



**Linguistic Deviations in Gabriel García Márquez's *A Very Old Man with Enormous Wings***

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**Abstract**

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*This paper explores Mick Short's model of deviation to analyze linguistic deviations in Gabriel García Márquez's short story *The Very Old Man with Enormous Wings*. The study adopts a qualitative research approach, and the investigation within the text involves the paradigmatic analysis of various types and forms of deviations of discursal, semantic, lexical, grammatical, morphological, phonological, graphological nature, and even internal and external deviations as exist in the text of García Márquez. Literally challenging the normative semiotic code, García Márquez undermines readers' expectations and adds to the plot the element of magical realism. The paper also stresses that these deviations are not merely matters of the author's stylistic preferences; these deviations are part of the work's depth on the thematic and symbolic levels. The usage of repetition and other techniques can be seen in this text as well. García Márquez deliberately distorts language which contributes to building an atmosphere of dream-like reality, where even such trivial things as the loss of a tooth turn into a miracle, and the readers are forced to experience not only the events but their reflections. This paper aims to investigate how linguistic deviations contribute to the thematic depth and symbolic richness of García Márquez's work, examining how these deviations enhance the narrative's magical realism. The objective is to provide a detailed linguistic analysis that clarifies the interaction between form and meaning, demonstrating how García Márquez's stylistic choices shape the reader's experience of the text.*

**Keywords:** Gabriel García Márquez; Linguistic deviations; Mick Short; Stylistic analysis; *The Very Old Man with Enormous Wings*

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## 1. Introduction

To explain stylistics, writers who are aiming at producing a language that is specific or different from others will use a different language structure and vocabulary from the everyday language. In a wider sense, the term ‘stylistics’ does designate the relation of the linguistic structures in which authors are unrestrictedly involved in literary productions. In this regard, Widdowson believes that stylistics is “the study of literary discourse from a linguistic orientation” (3). From a linguistic point of view, stylistic analysts are concerned with the analysis of the style and stylistic variation. Hence the purpose of stylistics is to analyze and discuss the roles and usage of all the linguistic forms for their meanings in the given text. The writer has the capability of shocking the readers and creating a rather vivid image of what the mind of the writer is portraying using language, which is not normal or formal but deliberately natural. This creativity in the use of language that goes outside the conventional ways of writing styles is technically referred to as linguistic deviation.

The concepts of linguistic deviation and literary texts are intertwined because linguistic deviation is the primary method of enforcing the literary characteristics of works. Linguistic deviation therefore means that there is a deliberate use of language different from the standardized linguistic practices. This idea is particularly used in the field of literary

analysis, stylistics, and linguistics, where a writer or speaker omits or uses some rules of grammar, syntax, phonology, or semantics intentionally by producing a socially valued effect like emphasis, creativity, and giving a particular tone or meaning to the expression.

Magical realism—the combining of reality and fantasy that has rational yet supernatural occurrences—is illustrated by Gabriel García Márquez (1927–2014) in a very important magical realism text titled *A Very Old Man with Enormous Wings*. Although this short story was published in 1955, it seems to have used the element of strange language to shock the readers as well as develop the themes of the story such as human nature, faith and society’s indifference. There is a variety of language deviations mostly through magical realism that is employed by Márquez in this work to make the experience of writing distinctive. Even more, the way Márquez changes the language in the text is one of the aspects that make the story powerful. He writes a short story that goes beyond the usual plain reality by the incorporation of magical realism, irrational turns of events and style of storytelling (Bowers 1).

While the degree of critical discourse is high regarding Gabriel García Márquez’s short story, more remains to be done to investigate how the author’s narrative dissidences—magical realism, characters’ reactions that deviate from realism, streamlined dialogue, etc.—enhance the story’s meaning and its message. It is important to grasp these deviations to

comprehend the extent to which Márquez glances at the conventions of the storytelling, erases the boundary between the realistic and the fantastic, and enforces the readers to question their awareness of the real world and social conduct. Consequently, the purpose of this research is to fill in the gap by analyzing the linguistic deviations in *A Very Old Man with Enormous Wings*.

## 2. Methodology

This paper mainly employs the qualitative description method which helps the researcher to present examples of different kinds of linguistic deviations to enlighten the importance of Márquez's text. The short story is the basis of the study, and extracts from the text are used as the primary source of data. The stylistic analysis is carried out which, in essence, is the analysis that focuses mainly on the most frequently violated rules or norms of the English language in the text. The central approach adopted in this research is the one proposed by Mick Short (1945-present), who divides deviations into seven types, as follows: discursual, semantic, lexical, grammatical, morphological, phonological, graphological, and internal and external (37). In addition, Short's thoughts in stylistics assist the linguistic deviation as the means used by the author and become the important tools of the textual interpretation for the critics.

## 3. Literature Review

Although there are extensive discussions about Gabriel García Márquez's works in the existing scholarly works, no

attention has been devoted to the linguistic deviations in *A Very Old Man with Enormous Wings*. Although there have been numerous attempts to analyze the narrative techniques and the major themes and concerns in the short story, the more subtle analysis of the deviation from the norms of the English language and its consequences has received relatively no attention. Those limitations identify a potential for new research in that direction which would clarify how the distinct style of writing of García Márquez enhances the text's organizational framework and the philosophical depth of the story. Thus, this study can meet a significant gap and enhance the knowledge of García Márquez's strategies in his writing.

A recent article (2023) by Shohreh Haji examines Gabriel García Márquez's *A Very Old Man with Enormous Wings* employing a postmodern and socio-political ecological perspective. It also enshrines how García Márquez subverts the meta-narratives and the paradigm that sustains colonization, speciesism, and domination in general (economic, political, cultural, and parental). Its narrative is full of contradiction, parody, magic realism, and undecidability that perform the task of postmodernist literature to deconstruct these oppressive power relations. Lyotard's idea of refusing the comfortable great metanarrative and Val Plumwood's criticism of speciesism are used to explain how García Márquez disrupts the power dynamics.

In another paper written in 2018, Roghayeh Farsi worked on the definition of the short story using discourse space theory with a broadly defined proximization model. It is noted that the orientation of the story entities employing deictic centres permits attention to the fluctuating aspects of this politics-based analysis regarding the depiction of the work's dichotomies. Another noteworthy article about García Márquez's short story was written by Yadav Subhas in 2016 entitled "Magic Realism and Indian Aesthetics: An Attempt to Analyse 'A Very Old Man with Enormous Wings.'" In this paper, an attempt is made to critically examine the literary mode of Magic Realism in Latin America before it somehow extends to other regions of the world. Salman Rushdie has been described as the Indian equivalent of Columbia's Noble Winner, Gabriel García Márquez although magical realism is not alien to the Indian literary industry and has been an intrinsic part of the realities for a very long time. This article also attempts to analyze the genre using the Rasa and Dhvani theories and to seek middle ground between the ancient theory and the new genre.

Religious analysis has also been done on *A Very Old Man with Enormous Wings* by Zhao Chong-bi. From the reading of the study using the two texts, one gets the impression that the Bible mythology outlines an ironic conversation, a deconstructionist conversation between the machinated language and the instrumentalized divine language. On the example of the wretched and feeble God and

the strong man, this conversation demonstrates absurdity in modern life and forces the audience to rethink the lack of inspiration that the birth of Christ gives to modern people. *A Very Old Man with Enormous Wings* helps people of contemporary society to think by demonstrating the pain and frailty of the deity and then calls to assume the role of the world's owners.

The short story has been analyzed by Xiao-Yan in an article published in 2009 and one of the key themes in it is the problem of identity. This is in coherence with the statement of the researcher, who pointed out that while the story of *A Very Old Man with Enormous Wings* is centred on the protagonist whose identity is unclear, the target of the story is the cast of characters in a small town. In the way people treated the old man García Márquez shows that even the good side of people has a sick core. In the eyes of Western religious colonization, Latin Americans are ignorant and cruel; there is no concept of mutual recognition and concern between them; in this world of materialism, human beings must be isolated and lonely.

It is therefore now apparent that despite the vast scholarly attention given to García Márquez's short story, the linguistic anomalies evidenced in *A Very Old Man with Enormous Wings* have not been successfully analyzed. In focusing on the narrative aspects of his work and its subject matters, the dictional differences and their implication for the plot have remained an undervalued area. This research thus aims to fill this gap.

## 4. Theoretical Framework

### 4.1 The Concept of Deviation

Writers aiming at using creative or inventive language in their writing do so by writing in what is referred to as other than the ordinary, unusual or everyday language. The peculiarity of this approach is that the writer is announcing on the first step of the conversation that he or she is going to use untraditional or even stilted language, which has a very strong impact on the readers' minds. Linguistic deviation refers to the distortion of language and this is essentially these kinds of creative use of words which go against literary language's main conventions.

Breaking from conventional linguistic patterns causes disorientation and surprise, with literary norms frequently being purposely disregarded. Thus, a writer can either follow standard linguistic conventions or employ those features imaginatively. Linguistic deviation is an unforeseen alteration in a single section of the text that is necessary for understanding the overall meaning.

The following two definitions of the term deviation are noted below to expand on the term more: The first one is by Geoffrey Leech and Mick Short, who define deviation as "A purely statistical notion: which can also be defined as the relative frequency as the ratio of the numerosity of the feature in the text or corpus to the total amount of text material employed in the investigation" (39). The potential for digression in any work of literature—and especially in poetic

language—is well understood and deliberately conceptualized to create an aesthetic effect. According to the second definition of deviation, David Crystal has specified that deviation is "A term used in linguistic analysis to refer to a sentence (or other unit) which does not conform to the rules of a grammar (i.e., it is ill-formed)" (134).

In addition to the nature of the concept of deviation, from Short's point of view, it can be argued that "deviation, which is a linguistic phenomenon, has an important psychological effect on the readers" (11). Evidence from the statement supports the argument that deviation is a stylistic concept. The concept of deviation is however relatively comprehensive since it is somehow an approach of abstracting out of the normal contours of language which is indicative of noncompliance with the set norms and a departure from the conventional form of speaking. It should also be noted that this deviation can occur not only in unified and formal written texts but also in what is commonly referred to as 'ordinary' speeches. It should also be realized that whatever characteristics literature may have especially poetry, new usage of language is its trademark.

### 4.2 Types of Deviations

According to Mick Short, there are seven types of deviations, as follows: discursal, semantic, lexical, grammatical, morphological, phonological and graphological levels, as well as internal and external interferences. This does not mean, however, that a text is required to include all



seven types and sub-types to be qualified as deviant. This only means that any of the above-mentioned types or sub-types of deviations can be used by creative writers (37).

First, Short notes that discursal deviation at a larger level; it is larger than the capability of a sentence; it links two or more separate sentences together as superordinate units of language. At the discursal level, arrangements refer to carrying out several sentences into fewer paragraphs, several paragraphs into one section and several sections into still larger portions of discourse. Like it is in language, to write or to speak, one has to start sometimes and this sometimes is the start of a sentence. It also appears that discourse ought to begin at the beginning of discourse and the beginning of – sentential construction. For instance, if one begins a lecture with and, therefore, concludes, as a result, etc., that gentleman or madam would be regarded as a freak like one who starts with First of all, let me teach you everything, etc. (37-43).

Secondly, semantic deviation is a fancy term for what semioticians call ‘encoded’ meanings — meanings that are not immediately apparent the first time one looks at something, but which require some deciphering on the part of the reader. The term semantic deviation is in some relation to the idea of meaning. Meanings are constructed in terms of words and sentences where they are being used in specific settings. Therefore, it must be regulated by the rules of the language. That is why semantic deviation means

“meaning relations which are logically inconsistent or paradoxical in some way” (43). There are several ways by which writers demonstrate such irregularities in their literary works, Short categorizes them as semantic oddity, transference of meaning and honest deception. When writers discuss semantic features, they employ various literary devices whereby they include the following: the use of pleonasm, periphrasis, tautology, oxymoron, and paradox. Concerning transference of meaning, it consists of some of the figures of speech such as synecdoche, metonymy, metaphor as well as simile. The third of them is the honest deception in which writers utilize other figures of speech to generate such deviations as hyperbole, litotes, and irony.

Thirdly, the lexical deviation is concerned with variation in the conventional patterns of the lexis in the language. Writers diverge when they write a word containing a blend of two or even three varieties which are not generally included in the English language. They differ lexically in that they create new items or distort the existing items to create ones which, before their creation, did not exist. This technique Short refers to as “neologism” (45). Literature also has lexical deviation, of which the types and instances can be described as neologism, functional conversion, compounding, nonce formation, and archaism.

Fourthly, as Short points out, the English language contains several grammar rules. As a result, the likelihood of grammatical errors is quite high. Grammatical deviation refers to the following grammatical

norms (language structure). However, the way of the words and the sentence organization in every language is different. In its broadest definition, it is involved with the placing of words and sentences. Thus, if a certain word order or a particular structure does not conform to the adoption of the rule of the language structure in concern, then the given situation may be termed a grammatical departure (47).

Fifthly, according to Mick Short morphological deviation is a deliberate manipulation of rules of morphological creation in a language: morphology is concerned with the formation of the words from something smaller than a word termed as morphemes (for instance: prefixes, suffixes, and roots, among others). Morphological deviation is a process that a writer uses to form words that do not conform to the normal ways of forming words. They especially use words to obtain a certain effect or meaning.

Sixthly, there is a phonological deviation which is concerned with the sounds and pronunciation, and it is mostly used in poetry. It specifically implies that often a reader of the poem has to say a word peculiarly or stress a syllable which would not usually receive stress to uphold a rhyme scheme for instance; 'wind' written and read as /waind/ (Short 54). Phonological deviation also involves breaking the rules of phonetics and violating sound patterns. When mechanical processes fail to follow a pattern of one's choice, one gets phonological deviation and for graphological deviation, one

gets to influence one's work purposely in aspects that violate standard rules of writing that one is capable of exercising through alliteration, assonance, rhyme, rhythm, and meter.

One before last, graphology refers to the gestural aspects of writing systems, features that relate to the local text display, which may comprise spelling, capitalization, punctuation, font type, placement, and alignment among others.

Lastly, internal and external deviations refer to two of the deviations that writers use in writing literary texts. They assist in identifying how a text in its language uses subvert structures within the text, or in its language use concerning the rest of the language system as defined by Leech and Short (44). The internal deviation is one of the coherence sub-tasks whereby a text sets up one or more norms or patterns and then violates them within the same text. This sort of variation is, of course, endophilic and one is aware of it because it falls outside the pattern established by the text. External interference takes place when a text exemplifies what a standard variety does not have or ignores the set language rules that are known to the readers. This entails violating such comprehensible rules that pertain to situations beyond the text, rules that belong to the system of language.

To sum up, Mick Short's model of deviation is genuinely useful when it comes to the question of how creative writers build up

the text by using certain peculiarities of language to create stylistic effects. Influencing the reception of literary texts and the readers' expectations, the seven forms of deviation allow writers to deliberately breach the norms of the language and produce extraordinary effects. That is why these deviations are not simply 'mistakes' in language, but rather, deliberate strategies used by writers to enhance their material, whether for aesthetics, to stimulate the audience's thinking, or to leave a more profound impression. Knowledge of such deviations enables readers to see the multiple meanings and the artistic peculiarities of literary productions. The reconstruction of the story's "magic realism" and its rhetorical discussions are significantly and insistently embodied through the strategies of language distortion. Using Mick Short's model of deviation, readers can realize how Márquez uses various kinds of deviation to build up the surreality of the story as well as to subvert the audience's expectations.

## 5. Linguistic Deviations in *A Very Old Man with Enormous Wings*

Mick Short examines a range of linguistic deviations in literary works and offers a framework for analyzing the innovative ways in which writers work on language in plays, poetry, and prose to produce distinct effects. This section will highlight and identify the deviations that can be found in the translated version of *A Very Old Man with Enormous Wings*, which is a part of Márquez's collection of *Leaf Storm and Other Stories*.

## 5.1 Discoursal Deviation

It is possible to argue that Márquez's narrative style diverges from traditional narrative structures because it uses non-linear storytelling and blends the ordinary with the extraordinary. The narrative's structure, which narrates amazing events in an isolated, almost journalistic style, deviates from conventional discourse. The short narrative uses non-traditional narrative devices like perspective changes and chronological displacement (Short 38). Such as:

### 5.1.1 *Unexpected Juxtaposition of the Ordinary and the Extraordinary*

- Text example: "The world had been sad since Tuesday"
- Analysis: The statement "the world had been sad" introduces a strong emotional state without providing any context or logic, and it is then vaguely connected to a particular day. This is an example of a kind of deviation. Since the story shapes the boundaries between the real and the fantastical world, the ordinary one is presented extraordinarily.

### 5.1.2 *Absurdity in the Description of the Angel*

- Text example: "He was dressed like a ragpicker. There were only a few faded hairs left on his bald skull and very few teeth in his mouth."
- Analysis: The angel's description departs from the conservative, majestic portrayal of angels. Rather, the old man is portrayed in a way that stands in unambiguous contrast to what the reader might expect, emphasizing the ordinary and almost



pitiful aspects of this spiritual being while also conveying an air of irrationality.

### 5.1.3 *Nonchalant Treatment of the Miraculous*

- Text example: “The priest had his first suspicion of an imposter when he saw that he did not understand the language of God or know how to greet His ministers.”
- Analysis: The elderly man does not speak Latin, the supposed “language of God,” so the priest’s disbelief that he is an angel is founded on unimportant details. This abnormality from conventional religious discourse in treating the miraculous with organisational disbelief adds to the satirical tone of the story.

### 5.1.4 *Ambiguity and Lack of Resolution*

- Text example: “And yet he not only survived his worst winter, but seemed improved with the first sunny days. He remained motionless for several days in the farthest corner of the courtyard.”
- Analysis: The old man’s actions are described without any clear understanding or vision of his motivations, which is a common occurrence in narratives where events go unexplained or unresolved. In more traditional storytelling, the reader is expecting answers or purposes that are cut and dry. This ambiguity resists that expectation.

## 5.2 Semantic Deviation

Semantic deviation can be found in this story. An atmosphere where word and concept meanings are flexible and unclear is produced through the use of magical realism. A reader’s understanding of what an angel

represents is put to the test when the “angel” is described in a way that challenges predictable imagery. The use of metaphor, irony, or ambiguity, among other deviations from the intended meaning can be seen (Short 43).

### 5.2.1 *Metaphor and Simile*

- Creating vivid images by comparing unlike things, e.g., “Her smile was a beacon in the night,” or “His anger flared like a wildfire.”
- Oxymoron: Combining contradictory terms to create a paradoxical effect, e.g., “bitter sweet” or “deafening silence.”
- Hyperbole: Exaggerating for dramatic effect, e.g., “I’ve told you a million times!”

### 5.2.2 *Paradoxical Imagery*

- Text: “He was a decrepit old man, a pitiful condition of a drenched great-grandfather.”
- Explanation: Describing the old man as both “decrepit” and “angelic” forms a semantic contradiction. Angels are usually connected with beauty and elegance, as opposed to weakness. This contradiction questions the reader’s traditional grasp of these ideas.

## 5.3 Lexical Deviation

Márquez’s decision to use specific vocabulary, like referring to the elderly man’s wings as “filled with bugs and coated in dirt,” reveals lexical deviation. The term “angel” is given a different context, moving away from its usual meanings. He makes use of unique word selections, such as new terms, outdated language, or surprising word combinations (Short 45).

### 5.3.1 *Neologisms*

- Inventing words or phrases to convey new concepts or futuristic ideas, e.g., “She felt a

strange sense of otherness, a sort of glimmerence.”

### 5.3.2 *Archaisms*

- Using old or outdated words to create a historical or formal tone, e.g., “Thou art kind,” instead of “You are kind.”

### 5.3.3 *Borrowings*

- Integrating words from other languages to add cultural complexity or to reflect a character’s background, e.g., “He looked at her with a sense of déjà vu.”

### 5.3.4 *Unexpected Word Choices*

- Text: “The angel was lying in the corner, drying his wings.”

- Explanation: The term “drying” is usually linked with common tasks like laundry or bathing, but in this case, it is used to describe the process of drying an “angel’s wings.” This linguistic deviation causes a striking effect by contrasting the sacred and the routine.

## 5.4 Grammatical Deviation

Márquez worked on unique sentence structures. Long, complicated sentences with numerous clauses are frequently seen, imitating the rhythm of spoken narratives. There could also be irregular inversions or non-standard syntax used for emphasis (Short 47). The text utilized non-traditional syntax or grammar, including unique sentence structures and unconventional tense usage.

### 5.4.1 *Fragmented Sentences*

- A character might speak in sentence fragments to show nervousness or urgency, e.g., “No way. Can’t be. Impossible.”

### 5.4.2 *Non-standard Syntax*

- Rearranging typical sentence structure for emphasis or to reflect a character’s unique

voice, e.g., “Bright was the sun that day,” instead of “The sun was bright that day.”

### 5.4.3 *Deliberate Solecism*

- Introducing grammatical errors to reflect a character’s lack of education or stress (Jakobson 369), e.g., “We was gonna go, but then...”

## 5.5 Morphological Deviation

In the story *A Very Old Man with Enormous Wings*, morphological deviation is evident in various forms.

### 5.5.1 *Unconventional Morphological Combinations*

- Text example: “The wings, which were enormous but very dirty, were hanging down like those of a hen in a roost.”

- Analysis: It is uncommon to compare the wings of the old man to those of a hen. In terms of morphology, the description contrasts the majestic and divine “enormous wings” with the ordinary and earthly “hen”, forming a sharp difference from what is typically predicted.

### 5.5.2 *Use of Non-standard Morphological Forms*

- Text example: “They were used to him and had grown tired of his eccentricities.”

- Analysis: In this context, the term “eccentricities” is being used to refer to typical or unusual qualities. Yet, its morphological usage in the narrative makes it seem more ordinary and less important than usual, matching the magical realism tone of the story.

## 5.6 Phonological and Graphological Deviation

### 5.6.1 Phonological Deviation

The story does not highlight sound patterns as much as poetry does. Therefore, there is no significant presence of phonological deviation in this text. Variances in sound structures are typically more important in poetry but occasionally present in short stories as well (Short 54).

#### 5.6.1 Onomatopoeia

- Using sound-based words to mimic the actual sounds described, such as “buzz,” “clang,” or “whisper.”

#### 5.6.2 Dialect or Accent

- Representing a character’s speech with non-standard spelling to reflect their accent or dialect, e.g., “I ain’t got no time fer this,” to indicate a rural or uneducated background.

#### 5.6.3 Rhythm and Sound Patterns

- Short sentences might alternate with long, flowing ones to create a rhythmic effect that mimics the story’s mood, e.g., “He ran. Fast. Desperate. Through the forest, trees blurring past in a dizzying rush.”

#### 5.6.4 Alliteration

- Text: “The sea and sky.”  
- Explanation: The subtle phonological pattern created by the repeated ‘s’ sound in “sea” and “sky” enhances the lyrical quality of the text. The engagement of alliteration in this instance is a phonological variation that increases the mood of the narrative.

#### 5.6.5 Sibilance

- Text: “Stranded in the rain.”  
- Explanation: The hissing effect created by the repetition of the ‘s’ sound in “stranded” and “rain” can bring to mind the sound of rain or the whispering of the townspeople. This

hissing sound enhances the immersive feel of the story, creating a livelier scene.

### 5.6.2 Graphological Deviation

Graphological deviations are not a major focus in Márquez’s story. The text follows typical punctuation and formatting guidelines, so any deviation from this is rare or nonexistent. Unconventional typography, punctuation, or formatting can be seen within the text (Short 54, Jeffries and McIntyre 44).

#### 5.7.1 Unusual Punctuation

- The story might feature ellipses (“...”) to indicate hesitation or a fragmented thought process.

Text example: “She hesitated... unsure of what to say next.”

#### 5.7.2 Capitalization

- Using capitalization unconventionally for emphasis or to reflect a character’s psychological state  
Text example: “The DOOR slammed shut.”

#### 4.7.4 Unconventional Punctuation

- Text: The lack of quotation marks in certain dialogues.

- Explanation: The distinctions between reality and fantasy can become increasingly blurred as a result of this graphological deviation, which can emphasise the flexibility between speech and narration.

### 5.7 Internal and External Deviation

Short makes a distinction between deviations that are associated with the external norms or context and deviations that occur within a text. In *A Very Old Man with Enormous Wings*, these ideas are applied as follows (59):

#### 5.8.1 Internal Deviation

Internal deviations in Márquez's short story happen when the language or storyline deviates from accepted conventions or logical progressions inside the story's universe.

#### 5.8.1.1 Deviations in Character Description

- Text example: "The old man was a very old man, and he had enormous wings."

- Analysis: The description of the elderly man with enormous wings is simple but unconventional in how it introduces an extraordinary feature (wings) in an ordinary setting. The unintentional attitude towards such an unusual character contrasts with how one would typically introduce such a fictional figure.

#### 5.8.1.2 Deviations in Narrative Style

- Text example: "The angel's arrival was met with indifference, as if he were an ordinary stranger who had simply shown up to stay."

- Analysis: The angel's arrival is treated casually, which differs from the standard narrative style, even though it is shocking. The contrast between this relaxed attitude and orthodox expectations regarding the handling of such a fantastical event gives rise to an internal deviation from standard narrative reactions.

### 5.8.2 External Deviation

Deviations from the standards or expectations of the larger literary or societal context are referred to as external deviations. The external deviations in *A Very Old Man with Enormous Wings* illustrate how the text questions or subverts accepted conventions.

#### 5.8.2.1 Subversion of Realistic Expectations

- Text example: "The old man, despite his wings, was subject to the same discomforts and neglect as any other beggar."

- Analysis: Angels are not usually portrayed as superior beings deserving of special treatment, as this external deviation calls into question. Rather than living up to the expectations of divine or otherworldly figures, the old man is treated with the same indifference and mistreatment as any other person.

#### 5.8.2.2 Deviation from Conventional Magical Realism

- Text example: "The wings were so filthy that they seemed more like a pile of rags than a sign of celestial nature."

- Analysis: Depicting the angel's wings as dirty and ragged goes against the typical magical realism norm of showing magical elements in flawless or perfect conditions. This deviation from the norm challenges the typical representation of heavenly or supernatural beings in literature.

Both internal and external deviations add to the story's distinctive magical realism and satirical tone, underscoring the difference between the extraordinary and the ordinary while emphasizing the story's themes of human nature and perception.

Ultimately, analyzing the article and taking into account *A Very Old Man with Enormous Wings* by Gabriel García Márquez, it is possible to determine that the writer employs various linguistic deviations to subvert the narrative. Using Mick Short's insights, the element of deviation from the norms is also highlighted, showing how García Márquez used various forms of language

innovation. These deviations are not in style only but mix up reality and fiction to give the readers an insight to doubt the so-called truths, beliefs, and even nature of human beings.

## 6. Conclusions

To conclude, the paper has demonstrated how the author has masterfully employed various types of linguistic deviations in *A Very Old Man with Enormous Wings*. The paper has analyzed the above text using Mick Short's model of deviation, which covers discursual, semantic, lexical, grammatical, morphological, phonological, graphological, and internal and external deviations and proven that these deviations are far from arbitrary, but rather, core and again, because of the changes in the language manipulation technique, the readers are left in a state of confusion regarding what is reality and what is fiction. That is why the ideas of linguistic deviations make the work rather thought-provoking, as it poses questions on the true nature of man, the lack of interest in the suffering of others and the fine line between belief and doubt. It urges readers ponder their own existence and assumptions and compels one to evaluate one's reality and identity, culture and beliefs. Whilst prior research has tended to focus on García Márquez's narrative ability and thematic approach. The study paper illustrated how differing word usage alters the meaning and the identification of the readers, contributing to the understanding of García Márquez's art successfully and thus supporting the significance of the construct of magical realism in current literary criticism because of

the inherent power of language in linguistic terms.

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