i></p>	<p>1- Lexico-syntactic Level:use of simple sentences followed by complex and compound ones ,the use of African American Vernacular English,disorganized syntax, vulgar language, absence of graphic symbols, asyndeton, and the use of punctuation marks such as comma, dash, semi-colon, and elision</p> <p>2- Lexico-semantic Level:the use of lexical items, coinage, compounding, cohesive markers, lexical sets, and rhetorical tropes and schemes.</p> <p>3- Metafunctional Components: the use of Declarative sentences, Yes/No and WH interrogative sentences,the use of material clauses, mental clauses, and relational clauses,the structure of theme and rheme, theme and mood, and the presence of themes in declarative, interrogative, and imperative sentences.</p>
Fatima Felmben (2012).	<p>Qualitative research methods .</p>	<p>Close examination of the linguistic features,focusing on identifying and interpreting instances of interlanguage and code-switching.In: Linguistic strategies and the construction of identity in <i>My Name is Salma</i> by Fadia Faqir</p>	<p>interlanguage and code-switching. Interlanguage is expressed syntactically, semantically, and phonologically. Code-switching, on the other hand, includes loan words, untranslated words, terms of address, items of clothing, food, reference to religion and reference to proverbs, wise sayings and songs. However, these linguistic strategies often interact and overlap.</p>

<p>Mansoor, M. S., &amp; Salman, Y. M. (2020).</p>	<p>Qualitative Method Leech's Model of Linguistic Deviations (1969) is applied. OF Qualitative research method analyzing data using Lakoff's Theories of Deficit and Dominance POETRY</p>	<p>Linguistic Deviation in literary style : A Stylistic Analysis It aims to provide a useful resource for understanding and studying linguistic deviations in literature.</p>	<p>Literary language, encompassing poetry, drama, and prose, is a distinct situational variety of English with specific features that differentiate it from ordinary language use. Linguistic deviation is a fundamental characteristic of literary style, occurring at various levels such as lexical, semantic, syntactic, phonological, morphological, graphological, historical, dialectal, and register. The paper provides a comprehensive investigation and stylistic analysis of these different types of deviations, drawing from selected samples of major classical works in English literature. Some are applicable ,others are not.</p>
<p>Miss CHAOUN &amp; Miss. SAHRAOUI (2021)</p>	<p>Qualitative research method analyzing data using Lakoff's Theories of Deficit and Dominance</p>	<p>Linguistic Analysis Of two novels by Algerian authors, comparing the writing style and language differences between male ad female characters</p>	<p>Differences In vocabulary, syntax, tone, and voice between genders. Women Are Portrayed with linguistic powerlessness through these adjectives, while men are depicted as powerful and in control. The Language Used by women expresses the suffering of Arab and Algerian Women, while men use stable and controlling language</p>

Miss.Bekkouche.Z & Miss. Touidjine.A (2021)	The application of DeborahTannen's conversational styles theory to explore gender differences in language use	Linguistic Analysis of novels written byAlgerian authorsYasmina Khadra andAssia Djebbar.	Tannen's Theory successfully applied to the novels,revealing differences in language use between male and female characters. Female Characters Use Toning,adjectives, and adverbs to express feelings and seek support and understanding. Male Characters use simple and clear language,give advice, provide information, give orders,and engage in conflict
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*Table .02. Some Previous Related Studies close to The Research Paper*

**Critical Analysis and Gaps Of The Studies:** the previous works reviewed in this analysis exhibit certain critical analysis points and gaps. Hamza Mohammed's study lacked detailed information on the sampling technique and data analysis process, which block transparency and replicability. While the focus on linguistic structures in Toni Morrison's novels offers valuable insights, the absence of an exploration of socio-cultural and historical contexts limits a comprehensive understanding of language appropriation. Similarly, the studies by Manelle A & Sabrina A and Fatima Felmben examined linguistic features but failed to thoroughly explore the impact on characters' identities and socio-cultural implications, lacking a holistic analysis. Additionally, the studies by Miss Chaouni & Miss Sahraoui and Mrs. Bekkouche Z & Mrs. Touidjine A focused on gender differences in language use without considering intersecting identities, such as race and class, leading to limited depth of analysis. Future research should address these gaps by adopting a comprehensive and context-sensitive approach, considering readers' reception and interpretation, and acknowledging the intersectionality of identities for a more nuanced understanding of language appropriation in postcolonial literature. however our study will focus more cultural and historical context focusing more on fadia's language by characters , for the gaps of our study is lack in describing individuals ,identity and social roles,in addition the deeper examining of gender roles.

# ***Chapter One***

## ***Research Methodology***

**Introduction:**

Linguistics and literature are closely connected fields that study language in different ways. Linguistics focuses on the scientific understanding of language's structure, use, and evolution, analyzing it at various levels and in different social contexts. On the other hand, literature utilizes language artistically to express ideas and emotions, exploring the human experience across cultures and historical periods. Scholars like (Macksey & Donato, 1970) emphasize the value of linguistics in literary analysis, as it uncovers language patterns, reveals the social and historical background of texts, and enriches the understanding of authors' motives. Similarly, (Furlong, 2007, p. 328), highlights that linguistic analysis provides a framework for interpreting text within its cultural and social context. The research project adopts a qualitative approach and employs Geoffrey Leech's models of stylistic (1969, 2007) as a framework for analysis. The methodology focuses on gathering and scanning data, using the novel as the primary source, and employing a systematic approach to data analysis.

**A-RESEARCH DESIGN****1 Research Paradigm**

As (Mohamed, 2020, 3:50) declare that, A research paradigm is a theoretical framework or a set of assumptions and beliefs that guide how research is conducted within a particular field or discipline. It encompasses a researcher's worldview, beliefs about knowledge, and approaches to inquiry. Research Paradigms shape the way researchers ask research questions, collect data, analyze, and draw conclusions. In this study, an interpretivist research paradigm is adopted for analyzing the novel linguistically. The rationale behind choosing this paradigm lies in the understanding that language and literature are subjective and open to multiple interpretations. By adopting an interpretivist approach, the research aims to examine how different linguistic devices, such as metaphors or symbolism, in addition it can closely analyze the author's use of language, the characters' dialogues, narrative structures, and other linguistic elements to uncover deeper layers of meaning and explore the social and cultural contexts in which the novel is situated.

## **2- Research Approach :**

For this study, a qualitative research approach in the form of textual analysis is employed. The selection of this approach is justified by the research objectives, which aim to explore the linguistic nuances and stylistic elements present in the novel. Textual analysis allows for an in-depth examination of the language, narrative techniques, and literary devices employed by the author, providing a comprehensive understanding of the novel's linguistic dimension.

## **3- Methods And Methodology To Collect And Analyze The Data:**

To set out on a literary journey into the work of the Anglophone feminist writer, this research aims to investigate the language use within the context of her novel, it means the data collection will be from the source itself which is the book. In a society where men dominate and women are degraded to an inferior position, this study seeks to figure out the language used through her characters in the novel. The research design will utilize a qualitative approach, which provides flexibility and allows for inductive reasoning. This research design is based on the interpretivism research paradigm, which aims to uncover the meanings and interpretations of human experiences. Totally, this research design aims to shed light on the style and stylistics or the textual analysis in prose.

### **3-1 Meaning Of Style And Stylistics:** What is the meaning of style and stylistics?

As it is mentioned in the book "style in fiction" by Geoffrey (Leech & Short, 2007, p. 11) that: "*Stylistics simply defined as the linguistics study of a style in rarely and the taken for its own sake simply as an exercise in describing what use is made of language*" (Leech & Short, 2007) have defined "Style" as the manner in which language is employed in a specific context by a particular individual for a specific objective. In their book, these scholars referred to the Swiss linguist "Saussure" who distinguished between "langue" and "parole". "Langue" refers to the system of rules used by speakers of a language, while "parole" refers to the specific uses of that system. The term "Style" holds a different definition in the realm of literature, where it has multiple

interpretations. (Leech & Short,2007, p.10), have explored this concept in their book and clarified its various implications:

*“With the field of literacy writing, there is again a scope of varying definition and emphasis. Sometimes the term has been applied to the linguistic habits of a particular writer (the style of Dickens, of Proust, etc), at other times it has been applied the way language is used in a particular genre,period,school of writing or some combination of these:“Epistolary style”,“Earlyeighteenth century style”, “Euphuistic style”, “The style of Victorian novel”,etc.all these seem natural and serviceable”*

The statement is discussing how the term "Style" can have varying definitions and emphases in the field of literacy writing. Sometimes, the term is used to refer to the specific linguistic habits of a particular writer, such as the distinctive style of Charles Dickens or Marcel Proust. At other times, the term may be used to describe the way language is used in a particular genre,period,school of writing,or some combination of these factors.For Example, one might speak of the "epistolary style" of a certain novel or the "euphuistic style"of writing popular in the Renaissance. These various uses of the term "style" are seen as a natural and useful way to discuss and analyze the different aspects of literary writing.

**‘Stylistics** Is a field that examines how language is used in different types of literature’ and by various ‘writers’. It aims to explore the relationship between ‘language’ and artistic function’. To achieve this, stylistics scholars ask three essential questions: what, why,and how. The "why" question refers to why a writer chooses a particular form of expression,while the "how" question explores if the language used creates an aesthetic effect. Stylistics scholars focus on texts because they offer a more specific insight into how language serves a particular artistic function. (Leech & short,2007). Yet the common definition and meaning according to,( Leech & Short ,2007,p.01) about stylistics:

*“I mean by stylistics simply the study of literary style, or, to make matters even more explicit, the study of the use of language in literature. When we discuss style, we often have in mind the language of a particular writer, a particular period, a particular genre, even a particular poem”.*

In addition, according to (Burke, 2014, p. 01), Stylistics has its roots in the study of poetics and rhetoric in the ancient classical world, and it is now a field of study that involves the analysis of texts, with a particular focus on literary texts. Due to this emphasis on literary texts, the term "Literary Linguistics" is often used interchangeably with "Stylistics." he mentioned his words and he said that:

*“Stylistics, or literary linguistics as it is sometimes called, is the study and the analysis of texts; it is in particular, although not exclusively, the study and analysis of literary texts. The origins of stylistics go back to the poetics and especially to the rhetoric of the ancient classical world.”*

Moving to modern stylistics, this concept was discussed by (Simpson, 2004), in the early twenty-first century. It is widely studied in language, literature, and linguistics departments in universities around the world. Many scholars are engaged in researching this subject, resulting in a plethora of journals, articles, and books devoted to stylistics. Furthermore, the development of new theories such as discourse and society has enriched stylistic methods, leading to its increasing popularity and growth, as noted by (Simpson, 2004, p. 2):

*“Stylistics in the early twenty-first century is very much alive and well. It is taught and researched in university departments of language, literature and linguistics the world over. The high academic profile stylistics enjoys is mirrored in the number of its dedicated book-length publications, research journals, international conferences and symposia, and scholarly associations.*

*Far from moribund, modern stylistics is positively flourishing, witnessing nonproliferation of sub-disciplines where stylistic methods are enriched and enabled by theories of discourse, culture and society”.*

### **3.2 Leech & Short Linguistic Analysis (2007):**

(Leech & Short, 2007, p. 60) delved into the linguistic analysis of style in prose texts in their book, aiming to uncover the artistic principles behind a writer's language choices. Their work highlighted the uniqueness of individual texts, where each text possesses distinct features that may not hold the same significance in other texts. However, selecting which features to analyze is not an exact science and there is no one-size-fits-all approach. In their work, the researchers stated:

*“is the infallible technique of selecting what is significant. We have to make ourselves newly aware, for each text, of the artistic effect of the whole, and the way linguistic details fit into this whole”.*

(ibid.) employed a checklist of linguistic categories in their analysis of style, which was organized into four main categories: lexical, grammatical, figurative language, coherence and cohesion, all of which were analyzed in context of the text.

#### **3.2.1 Lexical Categories:**

(Leech & Short, 2007, p. 61), categorized the lexical aspects of stylistic analysis into five main aspects. The first aspect is "the general," which refers to the vocabulary used in terms of its complexity, colloquial or formal nature, descriptiveness, evaluativeness, and specificity. The second aspect is "the nouns," which are classified as either abstract or concrete, with a particular emphasis on the reference of abstract nouns to events, moral qualities, processes, social qualities, and perceptions. The third aspect is "adjectives and adverbs," with adjectives classified into different types such as physical, psychological, visual, auditory, color, evaluative, emotive, and referential. Adverbs, on the other hand, are classified into various types such as manner, place, direction, time, and degree. The last lexical aspect is "verbs," which carry a significant part of the meaning and are categorized into various types, such as stative and dynamic verbs.

### 3.2.2 Grammatical Categories:

The scholars (Leech & Short ,2007 , p . 62 ) also categorized grammatical aspects into different types including sentences,clauses,phrase, verb phrase,and word classes.In relation to sentences, they identified declaratives, affirmatives, negatives, and interrogatives. They also highlighted the importance of understanding dependent clauses (such as relative and adverbial clauses) and nominal clauses, including wh-clauses. Additionally, Leech and Short Emphasized the significance of understanding clause structures such as preparatory it or there.With respect to phrases, they classified them into noun phrase and verb phrase, and stressed the importance of knowing whether noun phrases are simple or complex, and where the complexity lies, such as pre modification by adjectives or post modification by prepositional phrases or relative clauses. They also looked at the significant departure from the use of simple past tense and the occurrence and functions of present tense, phrasal verbs, and major function words including prepositions, conjunctions, pronouns, determiners, auxiliaries,and interjections.

### 3.2.3 Figures Of speech:

In their study, (Leech & Short,2007 , p . 63 ),explored the third category of stylistic analysis known as"figures of speech".This category was further divided into three subcategories:grammatical and lexical schemes,phonological schemes,and tropes.The Grammatical and lexical schemes refer to formal and structural repetition, such as anaphora and parallelism, and their rhetorical effects. The phonological schemes refer to patterns of rhyme, such as alliteration and assonance, as well as rhythmical patterns and sound clusters,with a focus on their interaction with meaning.The third subcategory,tropes,involves deviations from linguistic norms,such as neologisms,unusual lexical collocations,and semantic, syntactic, phonological, and graphological deviations. These deviations can be used for special interpretations and are associated with traditional poetic figures of speech, such as metaphor, metonymy,synecdoche, paradox,and irony.

### **3.2.4 Coherence And Cohesion:**

The final Category Of Language,as pounded by (Leech & Short ,2007 , p . 64 ),pertains to context and cohesion. In their analysis, cohesion refers to the interlinking of various parts of a text, encompassing the internal organization of sentences and paragraphs.On the other hand, context refers to the external relation of a text, examining the social relationships between its participants, such as the author, the reader, and the characters. To Study cohesion, one must consider several factors, including logical links between sentences,the use of pronouns, and ellipsis, among others. Meanwhile, studying the context requires analyzing the social situation, examining the relationship between the writer and reader, and taking note of linguistic clues such as personal pronouns.Additionally,other relevant aspects include the author's implied attitudes towards the subject matter,the characters' words and thoughts,and the changes in the author's style throughout the text.

### **3.3 LEECH'S MODEL OF THE LINGUISTIC DEVIATIONS (1969 ):**

Leech's model of linguistic deviations comprises eight distinct types of deviations that are classified into phonological, lexical, grammatical, graphological, semantic, dialectical,register, and historical period deviations. These deviations are categorized into three main levels of language,namely realization,form,and semantics.Leech model provides a Comprehensive framework to identify and analyze linguistic deviations in various types of text,including literary works. (Leech,1969) asserts that language competence involves not only memorizing vocabulary and rules,but also knowing how to use words to construct sentences.This requires knowledge of both lexicon and grammar, as they constitute the formal aspects of language. He stresses that understanding the three levels of realization (phonological or morphological), form, and semantics is crucial. These levels apply to both productive and receptive language processes,including speaking,writing,listening,and reading.(Leech,1969) presented a table that outlines the three main levels of language, which are realization,form, and semantics.

Realization is achieved through the use of phonology and graphology, while the form of language consists of grammar and lexicon. Finally, semantics is conveyed through denotative or cognitive meaning.

Realization	Form	Semantics
Phonology	Grammar And Lexicon	Denotative Or Cognitive Meaning
graphology		

**Table .03.The Three Pillars of Language by Leech 1969“updated”**

Leech's model of linguistic deviations comprises eight types of deviations that can occur in language use, including :

**3.3.1 Phonological deviation:** This deviation involves the pronunciation of words and the sounds that make them up. For example, mispronouncing a word or using a different stress pattern than what is standard. In Leech's work, he highlighted that phonological patterns in language are more superficial and surface-level than the patterns found in the syntax of language. This means that they are more focused on the way they are presented, rather than the structure of the language. Leech identified a number of phonological patterns in English poetry, including conventional composition, which refers to the practice of elision, aphaesis, and apocopate, as well as patterns of rhyming and word stress. However, Leech also noted that these patterns are of limited importance in the context of English poetry, suggesting that they do not play a significant role in the interpretation and understanding of literary works. At this context (Leech, 1969, p.46), stated:

*“Patterns of phonology are even more on the surface than those of surface syntactic structure, so it is not surprising that phonological deviation in English poetry is of limited importance.”*

In his seminal work, (ibid.) made an interesting statement about the relationship between phonology and syntactic structure. He argued that phonological patterns, which refer to the way words are pronounced and sound in poetry, are more apparent on the surface than the patterns of surface syntactic structure, which refer to how the words are structured and arranged in sentences. Therefore, it is not surprising that deviations from the conventional phonological patterns of English poetry have limited significance.

**3.3.2 Lexical Deviation:** This deviation involve the use of vocabulary and the meanings of words. For example, using an uncommon word or using a word in a way that is not standard. so according to (Leech, 1969, p.42) is about neologism which refers to the creation of new words or expressions that are not yet commonly used in a language. According to Leech (1969), neologism is a clear and direct means by which a poet can go beyond the ordinary resources of the language. This practice, however, is not limited to poets only, but also to other linguistic practitioners like journalists, copywriters, and scientists who are known for their lexical creativity. In fact, even ordinary people in their daily conversations engage in the practice of neologism to express their emotions and ideas. Leech (1969) argued that neologism, the act of creating new words, is a violation of existing lexical rules. Rather, neologism can be seen as an extension of the rules of word formation, whereby an already existing rule is applied more broadly. In other words, neologism involves using an existing word as a basis for creating a new one. One common method of word formation is affixation, which involves adding prefix suffixes to existing words. Thus, neologism can be seen as a natural and creative aspect of language use, employed by not only poets and writers but also everyday speakers to express new ideas and emotions.

**3.3.3 Grammatical Deviation:** This deviation requires the structure and rules of a language. For example, using a sentence structure that is not standard or making an error in subject-verb agreement. Leech's work emphasizes the importance of distinguishing between different types of grammatical deviations. Morphology, the grammar of words, and syntax, the grammar of how words are arranged in a sentence, are two main aspects of syntax. Within syntax, there are two main parts: the deep structure and surface structure. The deep structure reflects the meaning of a sentence while the surface structure relates to how a sentence is spoken, like using the passive form. For example, in the sentence "the dog was pitted by his owner," "his owner" is the logical subject and belongs to the deep structure, while "the dog" is the grammatical subject and belongs to the surface structure. In summary, the deep structure is the meaning of syntax while the surface structure is the sound of syntax. (Leech, 1969, p. 46).

**3.3.4 Graphological Deviation:** This deviation demands the visual appearance of language, such as punctuation, capitalization, and spacing. For example not using proper capitalization or punctuation. In his work, (Leech, 1969, p. 47), explained that spelling is a representation of pronunciation. Any deviations in pronunciation will be reflected in the written form. In addition, there is a graphological deviation that doesn't necessarily have a counterpart in speech. The typographical stanza is an example of such deviation, which is a unit not found in non-poetic varieties of English. It is independent and can interact with standard unit pronunciation. Leech (1969) mentioned two American poets, William Carlos and E.E. Cummings, who explored the possibilities of purely visual patterning in poetry. Cummings, in particular, is known for his use of orthographic deviation, such as discarding capital letters and punctuation. He used conventional spacing, jumbled words, and eccentric use of parentheses as expressive devices, rather than adhering to typographic custom.

**3.3.5 Semantic Deviation:** involves the meaning of language and can include using words in an unconventional way of making a mistake in meaning .(Leech ,1969, p.48), he also stated:

*“Semantic deviation is a relative, not absolute, concept, depending on context and on the presence of collocates or other co-occurring words that supply the 'norm' to which a particular word or collocation is a deviation.”*

(ibid.) explained that the concept of semantic deviation is not fixed or absolute, but rather depends on the context and the presence of other words that typically occur with a particular word or phrase. In other words, whether a word or phrase is semantically deviant or not depends on its relationship to other words in a particular context or language community. For example, the word "cold" might be considered semantically deviant if used to describe a person's personality, but it would not be deviant if used to describe the temperature of an object.

Therefore, the degree of semantic deviation is relative and dependent on the context in which the word or phrase is used. He added:

*“Remember that we reserve the term “meaning” for the narrow sense of cognitive information preferring significance when we need to talk generally about what a piece of language communicates”(p.131)*

Leech argues that the term "meaning" or "semantics" is used in a limited sense to describe cognitive information conveyed through language. He suggests also that semantic deviation involves the use of figurative language to highlight irregularities in context, and categorizes such deviations into three types: semantic oddity, transfer of meaning, and honest deception.

**3.3.5.1 Semantic oddity:** From the linguistic exchanges perspectives of everyday life, people expects some cognitive information that are explicitly passed from one participant to another ,the seine formation may be about the internal ternalstate of the speaker ,or about the objective world, or about the way a person or an activity is evaluated etc . (Leech,1969,p.131) . According to Leech (1969),is a type of semantic deviation that deals with the use of words that are odd or strange in a particular context ,(Leech, 1969,p.132.) identified several types of semantic oddity .

The first type is pleonasm, which refers to the use of semantically redundant expressions that repeat information readily conveyed where in the discourse. Another type is oxymoron, which involves the combination of two expressions that are semantically incompatible for the purpose of creating a figurative meaning that is not literally possible. Tautology, on the other hand, is a vacuous expression that is self-evidently true and tells us something about the language itself. Paradox is a type of semantic oddity that involves a contradiction, which is inherently absurd because it is evidently false. Finally, periphrasis refers to an unnecessarily long expression that conveys meaning that could have been communicated more concisely.

**3.3.5.2 *Transfer Of Meaning:*** In (Leech, 1969, p.148). study on figurative language, he categorized the transfer of meaning into four different types. These are commonly known as tropes and are used in everyday language to add depth and nuance to our communication. The first type is metonymy, which refers to the use of one word to represent another related concept or object. The second type is metaphor, which involves the comparison of two unrelated things to highlight similarities between them. The third type is simile, which is a comparison that uses the words "like" or "as" to show similarities between two things. These Tropes are not only used in poetry or literature, but also in everyday language to help us express complex ideas or emotions.

**3.3.5.3 *Honest Deception:*** According to (Leech, 1969, p.166)., honest deception is the study and the classification of the tropes. These tropes are classified under three parts; Hyperbole which is the figure of over statement, litotes which is the figure of understatement and the irony is the use of expressions for the sake of meaning the opposite.

**3.3.6 Dialectal deviation:** (Leech,1969,p.49) asserted:“*Dialecticism,or the borrowing figures of socially or regionally defined dialects, is a minor form of license not generally available to the average writer.*” In this statement Leech explains that using figures of speech or expressions borrowed from socially or regionally specific dialects is a type of literary license that is not commonly available to the average writer. In other words, incorporating dialectical figures of speech into writing is a less commonly used technique that may require a certain level of familiarity and expertise with the dialect being borrowed from. This type of linguistic deviation is not as widely accepted or accessible as other forms of figurative language and may require more specialized knowledge to be used effectively.

**3.3.7 Deviation of Register:** In the literary field, there is a special way of using language called register.This register had its own set of words and rules. But nowadays ,modern writers are not limited to this register and they use different registers to this register and they use different registers to effectively communicate their message. This means they mix different registers in their writing to get their point across.( Leech,1969,p.49).

**3.3.8 Historical period:** (Leech, 1969, p.51.), explained that language changes over time, andpoets sometimes use archaic or outdated language intentionally to create a sense of historical distance or to mimic the language of an earlier period. Archaic defined by( Leech ,1969, p.52),as:

*“Archaism as a survival of the language of the past into the language of the present ,is of course an institutionalized license of poetry ,and may perhaps be distinguished from linguistic anachronism,or a calculated resurrection language belonging to a bygone age.”*

This is called historical period deviation, and it can add depth and complexity to a poem.However, poets need to use this technique with care, as it can also create confusion or make the poem difficult to understand.

**3.3.9 Figures of speech:** As it mentioned in (Leech ,1969,p.147) Figurative language , also known as rhetorical figures, are linguistic expressions used to enhance language and convey meaning in a creative, imaginative, and often non-literary way.They are used to create a certain effect, evoke emotions, or emphasize a point. Figures of speech include various types of language devices, such as metaphors, similes, hyperbole, irony, allusion, personification, and many others. They are often used in literature, poetry, public speaking, and everyday communication to add depth, interest, and meaning to language. From . There are many figures of speech that exist in the world of literature and prose. Among them, we choose to talk about the following which they are organized in the following table:

Alliteration	Anaphora	hyperbole	metaphor	Simile	Oxymoron	Onomatopoeia	Irony
<p>A Literary device where the first consonant sound in words repeated is known as alliteration. This technique has been frequently employed in English Poetry and prose for various artistic effects. (Cuddon, 2013)</p>	<p>Anaphora is a rhetorical device that entails repeating the same word or phrase at the beginning of successive lines or sentences. It is a common technique employed in both poetry and prose, as well as in speeches and other forms of public speaking. (Cuddon, 2013)</p>	<p>It is about an exaggerated statement which is used to emphasize on something (Cuddon, 2013)</p>	<p>This figure of speech is regarded as the most fundamental one. It involves an implied comparison between two things or ideas, without using the words "like" or "as" which is characteristic of similes. The comparison is made to convey a deeper meaning or significance in the text. (Cuddon, 2013)</p>	<p>Simile is a figurative appliance which is used to compare different things exclusively through the use of some words such as "like" and "as". This figure of speech is mostly used in order to clarify ambiguous meaning. (Cuddon, 2013)</p>	<p>Oxymoron is a literary device that combines two contradictory or opposing words to create a striking and thought-provoking effect. (Cuddon, 2013)</p>	<p>Onomatopoeia indicates a word that sounds like what it refers to or describes. The letter sounds combined in the word mimic the natural sound of the object or action, such as hiccup. A word is considered onomatopoeic if its pronunciation is a vocal imitation of the sound associated with the word. (literary devices)</p>	<p>Irony is perhaps too harsh a word for an incongruous and humorous awareness that things are not as they seem for either of these characters but whatever we call it this sense that words do not just have their face value meaning but are to be critically interpreted as indicators of tone and attitude. (Leech &amp; Short, p.84).</p>

**Table . 04 . Understanding Figures Of Speech**

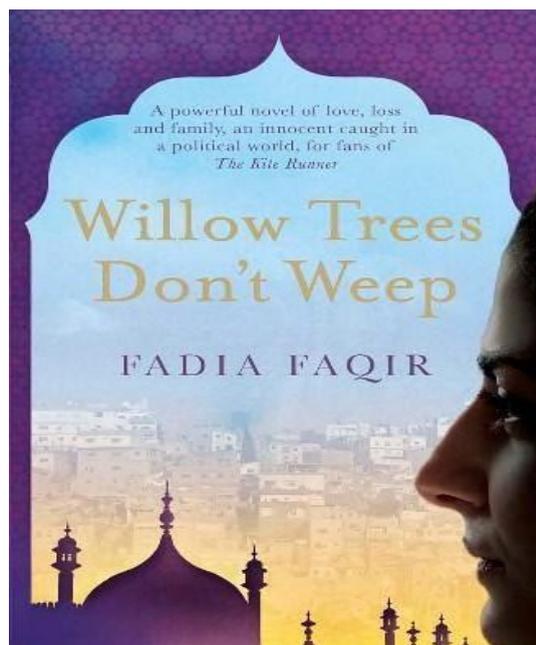
### 3.3.10 Lexical Semantic Relation:

According to Halliday and Hassan (1976), lexical cohesion is about reiteration which includes synonymy, antonymy, repetition, metonymy, and hyponymy (Ebrahimpour Taher & Eissaiei,2013).

**Reiteration:** before presenting the previous elements, reiteration is a literary device that involves repeating a word, phrase, or idea several times within a text or speech. It is often used to emphasize a particular point, create a rhythm or repetition, or make the message more memorable for the audience. It can take many forms including repeating the same word or phrase several times, using synonyms or variations of the word, or restating an idea in an indifferent way.

- ❖ **Synonymy:** different words, same meaning. [clever/brilliant]
- ❖ **Antonymy:** different words different meaning the opposite of the words. [hard/soft]
- ❖ **Repetition:** refers to a repetition of words or items in sentences within text. [go!....go!]
- ❖ **Metonymy:** refers to the use of a part to present and describe the whole object through the appropriate selection of words. [The monarch of the white house].
- ❖ **Hyponymy:** It refers to the world class relationship where the meaning of the first word of the subclass is the second word of the class. [Furniture:sofa,chair,table].

**B. CORPUS OF THE STUDY:** In academic research, a corpus refers to a collection of texts or documents that are used as a basis for analysis or investigation. the corpus of the present study is the official analysis of the papers or the novel of Fadia ,published on MARCH,06 ,2014.contains of 288 pages,and divided into six part which they areas follows :Behind The Poppy Fields ,The Bombax Tree, Acid In The Milk, Xanadu, Jerusalem In England, Secret Whisper. Each of these parts is describing a story and experience of the adventures of Najwa's life.



### Conclusion :

To conclude with this chapter, we consider style and stylistics as an approach or method within the broader field of literary analysis and linguistic study. by providing and applying two models of examining the stylistic features of the author the first one is "Leech 1969" specifically focuses on the linguistic analysis of poetry, the second edition of "Style in Fiction" by Leech and Short (2007) broadens the scope to encompass the analysis of style in various forms of fiction , however basing on the first model more to investigate the linguistic deviations ,the following table explain more the difference between the models :

<i>Leech 1969 . "A Linguistic Guide to English Poetry."</i>	<i>Leech &amp; Short 2007 . "Style in Fiction"</i>
This book refers to the original work by Geoffrey Leech published in 1969. The full title of the book is "A Linguistic Guide to English Poetry." It primarily focuses on the linguistic analysis of poetry and explores various aspects of poetic language, including sound patterns, meter, syntax, and imagery.	This is the second edition of the book "Style in Fiction" co-authored by Geoffrey Leech and Mick Short. It builds upon the previous edition and expands its scope to include the analysis of style in fiction more broadly, encompassing novels, short stories, and other fictional narratives. The book explores different aspects of style, such as characterization, dialogue, narrative structure, point of view, and language use in fiction.

*Table . 05 . The difference between the models used for conducting the research.*

# *Chapter Two*

*Data Analysis, Results And Discussion*

**Introduction :**

This chapter represent the data collection and analysis , the results and discussion following the methods of analysis ,the chapter is divided into two sections .The first one is about the data collection and analysis which contains of three levels: (figures of speech ,lexical semantic relation and linguistic deviation) and the second one is the discussion of the findings,each level will be discussed in the order of the three levels.Followed by conclusion to the chapter and a general conclusion and recommendations of the study.

**Section One : The Data Collection, Analysis And Results****Level 01 . Figures of speech :*****Alliteration***

- “She Would Pop A Pink Pill Into Her Mouth ...?” p8***  
***“.....At First The Owner Found Fault In”P14***  
***”She is As Sweet As Sugar...”P17***  
***“.....Which Was Wrapped With A Pink And White Striped Scarf...?”P28***  
***“..... He Looked Tall And Thin In A Tunic And Loose Trousers.”P48***  
***“Her Head in Her Hands”P50***  
***“...And Took A Taxi To The Identity And Passport Service In The West Side.”P51***  
***“The Gold Script On Its Green Leather Glinted ...”P52“***  
***“The Bold And Beautiful And Love Boat”P10***  
***‘I Stood face to face with my fate”p132***  
***“shore shone in the sun”p232***

***Anaphora and parallelism***

- “...and the dip-drip of the white liquid that was supposed to kill ....” p13“***  
***“A land of ideals, of hope and love.A land that we could only dream of“ p19***  
***“....where people drank,smoked and danced cheek to cheek.” p21***  
***“Perhaps there is something beyond this soil and sperm. Perhaps we are little islands floating in fresh water endlessly, eternally.” p32***  
***“the click-click of the sandalwood prayer.....” p40***  
***“Jihad And The Rifle Alone:No Negotiation,No Conferences,And No Dialogue’***  
***“Always Thinking, Thinking. Not Pious Enough” P94***

*“Motorbike!Lakna!Lakna! P106*

*“We Were DoingWeWere Fighting” P114*

*“The Xur-Xur” P115*

*“yes,we can,we can drink anywhere” p 30*

*“I Stood Face To Face With My Fate ” P132*

*“Darkness Lifted,Layer By Layer” P134*

*‘Or Wa sHe Concerned About Being Rejected By The Daughter He Had Abandoned Years And Years Ago? P136*

*“Daukhter!Daukhter!DurHal Hadir!” P139*

*“going round and round” p155*

*‘vroom,vroom” p166*

*“zur-zur! p 178*

*“snivel –snivel” p178*

*“arm in arm” p185*

*“I’d travel miles and miles in my own” p220*

*“years and years of neglect “ p236*

### *Hyperbole*

*“they're journalists, arms dealer and drug lords”p14*

*“I want to get so drunk that that old hag buying nuts over their turns into Bridget Bardot”p30*

*“you know Omar when I got to drunk I start imagining things spiders crawling on my scalp their legs fin and hairy perhaps they mix this s\*\*\* with bleach or arsenic”p30*

*as if she were made of porcelain p32.*

*“I took off the veil and the abaya and flung them on the sofa there where my mother used to writhe in agony “p45*

*“welcome to my house you brought light and gladness to this Darkness” p47*

*“The gunship are like mosquitoes with red,angry eyes “ p155*

*“I could see were decimated villages and craters,their bowl-like mouths gaping” p155*

*“the hill, on top of which the fortress perched like an eagle” p156*

*“bodies were piled up as if they were sacks flour” p156*

*“I’ve located myself in the middle of this war and,like a hyena,it is claiming me” p158*

*“my throat was sore,as if feathers are growing inside it” p158*

*“the locket stuck like an arrow into the side of her neck” p161*

*“the clouds switched beneath us like cheese cotton wool”*

### *Metaphor*

The title : "willow trees don't weep"

"you know how it is in amman and particularly in this neighborhood chaste women don't live on the green tongues will wage" p6

a dark fluid that went through your in test in esa and curdled like cheese" p13

I put my jacket on and left the house of wailing women drowns in inch of water" p17

she was as a sweet as sugar when we first met in that public lecture on medieval poetry" p17

the world was a maze" p23

then his heart is made of flint" p28

navigate through the maze of my life" p33

men are predators and they are wired to betray you" p105

I told my grandmother may be my dad had eyes but I couldn't see them" p108

I left the land of the wronged of victims and hard done bys and entered the country of the guilty" p161

"who breaks a butterfly upon a wheel". p266

### *Simile*

*"although i was free to breathe, walk, work, I felt like prisoner" p5*

*"some say he got married to an Asian beauty and now lives like a king in the mountains of the Himalayas" p11*

*I dried up like a date , after three years of absence , divorce can be granted easily" p16*

*to shut up one the females students light-skinned off course with folded eyelids like a reptile" p19*

*a nervous tic that made me look like a villain" p22*

*if I were like other girls I would be shopping for a set with my future husband not skulking like a thief" p24*

*I find her unattractive like An ugly rock formation. impenetrable" p29*

*her hands are like new-burst vine leaf" p83*

*he frowned at me, smiles, like words, must be also forbidden" p102*

*I tugged at the locket hanging around my neck like a noose" p85*

*he is crying like a woman p157*

*I am like a Hoover I eat whatever you put in front of me" p166*

*the noise of the city was like a rolling River gushing down a cliff" p173*

*my mission was to melt into the city like a grain of sugar in a hot tea" p176*

*her hair dark , spiky and her skin olive. najwa is like a bulbul p249*

*on the other Shore to the tree with the light green leaves that looks like woman with her hair down" p252*

<i>Irony</i>	<i>Onomatopoeia</i>
<p><i>“You have to be punctual and ever smiling,like that battery.What's It Called!Helaughed”. p11</i></p> <p><i>“Then the lion turned out to be a mouse”.p12</i></p> <p><i>“Fine,but you'll only be paid if your bum is on the seat.” .p15</i></p> <p><i>“Nurses have a bad reputation although most of the screwing is done by women teachers”. p18</i></p>	<p><i>Walkie-talkie</i></p> <p><i>Tap-taping</i></p> <p><i>Drip-drip. p13</i></p> <p><i>Zur-zur</i></p> <p><i>Xur-xur . p115</i></p> <p><i>Roly-poly</i></p> <p><i>Click–click . p40</i></p>

**Table .06 . Tables Of Quotes describes The Figures Of Speech selected from the Novel**

The previous tables represent the figures of speech used in WTDW ,yet after reading and examining this data we found that figures of speech are divided into two category one which include (metaphor,simile, hyperbole and irony ) which represent the pragmatic implications and interpretation,it means the language use in the context for example metaphor and simile , can create a relation between abstract concepts and concrete experiences, and irony hyperbole which represent the humor and exaggeration of expressions , while the use of alliteration anaphora, onomatopoeia and parallelism ,are more concern with the study of phonology,since they are sounds ,repetition and rhyming .

### **Level 02 . Lexical Semantic Relation :**

The table present the use of reiteration, (synonymy,antonymy,repitition,metonymy and hyponymy), which add to the language used by Fadia a coherence and cohesion to the text ,yet after the reading and close examining we found that this lexical semantic elements are a collection of parts of speech as verbs ,nouns ,adjectives and adverbs yet the maine attractive element it was the exaggeration in the use of adverbs and adjectives which represents the female writing style .

<b>SYNONYMS</b>	<b>ANTONYMS</b>	<b>REPETITION</b>	<b>Metonymy</b>	<b>HYPONYMY</b>
Trees,plants,thorns	Cried, laughter	Perhaps	"The	"Vertebrates Include Fish,amphibians,reptiles ,birds,mammals, primates,rodents and marsupials".P,216
Slabs,plywood	Up. down	Abandoned	village.".	
Arrange,rearrange	Large, small	Betrayal	Olive tree	
Searching,looking for	Bitter, salty	The Wh questions	TEa	
Fate,destiny	Death, life	Foreigner	"The Gun"	
Desath,suicide	Aging, youth	Strange	The Police	
Quickly,faster	Accept ,reject	Sweetheart	The ship	
Notations,symbols	Grant ,denies	Disappeared	The Veil	
Perfect,elegant	Off, on	Search		
Safety,security	Sad, happily	Remember		
Keys,locks	Longer, shorter	Different		
Phobia,fear	Wrath, mercy	Trees And Animals		
Clean,new	Naïve, medic	Tears And Crying		
Destruction,desolation	Hardships, ease	Veil		
Hustle, basalt	Strong, frail	Queue		
Gun, weapon	Salt, pepper	Manandwomen		
Endlessly ,enternerly	Zipped ,unzipped	Luggage		
	Exploded,unexploded	Prayer		
	Black ,white	Weeping		
	Porr, affluent	Guardian		
	Opening, closing	Protecting		
	Morning, night	Neglect		
	Finished, began	Alone		
	Cries, laughter	Repetition Trees andanimals and numbers.		
	Present, past			
	Free, impreson			

*Table . 07 . Represent The Lexical Semantic elements*

### ***Level 03 . The linguistic deviation by Geoffrey . N. Leech (1969) :***

#### ***3.1 The phonological deviation:***

from our discovering and through the analysis of the phonological deviation ,we found that Fadia use elision,apocopate,aphesis and rhyming very well ,in addition to the mispronouncing of words,however we did not across to any neologism in the text because it was very hard to achieve it, here some example for each element:

- a) elision:A.M, I've,I'll,Hadn't
- b) apocopate:Ta,i.e:thank you,ED from Edward, B&B from bed and breakfast.
- c) aphasis:the word round is generally around
- d) rhyming:the use of onomatopoeia,anaphora,parallelism, alliteration (Chapter two , pp .27/ 30 )
- e) mispronouncing words: as in pronouncing Najwa as Najwat adding't'in the end,/n a dj w a

t/ as well in Al-Zaghrani mosque to Al Zahrani ,/za:h ra:ni/,miss pronouncing mother as /**ma daar**/ ,the omission of the verbs in such sentences : what your name? They good women,you my guest.

***3.2 The Lexical Deviation:*** Pertains to the morphology of words, encompassing their formation through various processes such as affixation and compounding. Although we did not encounter any newly coined words or neologisms in the novel,we closely examined the interplay between lexicon and morphology to gain deeper insights into the text.

#### ***3. 2.1 Affixation:***

### 3.2.1.1 Prefixes

<b>ROOT</b>	<b>Prefix</b>	<b>THE PREFIX WITH NEW WORD</b>	<b>Part Of Speech</b>
Aware	Un	Unaware	Adjective
Pleasant	Un	Unpleasant	Adjective
Familiar	Un	Unfamiliar	Adjective
Appear	Dis	Disappearing	Verb
Depend	In	Independent	Adjective
Remember	Re	Remembrance	Noun
Stress	Dis	Distress	Noun
Escort	Un	Unescorted	Adjective
Pure	Im	Impure	Adjective
Recover	Re	Recovered	Adjective
Instruct	In	Instructions	Verb
adverten	In	Inadvertently	Noun Adverb

*Table .08 .Prefix Power :Inventive Words andT Their Parts of Speech.*

### 3.2.1.2 Suffixes:

<b>Suffix</b>	<b>Wordroot</b>	<b>New Word</b>	<b>Part Of Speech</b>
-er	Foreign	Foreigner	Noun
-ous	Suspect	Suspicious	Adjective
-ity	Tranquil	Tranquility	Noun
-ful	Shame	Shameful	Adjective
-ly	Open	Openly	Adverb
-ance	Accept	Acceptance	Noun
-ant	Triumph	Triumphant	Adjective
-ful	Grace	Graceful	Adjective

*Table .09. Suffixes and their role in word creation .*

**Remarque:** The affixation is not only for adding suffixes or prefixes is also to assemble them all together as in the following examples: disappearing, independent, unescorted, instructions, Inadvertently. it is also considered as a new word formation by the author.

### 3.2.2 Compounding:

Compounding is a word formation process in which two or more words combine to create a new word.

The New Word Can be a noun, verb, adjective, or adverb.

Compound word	Part of speech	Base words
Hubbly bubbly	Noun	Hubble-bubble
Chemotherapy	Noun	Chemo/therapy
Footsteps	Noun	Foot/step
Olive-wood	Noun	Olive/wood
Mother in law	Noun	Mother/law
Downstairs	Adverb/adjective	Down /stairs
Dry-eyed	Adjective	Dry/eye
Handcuffed	Adjective	Hand/cuff!
Mud-brick	Noun	Mud/brick
Trustworthy	Adjective	trust/worthy
Windscreen	Noun	wind/screen
Playground	Noun	plat/ground
Toothbrush	Noun	tooth/brush
Walkman	Noun	walk/man
Myth-making	Noun	myth/make
Makeshift	Adjective/Noun	make/shift
Eavesdropping	Noun	eaves/dropp
Heartbeat	Noun	heart /beat

**TABLE . 10. Compound Words And Their Parts Of Speech**

After examining and deep observation and investigating the use of affixation and compounding. We found that the exaggeration of using nouns ,adverbs,and adjectives to describe; nature ,culture,persons and events ,led to confirmation that female writers use language in detail..

### 3.3 Grammatical Deviation: Is discussed from two points; Morphology &

Syntax about the grammar of sentences.

3.3.1 *Morphology: which is already discussed in Lexical Deviation. (Chapter two ,pp . 32 -32 -34)*

3.3.2 *Syntax : as previously mentioned that syntax is about the deep structure and the surface structure; see (Chapter One , p . (17) .*

3,3,2,1 *The deep structure: which is the direct meaning and the basic structure of sentence. let's see the conversation between Najwa and her Father when first met him, (WTDW . PP . 244 , 245):*

*Father: "Najwa ?"*

*Najwa: "Yes."*

- a) *Najwa: "I came here to give you this letter and leave, it is from your real daughter, Amani, she's dead by the way. my mother too. You killed her". ( Complex sentence with multiple clause)*

Other Examples With Different Surface Structure:

- |  |       |                      |
|--|-------|----------------------|
| b) <i>"Andrew put his hands in his lap and went quiet".</i>  | p167. | [ Complex sentence ] |
| c) <i>"How can a man be a mummarida?"</i>                    | p18 . | [ Complex sentence ] |
| d) <i>"my grandmother had advised me to look frivolous."</i> | p74 . | [Complex sentence ]  |
| e) <i>"We cannot drink here, in our neighborhood."</i>       | p30 . | [Simple sentence ]   |
| f) <i>"come here !"</i>                                      | p26 . | [Simple sentence ]   |
| g) <i>"he placed a gun on seat"</i>                          |       | [Simple sentence ]   |

3,3,2,2 *The surface structure: is the transformed form of the deep structure for example:*

*"he placed a gun on seat" → NP +VP+O +PP*

We notice after reading the sentences used in the text the use of different surface structure ; simple, compound, and complex sentences .



- MORPHOLOGY
- SYNTAX
- DEEP STRUCTURE
- SURFCE STRUCTURE

- FIGURE 01 REPRESENT THE GRAMMATICAL DEVIATION

### 3.4 Graphological Deviation :

It is the visual appearance of language ,such as punctuation ,capitalization,and spacing,so from a deeper analysis to the novel we notice that the novel was written according to the following aspects:bold print,spacing,repitition,punctuation marks,use of illustration ,and a subtitle in the front of the cover,use spin,also the use of blurb,tagline ,and barcode and price in the back of the cover,as well as the use of especial little dark stars in some pages this pages include :272,271,270,255,247,239,214,192,189,130.in addition to the writing style she used two theme of fonts ;italic and times new roman.

### 3.5 Semantic Deviation:

According to leech this deviation is divided into three main tropes :semantic oddity, transfer of meaning and honest deception.to illustrate this deviation follow the table below:

Semantic Oddity	Transfer Meaning	Honest Deception
<p>-Oxymoron: nothing,exist/free,imprison/go,back”</p> <p>1- Paradox “<i>without much consideration or critical thinking</i>”</p> <p>2- Periphrasis “<i>the crazy ,kind rascal</i>”</p> <p>-Pleonasm “<i>a maze didn’t know where to enter it, how to navigate it and whether I would find a way out</i>”.( <i>Fadia p23</i>)</p> <p>3- Tautology: “<i>a taxi driver who ogled me in the mirror</i>’ ( <i>Fadia , p . 15</i>) and a man in a passing car who makes a pass at her ( <i>Fadia ,p .26</i>)</p>	<p>According to Leech (1969),transfer of meaning is about the figurative tropes that are metonymy, metaphor, and simile. Which is already mentioned in (Chapter two , pp, 31,39).</p>	<p>Is Discussed In Three Points: hyperbole,and irony see ( <b>Chapter two pp,28,30</b>), and litotes</p>

*Table .11 . The Three Tropes Of Semantic Deviation.*

### 3.6 Dialectal deviation:

After reading the writing style of Fadia we notice that she uses other borrowing words and she uses regional or local vocabulary that is not commonly used in other parts of the world, also uses grammar or syntax that is specific to a certain dialect or variety of the language. Additionally, the author includes idiomatic expressions or cultural references that are unique to a particular region or community. And to identify this description, here some examples: the use of slang words and taboo words as in : *[kicked off, riff-raff, hubbly-bubbly, yo-yos, grip, never mind, tunes, pop-popping, fizzy drink, pariahs, old, hag, whiff of cigarette, chill, pop pink pill, drip-drip, fine, screwing.]*

- In grammar and syntax the wrong use of structures, the basic reason behind this incorrect grammar is the first and second language acquisition. The different cultures and the level of education and learning play a vital role in the use of English.
- Also the mix of standard Arabic and Jordanian colloquial Arabic and some situations of the attitudes of Arab Muslim countries and England. to show more her culture identity comparing to the western culture ,the dialectal deviation is also evident in the spelling for certain words in Najwa and her grandmother's dialect. for example: ,muazen, sheik, shoo, alo, habibti, tita, mashaALLA, al-nafs ammara tun bilsu, bas, doktor, hajj, bismillah, bismillah, abaya, tsharrfna, meswk, azan, mujahideen ,aawra, kunafa, kapsa, eid, burqa, imam, kafirs, the dayah, ihram ,dunia, madrasa.
- Use of expressions unique to specific culture as :spices which related to the south Asia Countries as Pakistan and Afghanistan, Pashto spoken by Pakistan and Afghanistan also another example of an Arab attitude ***“whenever a football fell into the flower bed, my mother would stab it with a knife and throw it back”***p109. Unlike in England everything is allowed to do and available but in the Arab Muslim world everything is allowed however by the law of one God.

**3.7 Register Deviation :** from a deeper analysis to the novel we noticed that Fadia used multiple and different registers to present different cultures ,messages,identity,and situation , which are as follows in table below:

<i>Politic</i>	<i>Religion</i>	<i>Family</i>	<i>Medical</i>	<i>Culture</i>	<i>Nature</i>	<i>Psychologically</i>
In page 214 there was dialogue full of political speech as the use of government , prison association mercenary policemen country people Free Palestine.	“Yes, five times a day, plus night Prayer. ....and there was my grandmother,in her white Pilgrimage Clothes. the veil”	“My father is a way and my mother is dead he left us and never Looked Back”. “Mygrand -mother is doing the hajj”	Antibiotics are not usually advised if you are normally in good health fistula and sinus ,bone chips, artery, local flaps ,lyophilized dura and silastic implantare medicterms.	She mentioned clothes food behaviors of different cultures The use of spices to present the culture of Pakistan And Afghanistan	The Use Of Colors such as bright green,orange, indigo,and crimson s prevalent.Trees Like olive,lemon, bombax, jasmine,cedar,oak,pine, and carob are commonly mentioned.Mountains and animals like cats, dogs,hyenas,vertebrates, birds,reptiles,and fish are also frequently referenced.	Raneen,the mother of Najwa, was greatly affected by the departure of her husband Omar Rahman.She Underwent significant physical and mental changes,removing her veil, cutting her hair, and forbidding Najwa From Mentioning Her Father.Raneen also became ill and passed away despite her Constant Thinking And Crying.

*Table .10 . Present the different registers used in the novel.*

### 3.8 Historical Deviation:

Fadia writing style is a mix of archaic and modern words, archaic is “**capitalized**:of or belonging to the early or formative phases of a culture or a period of artistic development /especially:of or belonging to the period leading up to the classical period of Greek culture ” (Merriam Webster) , as (Leech & Shot, 2007 , p .334 ) stated : “*But one general feature deserves comment – a tendency to archaism. We notice this in a number of words and expressions that strike the twenty-first-century reader, and would have struck even the reader of Powys’s day, as somewhat quaint, old-fashioned and literary*”, and modern is related to the use of informal and slang terms is the everyday talk of people and it’s also about the use of neologism or vocabulary or concepts created by such cultures ,such as technology, politics, and social media .this technique of blending old and modern words in linguistic and literature called the linguistic hybridity, to create a unique style of the writer. It is also an evidence of the experience of a multilingualism of the author who used a different language in different contexts.( Marianna Deganutti,2022).the examples of the two blending periods are in figure below:

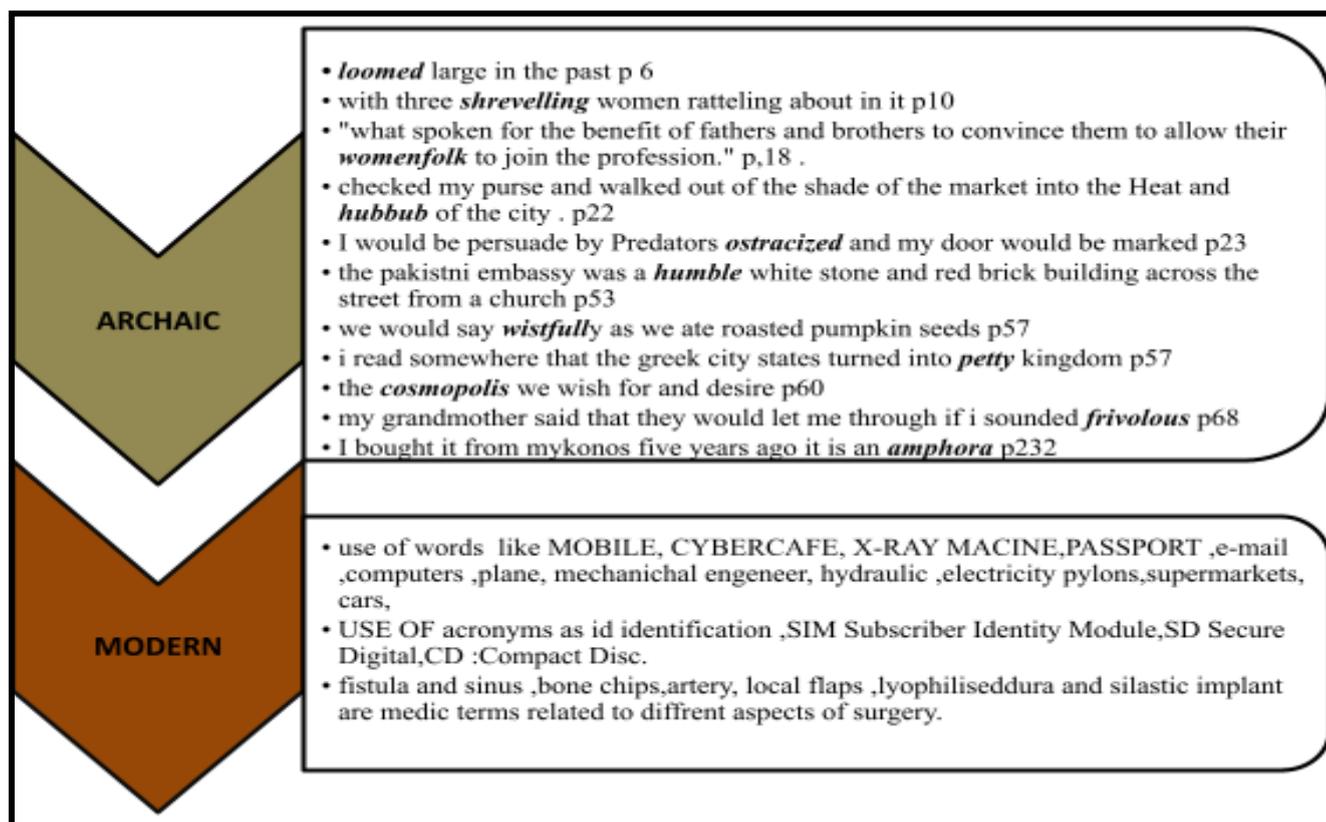


Figure.02 .The Blending of The Historical Periods

Remarque: Faqir also uses early modern English between 16<sup>th</sup> and 17<sup>th</sup> centuries, as in the quote of Shakespeare "*though those that are betrayed to feel the treason sharply yet the traitor stands in the worst case of woe*". p195 .but the use of early modern English was not too much.

#### 4- Further Analysis:

We notice while reading and analyzing the style of the author and how she presents their character's speech and use of words that she apply the concept of code –switching which is the transition or turning between two or more languages it is common in multilingual communities the code switching happened because the story take place in different varieties, also the use of "kinesthetic language" which refer to the physical movement it is the body language use by characters to discover this two aspects we draw this figure below:

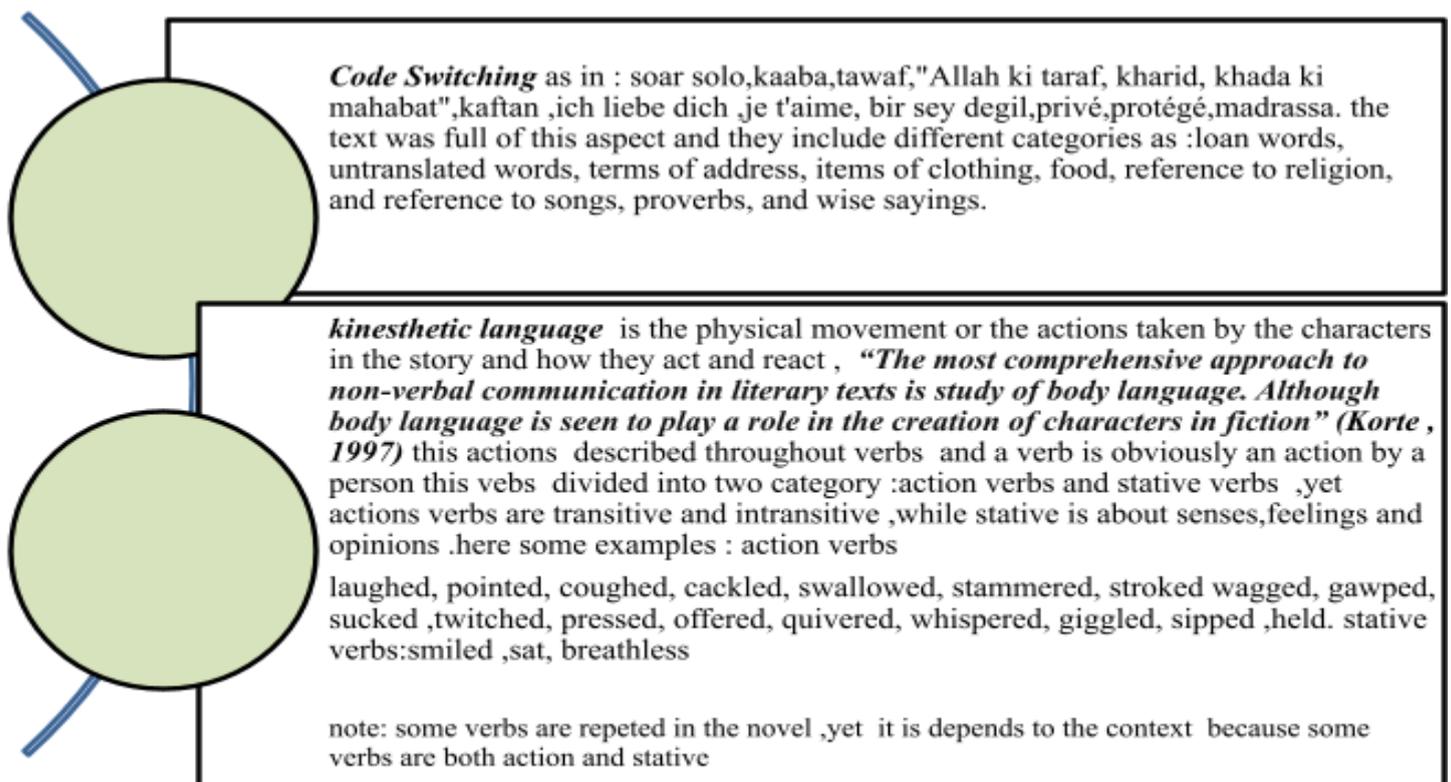


Figure .3. Represent The Code-Switching & Kinesthetic Language

## ***SECTION TWO : Discussion of The Results***

In this Section , the discussion is structured into three levels. Firstly, the investigation centers on the utilization of figures of speech and their effectiveness in conveying meaning. Notably, Faqir demonstrate proficient use of various literary devices, including alliteration, anaphora, parallelism, hyperbole, metaphor, simile ,irony, and onomatopoeia. These devices are employed within the context of patriarchal society of depict the oppression and emotional distress experienced by Najwa and her family, following the departure of the father figure. One Notable aspect encountered during the analysis was Faqir's portrayal of male characters in weak positions within certain situations, particularly the character of the father .

**Level 01:** The utilization of **Figures of Speech** forms in literary texts is a well-established practice aimed at enhancing the beauty of the meaning and constructing a vivid imaginary world. However, from a linguistic perspective, the use of these speech forms serves a broader purpose which is the profound meaning and subtle nuances of the text, irrespective of whether they reside within the literal or the hidden of the context. This entails an exploration of the themes and subject matters that the author engages with. For instance, the author's adept use of metaphor and simile offers compelling instances where the expressive potential of her discourse is heightened; this enriches the reader's understanding and engagement with the text. in her saying: ***«I felt like a prisoner»*** .(Fadia, 2014. p .5). in this simile Fadia express how Najwa was able physically being a free comparing to their feeling in the same time of being prisoner mentally or emotionally by using like to compare, in the use of a metaphorical sense when the grandmother was advising her granddaughter about the view of people towards a solo-female , ***“you know how it is in Amman and particularly in this neighborhood chaste women don't live on their own ,tongues will wag”***(Fadia, p .6)

The phrase "chaste women who don't live on their own tongues will wag" is a metaphorical expression that conveys a cultural expectation or pressure placed on women to maintain modesty and discretion in their speech. The term "chaste" refers to a woman's purity, modesty, and the phrase suggests that such women are expected to be cautious and mindful of their words. The use of the word "*tongues*" *metaphorically* represents speech or communication. The phrase implies that if a woman is not careful with her words, if she speaks freely or openly, it may lead to negative consequences and judgments from society. In addition to the use of metaphorical expression, the title of the book "*Willow Trees Don't Weep*", which represents a tree with light green leaves that looked like a woman with her hair down, however, in pragmatic interpretation, the tree is a symbol of a beautiful woman with strong roots, meaning a strong woman that faces challenges and hardships in life without outwardly expressing their pain or sorrow.

Yet the use of hyperbole when Omar and his friend Merzed were in the scene of the battle and he said: "*The Gunship Is Like Mosquitoes With Red, Angry Eyes*" (Fadia, p. 155). The phrase comparison that exaggerates the menacing nature and presence of gunships. By likening gunships to mosquitoes, the author emphasizes their small size in relation to their destructive power. The addition of "*red, angry eyes*" exaggerates the image, suggesting a sense of danger and aggression, the author presents a male character afraid and powerless, afraid of inflicting harm. In addition to the use of *Irony*: "*Fine, but you'll only be paid if your bum is on the seat.*" (Fadia, p. 15). In the statement, the speaker says, "Fine, but you'll only be paid if your bum is on the seat." The irony lies in the contrast between the expectation of being paid for work and the condition placed upon it, which is sitting on the seat. Typically, being paid for work is associated with the actual performance of tasks and responsibilities, not merely sitting on a seat. The irony here is that the speaker emphasizes the physical presence of the person, specifically their "bum on the seat," as the criterion for receiving payment. This implies that the person's physical presence is more important than their actual work or productivity. Which shows punctuality and being impolite to Najwa at the same time.

**Onomatopoeia:** as in a drip-drip, tap-tapping, in linguistics the use of these literary device is to study the form of sounds and symbols, sounds are used to evoke certain meaning or beyond their literal reference as in a drip- drip imitating the sound of the liquid that was supposed to kill the Malignant cells because her mother of Najwa had cancer in the stomach the sound of drip create a rhythmic quality to the word and show how language and meaning are intertwined and how sounds caused to convey meaning. The use of **Alliteration**, this most repeated initial consonant: / *p / f / s / w / t / h / y / g / b*. It can add musicality and rhythm to the piece of writing. In addition to enhancing the cohesion and coherence of a text by establishing patterns and connections between words or phrases. **Anaphora** and **Parallelism**, helps to uncover the underlying patterns and strategies employed in communication, shedding light on how language is used to convey information, convey emotions, and shape discourse.

To sum up, the importance of using literary devices in linguistic analysis is to convey meaning and examine how language is used to create different contexts ,cultures and languages ,in different ways to gain a deeper understanding of how language functions.

**Level 2 :** Which examines **The Lexical Semantic Relations**, that refer to the relationships between words or lexical items, based on their meanings. These relations help create meanings. these relations help create coherence by connecting concepts and ideas within a text. By employing appropriate lexical choices and semantic relationships, writers can enhance the cohesion and coherence of their texts, making them more understandable and engaging for readers. This lexical semantic element includes: the use of synonyms or antonyms can provide cohesion by linking related or contrasting concepts. Repetition of key terms or the use of consistent terminology throughout a text can also enhance coherence by reinforcing the connections between ideas. Additionally, lexical semantic relations such as hyponymy (where a word is a more

specific instance of a general word) or metonymy (where a word represents a part of a larger whole) can be used to establish relationships between different elements in a text, contributing to its overall coherence

In (Fadia,2014),mentioned several synonyms, antonyms,and words that were repeated describing a society which is patriarchal, (Chapter Two ,p . 31 ),however in the use of hyponymy such as :“*Vertebrates Include Fish , amphibians , reptiles , birds , mammals, primates, rodents and marsupials*”. (Fadia, P .216) , or counting trees, animals, and numbers the use of these hyponyms by the protagonist was to avoid pressure when she feels that she is not secure and under pressure she begins to count these hypernyms

<i>Metonymy</i>	<i>Meanings</i>
<i>The village</i>	This can be a metonym for a close-knit community or a symbol representing traditional values, customs, and way of life associated with rural areas
<i>Olive tree</i>	Olive trees represent the cultural and historical significance of the Mediterranean region, symbolizing peace, fertility, and the connection to the land
<i>Tea</i>	-Tea be a metonym for hospitality, social gatherings, and cultural traditions, particularly in Arab and Middle Eastern societies.
<i>The gun</i>	-The gun is a metonym for violence, conflict, or the use of force, often associated with war, oppression, or political unrest.
<i>The police</i>	The police represent law enforcement, authority, and control, symbolizing the presence of order and the exercise of power within a society
<i>The ship</i>	The ship represents the world we live in , Diversity and Unity,symbolizing that the world is guided by the one who created it.
<i>The veil</i>	The veil is a metonym for traditional customs, religious beliefs, or the oppression and restrictions imposed on women in certain societies.
<i>Spices</i>	Spices can represent culinary traditions, exotic flavors, or cultural richness, reflecting the diversity and uniqueness of south asian countries.

**Table .13 .Representing The Meaning Of Metonymy Used In The Novel.**

After reading and examining the novel, we found that these examples demonstrate how metonyms are used by Fadia Faqir to evoke broader ideas, themes, and cultural contexts within her works, allowing for layered meanings and symbolic representations, however the novel was full of metonymies that address a lot of messages we only give some of them .

**Level 3: Linguistic Deviations.** While analyzing and investigating on the applicability of the leech's model of stylistics on willow trees don't weep by Fadia faqir we notice that the model was 99 % is applicable from all its eight deviations.

1- **The Phonological Deviation**; during our analysis of phonological deviation in Fadia's text ,we observed several instances where specific phonological elements were utilized.elision, apocopate, aphaeresis, and rhyming were prominent in the text, while neologisms were not encountered.Here Are Some examples each element:

- a) **Elision**: Instances such as "A.M" (abbreviation of "ante meridiem"), "I've" (contraction of "I have"), "I'll" (contraction of "I will"), and "Hadn't" (contraction of "had not") showcase the use of elision.
- b) **Apocopate**: The truncation of words can be seen in examples like "Ta" (shortened form of "thank you") and abbreviations such as "ED" (from "Edward") and "B&B" (from "bed and breakfast").
- c) **Aphaeresis**: The word "round" is generally pronounced as "around," demonstrating the use of aphaeresis.
- d) **Rhyming**: The text employs onomatopoeia, anaphora, parallelism, and alliteration, which contribute to a rhythmic quality.For specific examples (**Chapter two .pp . 32,33 , 34**)

e) Mispronunciation: Certain words are Mispronounced, such as pronouncing "Najwa" as "Najwat" by adding "t" at the end (Nadjwat/) (Fadia, p. 89). Additionally, "El-Zaghrani Mosque" is pronounced as "Zahrani" (/za:'ra:ni/) (Fadia, p. 77). There are also instances wherever omitted, absent in the sentences: "What your name?", "They good women," and "You my guest". These examples illustrate the various phonological deviations present in the text, including elision, apocopate, aphaeresis, rhyming techniques, and mispronunciation. This deviation contributes to the unique linguistic style and change in the phonetic elements of words.

**2- The Lexical Deviation:** the lexical deviation observed in the novel involves morphological processes, specifically **affixation and compounding**. Although the text does not contain Neologisms or newly coined words, our analysis focuses on the interaction between lexicon and morphology to gain deeper insights.

Regarding affixation, the author adeptly employed prefixes and suffixes to generate new lexical forms. Instances of prefixes include "un-" (e.g: unaware, unpleasant), "dis-" (e.g., disappearing, distress), and "in-" (e.g., independent, instructions).

Similarly, the text incorporates suffixes such as "-er" (e.g., foreigner), "-ous" (e.g., suspicious), and "-ity" (e.g., tranquility). These suffixes contribute to word formation and impact the resulting part of speech. Likewise, compounding, morphological process, is utilized where two or more words are combined to form new lexemes. Notable compound words found in the text include "hubbly-bubbly," "chemotherapy," "footsteps," "olive-wood," and "mother-in-law." These compounds can function as nouns, verbs, adjectives, or adverbs, thereby enriching the linguistic landscape of the narrative. The amount of using these parts of speech was enough to confirm that the female writing style is more unique and more talented in expressing ideas, emotions and creativity of her style to give more realistic image to the story. In summary, the deliberate implementation of affixation and compounding in the novel enhances its linguistic texture, allowing for deep descriptions and nuanced expressions.

**4- The Grammatical Deviation:** Regarding syntax, it is important to differentiate between deep structure and surface structure. Deep structure refers to the underlying meaning of semantic relationships conveyed by a sentence, while surface structure pertains to the grammatical arrangement of words and phrases within the sentence. For example, let's consider the conversation between Najwa And her father when they first met:

***Najwa: "I came here to give you this letter and leave; it is from your real daughter, Amani. she's dead, by the way. My mother too. You killed her."***

**DEEP STRUCTURE :** In the response of Najwa about telling her father that she is existing only to give him the letter and leave was a direct meaning,

**SURFACE STRUCTURE :** The sentence consists of multiple clauses and phrases.

In terms of structure:

- The subject of the sentence is "I," referring to the speaker.
- The verb phrase "came here to give you this letter" indicates the purpose of the speaker's arrival.
- The verb "leave" expresses the intention to depart.
- The phrase "it is from your real daughter, Amani" provides additional information about the letter.
- The clause "she's dead, by the way" conveys the news of Amani's death.
- The phrase "my mother too" refers to the speaker's mother.
- The final clause "You killed her" expresses an accusation towards the person being addressed.
- ***"Andrew Put His hands in his lap and went quiet." (p. 167)***

**Deep Structure:** The sentence describes Andrew's actions and state.

**Surface Structure : NP + VP + PP**

- ***"He placed a gun on the seat." (p.121)***

**Deep Structure :** The sentence describes the action of placing a gun.

**surface structure : NP +VP + PP**

- *"How can a man be a mummarida?"(p.18)*

**Deep structure :** The speaker is questioning the possibility or understanding of a man being a mummarida.

**Surface structure :** *ADVP + NP+ VP*

- *"My Grandmother Had Advised Me To Look Frivolous."(p.74)*

**Deep Structure :** The speaker's grandmother gave them advice to appear lighthearted or not take things seriously.

**Surface structure:** *NP +VP + INFTP*

- *"We Cannot Drink Here,in your neighborhood."(p.30)*

**Deep structure :** The speaker is stating the inability or prohibition to consume drinks in the listener's neighborhood.

**Surface structure:** *NP + VP + PP*

- *"Come Here!" (p.26)*

**Deep structure :** reflects the command or request for someone to come to the speaker's location.

**Surface Structure :** *VP + ADV*

**4- Graphological Deviation:** Fadia , has employed several techniques to enhance the visual appearance of the text, as evident in the following elements:

1. **Boldprint:** Certain words or phrases are emphasized through the use of bold print, drawing attention to their significance or conveying emphasis.
2. **Spacing:** The arrangement of text and spacing between lines or paragraphs is utilized to create visual effects, enhance readability, and indicate shifts in thought or tone.
3. **Repetition:** The deliberate repetition of words, phrases, or structures serves stylistic purposes, emphasizing certain ideas or creating a rhythmic pattern, as the use of alliteration and anaphora .
4. **Punctuation Marks:** The use of punctuation marks , such as commas , periods , exclamation marks , or question marks, contributes to the overall meaning, tone, and rhythm of the sentences.
5. **Illustration:** The inclusion of visual elements or illustrations within the text adds the next layer of meaning or complements the narrative.
6. **Sub title and cover design :** The presence of a subtitle on the front cover provides additional context or hints about the content of the novel. The cover design, including the use of fonts, colors, and imagery, contributes to the overall visual impact.
7. **Spin:** The specific positioning or orientation of text, such as vertical or diagonal alignment, can create visual interest or convey a particular mood or theme.
8. **Blurb, tagline, barcode, and price:** These elements on the back cover provide information about the novel, such as a brief summary, captivating tagline, product details, and pricing.
9. **Special little dark stars:** The use of these unique visual symbols on specific pages, as mentioned (272, 271, 270, 255, 247, 239, 214, 192, 189, 130), adds visual intrigue or draws attention to important passages or themes.
10. **Fonts:** faqir utilizes two different fonts, Times New Roman, and we think the second was italic Garamond , to distinguish between different textual elements or to convey a particular tone or emphasis. The use of graphological deviations in the novel contribute to its overall aesthetic appeal, aid in conveying meaning and tone, and engage the reader visually.

## 5- Semantic Deviation:

**5.1 Semantic Oddity:** This trope involves the use of linguistic devices that create semantic oddities & contradictions. It Includes the following elements:

- **Oxymoron:** The combination of contradictory terms creates meaning, such as «nothing exists,» «free, imprisonment," or "go back."
- **Paradox:** *“without much consideration or critical thinking”* this sentence presents two contradictory situations when the father was realizing his stupid deeds by using the word "without" suggests a lack or absence of consideration and critical thinking. However, the addition of "much" implies that there is still some degree of consideration or critical thinking ,and accept in the end the responsibility of his daughter .also as in “an act of a small man for subjugated and Powerless”(p33) when he tried to outlet from his life and write in his diary he feels like small-minded .can have a significant impact on those who are subjugated and powerless ( females characters).
- **Periphrasis:** as in “the crazy ,kind rascal” (Faqir,p 05).periphrasis is employed to describe Omar’s friend Hani in a roundabout or indirect manner. Instead of directly calling him a "rascal," additional adjectives such as "crazy" and "kind" are used to provide a more detailed description.
- **Pleonasm:** *“a maze didn’t know where to enter it, how to navigate it and whether I would find a way out”.*(p23) . This sentence represents a monologue situation where Najwa asks herself about the lacking road map to the world which for her is a maze. In this case "navigate" and "enter" are closely related and overlapping in meaning, making the combination redundant. One could simply say "navigate" or "enter" to convey the intended meaning without repetition.

- **Tautology:** The repetition of words or ideas in a way that adds no new information. In this case Fadia repetitively emphasizes especially in the first part of the novel the sense of oppression and sexual harassment to the point where it sometimes seems illogical for instance when she said " *a taxi driver who ogled me in the mirror* ' (p 15) and a man in a passing car who makes a pass at her (p26) on the two occasions the men are strangers who do not know her yet naturally immediately thinks this happens because she is "the daughter of an absent father "and therefore is considered "common land without fence or borders " (p15). Fadia emphasizes on Najwa's sense of sensitivity as a fatherless single woman may be her way of bringing to the focus on the deep sense of insecurity.

**5.2 Transfer of Meaning:** This trope focuses on the figurative use of language, involving metonymy, metaphor, and simile. These have already been discussed (**Chapter two ,pp.31,39**)

**5.3 Honest Deception:** This trope encompasses three specific points: hyperbole, litotes, and irony. It involves the deliberate use of language to convey meanings that may differ from the literal interpretation.

- **Hyperbole:** The use of exaggerated statements or claims for emphasis or dramatic effect. (**Chapter two ,p. 28**)
- **Litotes:** The use of understatement or negation to express an affirmative statement, often creating irony or emphasis. In this case we did not cross to a negation. Statements presenting irony or affirmative statements .
- **Irony:** The expression of meaning through language that signifies the opposite of what is stated, often for humorous or critical effect. (**Chapter two ,p. 30**).

These semantic deviations add depth, complexity, and creativity to the novel's language. They contribute to the overall literary experience, engaging readers through unexpected meanings, figurative expressions, and linguistic playfulness.

**6- Dialectal Deviation:** The dialectal deviation in Fadia's writing style is evident through the use of borrowing words, regional vocabulary, and specific grammar and syntax. The author incorporates slang words and expressions that are not commonly used in other parts of the world, adding a distinct flavor to the language. Some examples include "kicked off," "riff-raff," "hubby-bubby," "yo-yos," "grip," "nevermind," "tunes," "pop-popping," "fizzy drink," "pariahs," and many more. Grammar and syntax deviations arise from differences in first and second language acquisition, cultural backgrounds, and educational levels. These variations lead to the use of incorrect sentence structures or unconventional grammar. Furthermore, the author blends standard Arabic with Jordanian colloquial Arabic, showing her cultural identity and highlighting the contrast between Arab Muslim countries and England. Examples of this dialectal variation can be seen in the spelling and usage of words like "muezzin," "sheik," "shoo," "Alo," "habibti," "tita," "mashaLLAH," "al-nafsamaratunbilsu," "bas," "doktor," "haj," "bismillah," "bismilahad," "abaya," "tasharrafna," "meswak," "azan," "mujahideen" , "aawra," "kunafa," "kapsa," "eid," "burqa," "imama," "kafirs," "the dayah, ihram, dunia," and "madrassa." The use of expressions unique to specific cultures further contributes to the dialectal deviation. For example, the mention of spices related to South Asian countries like Pakistan and Afghanistan, or the use of the Pashto language spoken in those regions. The author also highlights cultural attitudes, such as the incident where Najwa's mother stabs a football that fell into the flower bed and throws it back, reflecting a distinctive Arab Muslim perspective. In contrast, the depiction of England suggests a more permissive and easily accessible environment.

7- **Register deviation** : Here is a breakdown of the different registers and examples from text:

- **Political Register:** This register involves the use of political language and terms related to government, prisons, associations, mercenaries, policemen, and country people. An example can be found on page 214 where there is a dialogue filled with political speech, including references to the government, prison, and association.
- **Religious Register:** The religious register encompasses terms and expressions related to religion, such as prayers, pilgrimage, and religious clothing. For instance, the mention of prayer five times a day, including night prayers, and the description of the grandmother in her white pilgrimage clothes.
- **Family Register:** The family register involves language and terms related to familial relationships and dynamics. Examples include the statement, "My father is away, and my mother is dead; he left us and never looked back," and the mention of the grandmother performing the hajj pilgrimage.
- **Medical Register:** The medical register includes terminology associated with the field of medicine. In the novel, terms like antibiotics, fistula, sinus, bone chips, artery, local flaps, lyophilized dura, and silastic implant are mentioned when discussing medical conditions and treatments.
- **Cultural Register:** The cultural register refers to expressions, customs, and behaviors specific to different cultures. This can include references to clothes, food, and cultural practices. The use of spices to depict the culture of Pakistan and Afghanistan is an example of the cultural register in the novel.
- **Nature Register:** The nature register involves references to the natural world, including descriptions of colors, trees, mountains, and animals. Examples in the novel include the use of colors like bright green, orange, indigo, and crimson, the mention of various trees such as olive, lemon, bombax, jasmine, cedar, oak, pine, and carob, as well as references to mountains and different animal species.
- **Psychological Register:** The psychological register pertains to language related to emotions, mental states, and psychological experiences. In the novel, the character Raneen undergoes significant emotional and mental changes due to the departure of her husband, leading to physical and mental health issues. Her actions, such as removing her veil, cutting her hair, and forbidding mention of her father, indicate psychological and emotional distress. Through the use of these various registers, Fadia Faqir creates a rich and diverse linguistic landscape in the novel, reflecting different domains, cultural perspectives, and character experiences.

**8- Historical Deviation:** Faqir writing style exhibits a historical deviation through the mixture of archaic and modern words. The archaic words refer to those belonging to early or formative phases of a culture or artistic development. On the other hand, the modern word encompasses informal language, slang terms, and concepts related to technology, politics, and social media. This blending of old and modern words creates linguistic hybridity and reflects the author's multilingual or bilingual experiences. Faqir's use of archaic language includes references to early modern English from the 16th and 17th centuries, as seen in the quote from Shakespeare on, (Fadia, p .195). However, the use of early modern English is not overly prominent in the novel ,and modern terms . This historical deviation in Faqir's writing style adds depth and uniqueness to her work.Its how cases her command of different linguistic periods and highlights the evolving nature of language.By incorporating archaic and modern words,Faqir creates a distinctive literary style that combines elements from different historical periods.

The table below will present the second research question answer to how male and female characters are represented in the story, from our point of view as the last element of our discussion to the analysis of the author's work:

<i>Male</i>	<i>Female</i>	<i>Discussion</i>
Independence , strong ,informative competitive ,understandable, dominant, Subjugated ,powerless,poor ,violated, run from responsibility ,uncertain ,confused ,failure,guilt, regret,	Insecure,weak, uncertain, emotional, use of taboo and slang expressions, break the rules of her religion, desperate to be accepted,courageous, competitive, afraid to be alone ,violated physically and mentally .	This comparison highlights the different societal expectations, roles, and challenges faced by individuals based on their gender. It sheds light on the stereotypes and gendered experiences that shape perceptions and behaviors in various cultural contexts. It invites a critical examination of these stereotypes and encourages a deeper understanding and appreciation of the diverse and reversed traditional gender stereotypes and complexities of gender identities. Bear in mind that the father and daughter live the same feeling of stereotyping.

**Table . 14 .** How Males And Females Presented in The Novel .

**Conclusion:**

All in all, Chapter Two is a collection of the examination of the linguistic features used by the author by examining the use of rhetorical devices and their importance in conveying meaning, and how literary devices can be interpreted from a linguistic perspective. Additionally, it explores the use of lexical semantic relations, which represent the morphological aspect of how words are combined and formed to enhance the coherence and cohesion of the text. Furthermore, the chapter explores the successful application of linguistic deviations in our fictional work to showcase Fadia Faqir's unique use of language, particularly in relation to challenging gender roles.

# *General Conclusion*

*In conclusion* , this paper based on our interpretation and point of view yet according to our research questions and objective of revealing linguistic deviation in a literary text to explore the unique writing style of the author, the study also aims on the intricate relationship between linguistics and literature, highlighting the valuable role that linguistics plays in the interpretation and analysis of texts, focusing on a qualitative methodology and interpretation of Fadia Faqir's written style, using Leech and Short's Stylistics approaches from 1969 and 2007. The findings of this research have revealed several keys and comparing to the selected previous studies we found that some are match to our study and some are opposite from the use of figurative language we found that some are to convey hidden meaning and others are to express phonological aspects , in the level of lexical semantic we found the use of adverbs adjectives nouns for the coherence and cohesion of the texts as colors ,clothes ,places,religion,animals ,medical terms in details yet in the syntactic level the use of simple ,compound and complex sentences ,yet the use of the linguistic deviations or the non-standard grammar,or unconventional word choices. We found that the use of mispronouncing words or omission of syllables in the level of phonology ,the use of slang terms ,loan words use of code switching and interlanguage as in the study of (Fatima ,2012) ,the use of untranslated words in the dialectal deviation ,moreover the blending of historical periods : old ,early modern and modern english, which represent the hybridity of the writer, as well the use of different register as family, clothes,politics, culture which represent different themes and messages by the author , as in the study of ( Mansor & Salman ,2020) of applying leech model to several literary texts as poetry and prose they declare that the model was not applicable for all literary texts ,however our study is applicable .yet discussing the second research question of how male and female presents in the novel Fadia faqir describe her characters in reverse to the study of (Choun & Sahraoui ,2021) and miss (Bekkouche & Toudjine ,2021), they found that male characters are in their powerful position and independent ,while females are powerless and subordinate through the use of language and vocabulary,

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However our study blend of these gender norms was based on the inhabitual presentation of the characters .Overall, we realize that linguistics and literature have an integrative relationship .

## ***Recommendations:***

Based on the findings and the general conclusion to this study the following recommendations can be made:

1. **Further Application of Stylistic Approaches:** This study successfully utilized Leech and Short's models of stylistics to analyze linguistic deviations in Fadia Faqir's novel. It is recommended to continue applying these approaches in the analysis of other literary works to gain a deeper understanding of authors' writing styles and linguistic choices.
2. **Comparative Analysis:** To enhance the understanding of linguistic deviations, future research could consider conducting comparative analyses between different authors or literary works. Comparing linguistic patterns and deviations across texts can provide insights into the unique styles and techniques employed by different writers.
3. **Expansion of Linguistic Deviation Analysis:** While the study focused on phonological, lexical, grammatical, and graphological deviations, it would be beneficial to explore other dimensions of linguistic deviations as well. For example, investigating pragmatic deviations, gender studies, or discourse-level deviations can contribute to a more comprehensive analysis of language use in literature.
4. **The Analysis Of the Kinesthetic Language :** as a future study promises to deepen our understanding of the complex interplay between language and body by studying the character's movement, their actions and reactions using the speech act theory { Perlocutionary Act} .

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# *Appendix*

## ***A Summary Of “ WILLOW TREES DON'T WEEP ”***

"For the Sake of Jihad: Exploring the Motivations of Islamic Extremism from Jordan in the 1980s" is a novel written from my perspective. The first perspective belongs to Najwa, a Jordanian of Palestinian origin, who lives in Amman with her mother, Raneen, who works as a teacher, and her grandmother, who has only one tooth left. The second perspective belongs to Omar Rahman, Najwa's father, a university student who left his wife and four-year-old daughter in 1987 to fight in Afghanistan alongside his friend and fellow student, Hani. Omar's narrative takes the form of a diary spanning a quarter of a century—from January 1986 to June 2001. In 1986, Omar was a lover of jazz music with an African hairstyle. He drank alcohol and frequented Western nightclubs. He adored his young daughter, but his relationship with his "emotionally closed and sexually distant" wife was laden with problems. Hani falls under the influence of an Islamic organization and is subsequently imprisoned and tortured by the Jordanian intelligence. Shocked by Hani's suffering, Omar starts reading the booklet "Follow the Caravan!" by Abdullah Azam, a Jordanian of Palestinian origin who calls for jihad. Despite considering the book as mere empty words, Omar accompanies Hani to Afghanistan. From Religiousness to Secularism After Omar's abandonment, his wife Raneen removes her veil and firmly turns to worldly matters. She forces her daughter Najwa to assist her in burning Omar's religious books and prohibits her from wearing a head covering, school uniform, or long trousers. She also prevents her from participating in Quran recitation classes or school activities related to the month of Ramadan. Najwa later recalls, "I knew I was different." Raneen wants Najwa to study French at university because France is "the most secular state in the world." However, when it becomes clear that this is not possible, she decides that Najwa should learn the profession of tourist guidance to work in a hotel in the future. When Najwa turns twenty-seven, her mother is diagnosed with cancer, and she has no choice but to stay at home, where she dies a slow death. Her last words were, "I don't want an Islamic funeral," but Najwa's grandmother does not respect this request. After the funeral, Najwa's grandmother initiates the conversation by saying, "Now that your mother has passed away, you need to start the journey to find your father." Najwa goes on a risky journey to Pakistan, Afghanistan, and finally to the United Kingdom. Her feelings toward her missing father are mixed and complicated. "Who is Omar Rahman, really? Is he a killer? A man who betrayed his wife? Or is he a revolutionary? A man chasing his dreams and wanting to surpass the horizon?" Nonetheless, she holds him responsible for her mother's illness and death.

### **From Jordan to Afghanistan**

Najwa embarks on an innocent search journey, uncovering secrets and experiencing shocking events, including a drone strike in Afghanistan. She finds herself on the verge of a nervous breakdown multiple times. Her naivety doesn't only result in her falling into the trap of international terrorism. "The Weeping Willow Doesn't Cry" is an ambitious novel that covers a wide geographical and

temporal space, addressing a variety of topics. Many aspects of Fadia Faqir's novel are convincing, especially the portrayal of the relationship between Najwa and her mother, which is excellently executed. Fadia Faqir possesses the talent for poeticizing everyday matters, such as food preparation. She successfully presents Najwa's problems as a young woman living alone. She is always the focus of men's attention, most of which is unwanted. She longs for a relationship, but her father's abandonment of his family for the sake of jihad significantly diminished her chances of finding a husband in Amman. She only gets the opportunity to engage in her first sexual adventure during her journey. As for Omar, we encounter a complex and enigmatic character. He utilizes his medical skills in Afghanistan to treat wounded fighters, earning him the title of "Doctor." Others celebrate him as a hero after taking it upon himself to save Hani's life while killing hundreds of Taliban prisoners during the Qala-i-Jangi Uprising in late 2001.

### **Like A Worm from Hole to Hole**

Sometimes, Omar despairs of the life he sacrificed for jihad and questions his actions. In his diary entry in 1991, he admits that what he has done is futile and that he "devoted himself to the machine that produces these myths." However, an unexpected turn in his personal life and the war initiated by the United States in Afghanistan in the fall of 2001 kept him in the country. Omar sinks deeper and deeper into an almost endless whirlpool of attack and revenge. He also reveals a calculated side that seems unscrupulous in sending Islamist youths to their deaths, disregarding the mass killing of civilians. When contemplating his life, Omar compares himself to a worm moving from hole to hole, saying, "I lived underground and buried myself in trenches only to emerge from them again—from one trench to another, without dwelling on it." The timelines of Najwa's life and her father's gradually merge throughout the novel, and eventually, she must decide if there is a possibility for compensation and forgiveness for both her and her father.

### *About the novelist*

Fadia Faqir, a Jordanian-British writer, is widely known for her contributions to human rights advocacy and independent scholarship. Born in Amman, Jordan, she pursued her passion for English Literature, obtaining her BA degree from the University of Jordan in Amman. She later completed her MA in Critical and Creative Writing at Lancaster and her Ph.D. in the same field at the University of East Anglia in England. Faqir is a passionate advocate for Arab women writers, having edited and translated the autobiographical essays of *In the House of Silence*, which have been published in Turkish. She is also the editor of the Arab Women Writers Series, which has won numerous awards. Faqir currently lectures and coordinates the Project of Middle Eastern Women's Studies at the center for Middle Eastern and Islamic Studies at the University of Durham in England. Among her notable works are *Nisanit* (1990), *Pillars of Salt* (1996), *My Name is Sal-ma* (2007), and *Willow Trees Don't Weep* (2014), along with a collection of short stories and plays.

