The Stylistic Analysis Of Linguistic Deviation And Parallelism In Isthebruce Selected Instagram Reels

[1]Saroosh Jamil, [2]Anam Saqib, [3]Shamaila Murtaza

[1]Research Student of MS Applied Linguistics, Department of English, Foundation University School of Science & Technology, Rawalpindi Campus. saroshkhan2206@gmail.com
[2]Research Student of MS Applied Linguistics, Department of English, Foundation University School of Science & Technology, Rawalpindi Campus. anamunir2007@gmail.com
[3]Research Student of MS Applied Linguistics, Department of English, Foundation University School of Science & Technology, Rawalpindi Campus. shamailamurtaza123@gmail.com

Abstract

The research paper focuses on the stylistic analysis of linguistic deviation and parallelism in *isthebruce* intagram reels which use captivating methods to convey historical information. The research explores types of parallelism and deviation used in the selected reels, their purpose and impact on the viewers. This study uses qualitative research design encompassing content analysis to analyze the transcribed language of five selected reels from the official Instagram account of *isthebruce*, selected as data for the study. The study uses Leech's classification of linguistic deviation proposed in 1976 and Cook's framework provided in 1989 to analyze the instances of parallelism as a framework. The analysis is a testament that techniques like irony, sentence fragments, neologisms, anaphora, repetition and blended registers are used in the reels. It also suggests these deviations and parallelism can create humor, reliability, lighthearted conversational tone, clarity and emphasize main ideas, that results in easy to understand content and enhanced audience engagement.

Keywords: Foregrounding, parallelism, deviation, neologism, anaphora

Introduction

The popularity of social media has changed the way we share and receive information. The definition and ways of communication have been transformed completely. According to Nayar and Raheja (2015), social media started off with static communication, but today it has expanded its horizon by introducing multiple simultaneous features like text, picture and video sharing in order to provide best ever experience to its users. These features have made interactions and communication easier. On platforms like Instagram, language sits on the core of this dynamic, it holds this whole idea of sharing and receiving information together. The language that is used on social media platforms serves many purpose. According to Bamberg (1997)'s idea, language is not only about expressing personal feelings, but acts as a window to writer's inner thoughts, ideas, beliefs, expectations and experiences. A well-crafted message allow users to connect, resonate, and influence their audience perspective.

That is where stylistics enters. According to Verdonk (2002) stylistics is defined as study of style and its main concern is the diversity of language while being influenced by elements including the author/ speaker, setting, time period and goal of the communication. Namwandi (2019) explains that stylistics allow the researcher to explore how everyday

language is tailored and manipulated to create desired effect in audience. It uncovers the choices that the speakers makes to foreground a certain idea. In stylistics study, foregrounding can be manifested in two ways either by negating the standard rules called deviation or by repetition called parallelism.

Hall (2015) in his book "Literary stylistic" claims that and creativity though stylistics have traditionally been linked with literary works, ideas like parallelism and foregrounding can also be used to the non-literary domain of social media. These strategies are carefully used by influencers, brand marketers, and even regular users to elicit particular emotions, establish relationships, and ultimately shape how their audience interpret information. This paper aims to explore the stylistics techniques in the nonliterary domain of social media and conducts a stylistic analysis of linguistic deviations and parallelism on the transcription of selected reels from the instagram influencer *isthebruce.* *isthebruce* is a social media content creator from Iraq who shares pockets and pieces from his life on social media. He creates all sorts of content in form of series but mostly the shares interesting short films (reels) on Iraqi historic site visits. The present study aims to explore types of deviation and parallelism employed by *isthebruce* in his reels, the fundamental purpose behind using these stylistic techniques and how these techniques impact the audience, using framework for linguistic deviation proposed by Leech (1976) and types of parallelism proposed by Cook (1989), through a qualitative content analysis of selected reels.

This research is delimited to only 5 transcribed reels. All five reels are selected from a same series "Guess where is me today" in which he shares bite sized clips of his visit to historic sites and he shares history of that specific monument along with the breathtaking views. This research will only explore the language that is used by the user in those reels under the stylistic method of foregrounding using classification models proposed by Leech (1976) and Cook (1989). Visual elements and rest of the other video series are not part of scope of the study. Additionally from among 9 types of deviations, graphological and historical deviation are not part of the scope of the study. The study was delimited for two reasons. First, the ample is transcribed from speech and does not necessarily follow any legible writing rules. Secondly, archaic words are not part of the speakers' vocabulary because he is not native to English language.

Literature Review

The back drop for this research is created by the review of relevant literature, the model of

classification proposed by Leech (1976) and Cook (1989) serves as a basis for this research. The primary objective of this research is to explore types of linguistic deviations and parallelism, purpose of their use and the impact on the viewers. This literature review begins by explaining stylistics which is a subfield of linguistics that studies the qualities and variations of language by examining the linguistics choices made by the speaker or writer, stylistics aids in inculcating deeper understanding of the literature in order to help the reader comprehend the meaning of the text. Stylistic analysis provides linguistic choices made by poets and writers in different genres, with rational, methodological, and scientific grounds.

While stylistics is essential to understand contemporary, modern texts and deviations from normal patterns of syntax, semantics, morphology, and phonology, foregrounding is also fundamental idea in stylistics, first proposed by Geoffrey N. Leech. Foregrounding is a technique, used in order to highlight particular parts of a text, foregrounding intentionally deviates from accepted language rules (Leech, 2008). Though this divergence can take various forms, two notable ones are as linguistic deviation and parallelism. Deviation from traditional grammatical structures, vocabulary, or phrase patterns is known as linguistic deviation. Some examples are the use of metaphors, slang, or unusual punctuation (Short, 2004). While Parallelism as defined by Carter (2001) is a technique of repetition that creates a feeling of rhythm, balance, or contrast by emphasizing particular features through comparable sentence or phrase structure.

The use of foregrounding and stylistics goes beyond the bounds of conventional literary analysis. Researches have examined their influence in a range of media domains. Previous researches such as Subramanian (2017)'s study *on Influence of social media in interpersonal communication,* have shed light on the transformative impact of social media on communication dynamics, emphasizing the importance of language as a conduit for expression, connection, and influence. Scholars have explored various facets of linguistic manipulation in digital spaces, from the strategic use of linguistic deviation to the rhythmic patterns of parallelism, illuminating the ways in which these stylistic elements shape audience engagement and interpretation (Ghevolor el at ., 2023).

One notable area of research is the role of linguistic deviation in constructing online personas and fostering audience engagement. Studies such as Smith (2019)'s analysis of Kanye West's Twitter usage have underscored how deviations from standard grammar and syntax contribute to the construction of a distinctive online voice, facilitating connections

with audiences and conveying authenticity (Smith, 2019). However, while existing research has explained the strategic use of linguistic deviation in shaping online identities, there remains a gap in understanding how these deviations are employed within the context of Instagram reels, a medium characterized by short-form video content (Xin Li, 2015).

Parallel to the exploration of linguistic deviation is the examination of parallelism as a rhetorical device in digital communication. Jones and Smith's (2020) research on parallelism discourse has highlighted its role in enhancing persuasive impact and audience engagement, particularly in the context of speeches and debates. Moreover, while stylistics has traditionally been associated with literary analysis, there is a growing recognition of its relevance in non-literary domains such as social media. Garcia and Martinez's (2018) examination of linguistic deviation and parallelism in YouTube vlogs demonstrates how these stylistic techniques are harnessed by content creators to establish personal brands, engage viewers, and convey complex ideas in accessible ways. However, further research is needed to explore the nuances of stylistic manipulation within specific social media platforms and content formats, such as Instagram reels, to better understand their impact on audience perceptions and interactions (Oprea et al., 2022).

Despite the wealth of research on linguistic deviation and parallelism in digital communication, there exist notable gaps in our understanding, particularly within the context of Instagram reels (Arikan, 2015). Previous studies have primarily focused on textual forms of communication in tweets and vlogs, neglecting the unique characteristics of language content and its potential for stylistic manipulation in instagram reels. Additionally, while existing research has elucidated the strategic use of linguistic deviation and parallelism in constructing online identities and enhancing persuasive impact, there remains a dearth of studies examining their application within the domain of Instagram reel (Khalil, 2016). Furthermore, the existing literature has largely overlooked the perspectives of content creators themselves, failing to capture their motivations, strategies, and insights into the stylistic choices made in their digital content (Salman, 2021). By addressing these gaps, the present study seeks to contribute to a more comprehensive understanding of how linguistic deviation and parallelism are employed in language used in Instagram reels, shedding light on their purpose, impact on audience engagement, interpretation, and interaction in the ever-evolving landscape of social media communication.

Objectives Of The Research

- To explore types of linguistic deviation and parallelism used in selected reels.

- To identify purpose of the linguistic deviation and parallelism used in the reels.

- To explore impact of using stylistic techniques on the viewer.

Research Questions

- What types of parallelism and deviation are used in the selected transcribes reels?

- What is the purpose of using linguistic deviation and parallelism in reels?

- What is the impact of using stylistic techniques on the viewers?

Research Methodology

This research adopts a qualitative research design. The process of understanding and exploring solutions to human issues through qualitative research involves new questions and techniques, and data are acquired in a natural environment, and the inductive method of analysis is employed to examine and figuring out what the information means. This study is qualitative because it investigate the use of parallelism and linguistic deviation in Instagram reel language. Examining their purpose, effect on audience participation, and influence on interpretation and interaction in the ever-changing world of social media communication is the goal. The researcher will use content analysis to methodically look at the language of reels that have been transcribed in order to do this. By making it easier to identify, explain, and interpret patterns in the data collected, qualitative content analysis will offer a more sophisticated comprehension of these stylistic elements in social media conversation.

The theoretical foundation for this study is based on stylistics namely on the concept of foregrounding. Leech and Short (2007) employ the word "foregrounding", which they took from the Prague School of Linguistics, to describe "artistically motivated deviation" in stylistics. They further elaborated techniques that manifest for grounding termed as deviation and parallelism. According to Richard et al. (1993) deviation is simple term for using language in ways that does not conform to standard rules of language. To examine the deviation of the reel language researcher will use Leech's classification of linguistic deviation proposed in 1976 as an analytical tool. This model classify deviation in to nine types, named as graphological, dialectal, lexical, morphological, semantic, historical, syntactic, phonological, and register. Along with the frame work provided by Cook (1989) to analyze the instances of parallelism. Cook regarded parallelism as repetition and elaborated three types of parallelism that are present in literary and nonliterary texts: grammatical parallelism,

phonological parallelism and semantic parallelism.

Sample

The sample consist of collection of five reels, taken from *isthebruce's* instagram account. He is a content creator that utilize instagram as a platform to showcase his creativity. He creates wide range of content from voiceover reels, funny videos, interviews to educational content. The current sample of the five reels is selected from his ongoing series "guess where is me today" which showcase pieces of his visits to different places as he share historic details about those sites. The sample is collected through purposive sampling. According to Mikecz (2012) and Tansey (2007) purposive sampling is very helpful for researchers who want to track a process by choosing samples according to predetermined standards. For current study this type of sampling ensures a coherent theme and guarantees access to rich, targeted data that has essential content which aligns with the research objectives of this paper.

Data Analysis

The data analysis focuses on exploring the parallelism and linguistic deviations within the transcribe text sample (1-5). The data is analyzed and categorized according to the theoretical and analytical framework explained in research methodology.

Deviations	Text 1	Text 2	Text 3	Text 4	Text 5
Lexical and Morphological Deviation					
Neologism	collapsation, Allahuakbar-boom, unsupportation, supportation		escabation, olden. King never good restart.		
Malapropism	Erection instead of eruption.		Cry instead of Christ.	Parading instead of invading.	Save instead of safe.
Semantic Deviation					
Metaphoric	Tag tag, (for				

al use	conquest). Father of Saudi Arabia (ancestors).				
Simile		Salt like sweat and urination.			
Irony	Allahu akbar boom				
Periphrasis and grammatical error					This is waterfall but water is not falling its going straight away.
Inverted word order	Guess where is me today? Year 651 tol 221.	Guess where is me today?	Guess where is me today?	Guess where is me today?	From 1989 to 1980.
Ill formed and ungrammatical sentences		He freezing freezing, ocean cold hot lava finish him.	They cannot come in come out.	The tree of Adam of life.	
Omission of helping verbs		I gonna drink from him.			
Wrong word class	supportation- supported,	Salt- salty.	Invasion - invade,		dying – died,

	conquest-conqueror, collapsation-collapsed		confusion-confuse.	peace-peaceful
Inappropriate pronoun	He for supported arch.	Him for Antarctic Ocean. He/ him for lava.		He for rocks
Fragmented sentences	Nice right?		They cannot come in come out. America come back.	just water
Long sentences connected with conjunction "and"	"It was until 651 ……, came and they tag ……...your outfit and they changed them from …that worship Fire and they change them to Allahu Akbar boom."	"It's very salt like sweat and urination ……starts freezing, freezing, freezing."	"This is where he comes in and shatan …………… …and he didn't or he did maybe but that's what the Bible say".	
Verb tense				"We are

shift					gonna try to catch some fish. In 1999 we catch fish like this".
Register Deviation					
Register mixing	Allahuakbar-boom, shatt ul Arab, Sadam Husain, King Nebuchadnezzar.				
Informal language	Guess, like it.	Finish him.			That's crazy.

Phonological Deviation
/b/ sound for /p/ while pronouncing word like people.
/z/ sound for /ð/ while saying 'the'.

Parallelism	Text 1	Text 2	Text 3	Text 4	Text 5
Lexical Parallelism					
Repeated words	Tag tag, Allahuakbar, Like.	Freezing, freezing, freezing, gonna, drink,	King, here, like.	Tree of Adam, come come come, Persian	Crazy, downstairs, here, look, fish, like.

	ocean, like.		Gulf, bible.		
Grammatical Parallelism					
Anaphora	this is the oldest.., this is Bagdad,	I gonna.	This is the mazes.		I gonna this is where he comes.., this is called…,.
Repeated sentence	Guess where is me today.	First time in my life. Guess where is me today.	Guess where is me today.	To be honest. Guess where is me today.	Guess where is me today.
Grammatical phrases				"This is called tree of knowledge of Adam and Eve... The knowledge of good and evil..." (Noun phrase)	"This fish is going back and forth chasing each other". (Verb phrase)
Phonological Parallelism					
	/t/ taq-e-kisra-tag tag, tag everybody.	/f/ freezing /s/ salt, sweat. /ʊ/ Ocean, ocean, cold.	/n/ escapation, invasion, confusion,		

Findings

The analysis of transcribed reel of *isthebruce* using linguistic deviation and parallelism,

reveals that the language used in his reels strategically embody number linguistic deviation and parallelism to pave a creative ways of keeping his audience engaged and entertained. Speaker made deliberate choices of words that deviate from the words present in the English language. Speaker used made up words or **nonce formation** to create like *collapation, allahuakbar boom*, *unsupportation, supportation* (text 1) and e*scapation*, *olden* (text 3) by exploiting compounding and affixation to make his content humorous and memorable. Another **lexical deviation** used is **malapropism** where he used sound similar to the original word but have completely different meaning such as volcanic *erection* (text 2) instead of eruption, *cry* (Text 3) instead of Christ, *parading* (text 4) instead of invading, *save* (text 5) instead of safe. All these mistakes add a touch of humor and surprise the audience that grab their attention. Reason for this interest lies in a fact that naturally human tend to remember and pay more attention to mistakes than a standard and proper content.

Next deviation used by the speaker is **semantic deviation** that allow user to present ordinary words as words having extraordinary meaning. He made use of **irony** by putting two words *Allahuakbar* and *boom* together. Generally Islam is considered a religion of peace, while boom is an onomatopoeia for explosion. This recent shift in meaning targets the current image of Islam as a terrorist religion. Similarly he used **simile** while drawing a very unappealing comparison between *salt* water and human fluids (*sweat, urination*) in text 2 this created a rather long lasting idea of how the ocean water taste. Lastly there is as evidence of paraphrases where he proceeds to describe the waterfall in very funny way using roundabout information. (*This is waterfall but water is not falling its going straight away. Text 5).* In the sample there are other instances where he used different words metaphorically such as *tag tag* (text 1) to refer to the conquest of Arabia and *father* (text 4) to refer to the kings and ancestor of Saudi kingdom. Since most of the *isthebruce* sample content is about sharing historical details, use of unconventional comparisons, induce lighthearted mood and make the overall presentation of history less dry and relatable.

Another key aspect of *isthebruce* strategy is use of **syntactic deviation.** This deviation is prominently used throughout the sample. There are various instances of inverted word order such as in his opening line *guess where is me.* Secondly he used sentence fragments i.e. *like it, this is Bagdad, nice right* (text 1) and *they cannot come in come out* (text 3) to show his excitement and mood. He also use long sentences connected with conjunction '*and' a*nd wrong word class of words within the sentence such as supportation-

supported conquest- conqueror, collapsation- collapsed(text 1), salt- salty (text 2) invasion- invade, confusion- confuse (text 3), dying –died, peace- peaceful (text 5) . Additionally most of his spoken sentences do not follow standard grammatical structure and he continuously omit helping verbs from his speech for example *he freezing freezing, ocean cold hot lava finish him* (text 2) and *I gonna drink from him.* Continuing with his syntactic deviation his language does not follow proper subject verb agreement for example *this is the mazes* (text 3). According to rules of subject verb agreement this sentence should either be written as *this is maze* or *these are mazes.* Another grammatical mistake that he make is using animate pronouns for inanimate subjects such as using *him* for *Ocean and lava,* and *he* for *rocks* and *historic arch* in text 1 and 5. These syntactic deviation are evidently used to create humorous and fumy element, although consistent and deliberate mistakes imply lack of command on English language but this deviation provides him room to get creative with language.

Next in line is phonological deviation, in his reels he use /b/ sound for /p/ while pronouncing word like people as *beobloe a*nd *escabtion.* Also he pronounce /z/ sound for /ð/ while saying 'the'. The researcher has found out that these mispronunciation are a result of his cultural affiliation but these choices of mispronouncing certain sound or certain words is his personal choice to maintain his style, because he did pronounce these sounds correctly in words like *this and parading* etc. Lastly he used **register deviation** in the transcribed reels. Where he used word *Allahuakbar* (text 1) that is related to Islamic context. Secondly *"isththebruce"* frequently strays from formal language by utilizing colloquial language (e.g., *"guess," "like it?"* in Text 1). He does that to keep the conversational tone going and establish a more relatable and digestible content.

As the reels of *isthebruce* continue to educate his audience about the history of Iraq in very light and enjoyable mood by using deviation and another technique of foregrounding known as parallelism. As deviation keep the viewers on their toes by surprising them, parallelism ensures the free flow of information. Parallelism allow the speaker to keep the audience aligned with the goal of shared content by repetition of main idea. Types of parallelism is prominently used by *isthebruce* in his reels, especially *grammatical parallelism,* repeated use of same structured sentence and pronouns such as I *gonna* (text 2, 5), *Guess where is me today*, *first time in my life* (text 2) reflect his first hand experiences while sentences like *this is the oldest.., this is Bagdad (text 1), this is the mazes (text 3), this is where he comes.., this is called tree of knowledge* (text 4) keep the narrative rooted in sharing

description about historic sites. Words like *look* and *here* keep the message coherent. These linguistic choices imply that the videos are about visual beauty and historic significance of different places. His language also encompasses **repetition of lexemes** like *fish* (text5*)*, *allahuakrbar* (text1), *drink* (text 2), and *crazy* (text 5) these lexemes are used to draw emphasis on the context of the video and highlights what has happened in the past or what is happening in present. Repetition also highlights the main themes of the content. Lastly to create rhythm and rhyme the speaker has used **phonological parallelism** i.e. */f/ freezing (text 2), /t/ taq-e-kisra-tag tag, tag everybody (text 1), /s/ salt, sweat, /ʊ/ Ocean, ocean, cold (text 2*) and /n/ escapation, invasion, confusion (text 3). These simple repetitions make the narrative and sentences extremely catchy and interesting.

Discussion

Extensive analysis of 5 selected reels of @istheburce reveals that multiple linguistic deviation and parallelism are used by the content creator for the purpose of creating humor, making content more appealing and engaging while maintaining his personal style. Theses finding will also be discussed in light of research question.

First research question was what different types of linguistic deviations and parallelism are used in the selected transcribes reels of *isthebruce?* After detailed analysis researcher identified that reels mainly incorporated syntactic, lexical, morphological, phonological, semantic and register deviations. Furthermore all three types of parallelism are used namely grammatical, phonological and lexical throughout the sample. Second question was aimed at exploring the purpose of the use of deviation and parallelism. The research revealed that extensive used of deviation and parallelism was to create lighthearted, entertaining and engaging content. Another purpose was to induce humor and reliability. These techniques gives the language feeling of rhythm and flow, which enhances its dynamic quality, draw attention to important details and help readers remember them. Moving on to the last question that deals with impact of using stylistic technique after analysis it is safe to say that using these techniques speaker allowed the viewers to experience his culture and delves into the history of Iraq without getting bored and overwhelmed. Use of informal language along with formal language of history made it easier for the viewers to understand the information and enjoy it. Additionally it establish a feeling of consistency, enhance audience engagement and interest in the content. Because of speaker's creative tactics, humorous elements and informal conversational tone he became famous among viewers of all

ages that led to drastic increase in his viewership and number of followers as well.

Altogether findings of the study successfully answer the research question as it demonstrate variety of linguistic irregularities that have an influence on audience engagement, and the efficacy of *isthebruce*'s communication style are revealed by a closer look of his Instagram videos. Irony and comedy are used, as the research shows, to help formal historical discourse make sense to a younger audience. A conversational tone and casual language help to establish a connection between the speaker and the listeners. Sentence fragments and neologisms are examples of syntactic and grammatical irregularities that imitate spoken language, increase audience relatability. The biggest irregularity is in the general register, which caters to a potentially larger audience by combining humor, casual language, and even Arabic idioms with historical concepts. Secondly use for repetition of lexemes and sentences emphasize the main idea and help viewer understand and retain the main theme of content, it also provide clarity and ensure undisrupted flow of information.

The results of this research also aligns with the results of previous researches conducted by Garcia and Martinez's (2018) on linguistic deviation and parallelism in YouTube vlogs, Smith (2019)'s analysis of Kanye West's Twitter usage focusing on syntactic and grammatical deviation and Jones and Smith's (2020) exploration of linguistic deviation is the examination of parallelism as a rhetorical device in digital communication. The results of previous studies supports current research and state that deviation and parallelism within stylistics are used for the purpose of establishing personal brands, engaging viewers, and convey complex ideas in accessible ways, facilitating connections with audiences and conveying authenticity. Furthermore these stylistic choices enhance persuasive impact and audience engagement.

Conclusion

 After in-depth analysis, it is evident that application of deviation and parallelism is not restricted to any one type of text. It is employed by speakers and writers of broad range of fields. By using the classification of linguistic deviation model proposed by Leech in 1976 in and types of parallelism elucidated by Cook in 1989 the researcher identified 6 types of deviations and 2 types of parallelism incorporated in the language of selected transcribed reels. Theses deviation are a notable stray from the standard rules of grammar, syntax and discourse.

Furthermore the research uncovered the purpose of using deviation and parallelism, the

evidence from the text support the finding that these stylistic techniques induce humor, rhythm, easy flow of information, element of surprise and informal conversational style. It also add depth of meaning to the content and allow audience to decode the information their own way.

Distinct style of incorporating deviation in reel language also increase audience engagement as they enjoy lighthearted tone of the content. Since the speaker has used his platform to educate people about Iraqi history by sharing positive side of his home country along with other areas, simple and standard language would have made his content monotonous and boring. As dry and unfathomable historic discourse is, strategic use of deviation and parallelism by the speaker made his content entertaining, engaging, easy to retain and accessible that ultimately produce unforgettable and distinctive experience for the audience.

Lastly this research paves way and invite futures researcher to explore the realm of instagram reels and other social media platform to investigate the impacts of using parallelism and deviation in written or spoken language.

References

Abed, A. K. (2021). Parallelism in William Wordsworth's selected short poems. *Education College Journal*, 1(41).

Arikan, A. (2015). Doing stylistic analysis: Some fundamental techniques. *15th International Stylistics Symposium*, 126–130.

Betti, M. J. (2021). Stylistics. https://doi.org/10.13140/RG.2.2.13341.84967

Bamberg, M. (1997). Language, concepts and emotions: The role of language in the construction of emotions. *Language sciences*, *19*(4), 309-340.

Borodin, A., Cook, S. A., Dymond, P. W., Ruzzo, W. L., & Tompa, M. (1989). Two applications of inductive counting for complementation problems. *Journal of the ACM*, 18(3), 559–578.

Carter, R. (2001). *Working with texts: A core introduction to language analysis*. Psychology Press.

Ghevolor, A. J., Bassey, V. O., & Ekpang, J. N. (2023). Rhetorical strategies in selected Nigerian print media advertisements. English Linguistics Research, 12(2), 34. http//doi.org/10.5430/elr.v12n2p34.

Hall, G. (2015). Literary stylistics and creativity. In The Routledge handbook of language and

creativity (pp. 206-217)

Khalil, U. (2016). Linguistic deviations are not linguistic blunders: The study on selected poems of E. E. Cummings. *The Discourse*, 2(1).

Kadhum Abed, A. (2020). Parallelism in William Wordsworth's selected short poems. *Journal of Education College Wasit University*, 1(41), 625-643.

https://doi.org/10.31185/eduj.Vol1.Iss41.1783

Li, X., & Shi, M. (2015). A stylistic study on the linguistics of deviation in E.E. Cummings' poetry. *Pan-Pacific Association of Applied Linguistics*, 19(2), 23–54.

Leech, G. (2008). *Language in literature*. Harlow: Pearson Longman.

Leech, G. (1969). *A linguistic guide to English poetry*. London: Longmans.

Leech, G. (1976). *Principles of pragmatics*. London: Longman.

Leech, G. (1983). *Principles of pragmatics*. Longman.

Leech, G. N., & Short, M. (2007). *Style in fiction: A linguistic introduction to English fictional prose* (No. 13). Pearson Education.

Leech, G. N. (2014). *A linguistic guide to English poetry*. A linguistic guide to English poetry. https://doi.org/10.4324/9781315836034

Mansoor, M. S., & Salman, Y. M. (2020). Linguistic deviation in literary style: A stylistic analysis. *Cihan University-Erbil Journal of Humanities and Social Sciences*, 6(1), 7–16. https://doi.org/10.24086/cuejhss.v4n1y2020.pp7-16

Nayar, Y., & Raheja, S. (2015). Growing Popularity of Social Media. *Social Media and Indian Youth*, *73*.

Namwandi, A. I. (2019). *A stylistic analysis of language use in advertising: a study of advertisement of selected small to medium entrepreneurs in Oshana region*, [Doctoral dissertation, University of Namibia]. http://hdl.handle.net/11070/2581

Oprea, S., Martinez-Gonzalez, P., Garcia-Garcia, A., Castro-Vargas, J. A., Orts-Escolano, S., Garcia-Rodriguez, J., & Argyros, A. (2020). A review on deep learning techniques for video prediction. *IEEE Transactions on Pattern Analysis and Machine Intelligence*, *44*(6), 2806-2826. https://doi.org/10.1109/TPAMI.2020.3045007

Pirnajmuddin, H., & Medhat, V. (2011). Linguistic Deviation in Poetry Translation: An Investigation into the English Renderings of Shamlu's Verse. *Journal of Language Teaching Iland Research*, *2*(6), 1329. http//doi.org /10.4304/jltr.2.6.1329-1336

Richards, J. C., Platt, J., Platt, H., & Candlin, C. (1993). *Dictionary of language teaching and*

applied linguistics. Harlow: Longman Group UK Limited.

Santos, M. L., & Mukminin, A. (2022). The power of language: The persuasiveness used in selected Philippines' and Thailand's tourism brochures. *Studies in English Language and Education*, 9(3), 1201–1220. https://doi.org/10.24815/siele.v9i3.25312

Smith, S. (2019). Purple visions of blackness: Prince's expansion of the depictions of black experiences through his music videos. *Howard Journal of Communications*, 30(2), 180–195. https://doi.org/10.1080/10646175.2018.1539677

Verdonk, P. (2002). Stylistics [Review of *Stylistics* by M. J. Toolan]. https://books.google.com.pk/books

Appendix

Text 1

Hey guess where is me today. This is the capital of Sasanian Empire from that year 651 to 221 after Jesus cry and this called Taq kasra. Tag tag ,It was until 651 until the Arabian conquest, came and they tag everybody, and they do Allahu Akbar change your outfit and they changed them from the Zoroastrian religion that worship Fire and they change them to Allahu Akbar boom. Also, this is the oldest unsupportation arch in the history of mankind, but you can see now that he is now supportation because he is about to collapstation. This is Bagdad how you like it? Nice Right. Say Allahuakbar.

Text 2

Hey guess where is me the ocean of Antarctica and the stone I don't know if you can see is like a little different and also look here for the first time in my life I gonna drink from the ocean of Antarctica and I gonna drink the water. It's very salt like sweat and urination, but first time in my life I drink him and also in 1999, the volcanic erection started Here that mountain used to be a volcano now it's just mountain. And when the lava came out here and he freezing, freezing, freezing. Come to the ocean the ocean cold water hot lava is finish him.

Text 3

Guess where is me? The olden city of Babylonia, this is the mazes to confusion the enemy from escapation if they try to invasion. They cannot come in come out. This is the palace   of olden day king Nebuchadnezzar 599 before Jesus cry. From the other side of the palace, here is the wall that used to be the people's houses. They are finished now, and here Saddam Hussein build a palace, because he tried to be like King Nebuchadnezzar But he became like

king never good restart. These ruins should be an example for everybody who wants to be an emperor, and he thinks that he can do an empire of the big ones who did what… America came back

Text 4

Hey guys, what is this and where is me? This is called tree of knowledge of Adam and Eve. The knowledge of good and evil as they say in Genesis two, three and the Bible. The Bible believes that here is the tree of Adam of life. This is where he comes in and shatan plays with him and say to him come, come come, come and do bad stuff and he didn't or he did maybe but that's what the Bible say. Here look this say the tree of Adam and here you have where the Tigris and Euphrates Meet. This is the Tigris, and that from there is Euphrates and they turn into Shatt Al-Arab And it goes into Persian Gulf. Yeah, they say it's the Arabic gulf, but we have to be honest to be honest because the Persian Gulf is older than the Gulf countries. The oldest gulf country is when the father of Saudi Arabia, he became like ISIS and he started parading in the Arabic countries like hundred years ago and when he destroyed the prophet's graves of the family of Prophet, Muhammad in Baqee. So this is why we call it Persian Gulf.

Text 5

Hey, guess where is me. I am in the border between Iraq and Iran in the valley where people use to dying in 1989 to 1980. Look here is water. I am gonna go to downstairs. Oh even the rock of the mountain look like he is sliver. Wow crazy from this side is not nice but this side is wow. I have reached downstairs in the valley now look fish is chasing fish. It's crazy life in the jungle. Wow look here is waterfall but water is not falling its going straight away. That's crazy this fish is going back and forth chasing each other. They don't have enemies. They have living save peace life. Can you see the fish? We are gonna try to catch some fish. In 1999 we catch fish like this. I have a new tactic. Just water.