



FEMINIST SYNTACTIC DEVIATION IN BERNARDINE EVARISTO'S GIRL, WOMAN, OTHER: A SYNTAX AND GRAMMAR ANALYSIS

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Abstract

The language is critical in the construction of the gendered identities as well as ideological representations in the literary discourses. Feminist linguistics has also brought to the fore the fact that the structures of language can uphold and also undermine patriarchal ideals entrenched in language. This paper focuses on syntactic deviation as feminist in *Girl, Woman, Other* by Bernardine Evaristo by analyzing the syntax and grammar. It is also well known that the novel has an experimental narration that is not based on the typical grammatical forms, but uses new syntactic forms. This research aims to focus on exploring how Evaristo intentionally plays with the structure of the sentences, punctuation, capitalization, and grammar rules to create feminist interpretations and reflect different voices of women. The qualitative textual analysis based on the feminist stylistics and linguistic stylistics will be used in the analysis of the selected passages of the novel to determine the cases of syntactic deviation and grammatical innovation. The fact that no traditional punctuations are present, the presence of long structure in sentences, the formatting of prose in the style of poems, and the syntactic structure fragmentation are paid specific attention. These language techniques are explored concerning feminist language, and the portrayal of identity in the story. These results flee to the idea that Evaristo syntactic experimentation as a stylistic and ideological device breaks the conventional notions of the narratives and preempts the voices of the marginalized people. With a rebellious attitude to strict grammatical rules, the novel creates a dynamic narrative structure that reacts to intersectional experiences of gender, race, and identity. The paper has added to feminist linguistic literature in showing how syntactic deviation can be such a potent means of feminist expression and narrative novelty in the modern literature.

Keywords: *Bernardine Evaristo, Feminist Discourse, Feminist Linguistics, Feminist Stylistics, Gender Representation, Girl, Literary Linguistics, Other, Stylistic Analysis, Syntactic Deviation, Syntax and Grammar, Woman.*

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1. Introduction

Language is not just a neutral system of communication but it is strongly rooted in social, ideological and cultural system which determine how people view identity, power and social relations. The field of feminist linguistics has been asserting since its inception that language is very much involved in creating and sustaining gendered hierarchies in society. Feminist linguists and stylistics researchers believe that linguistic organization, narrative and discursive practices tend to support patriarchal ideologies that suppress the voice and experiences of women. Feminist literary analysis has therefore aimed at determining how language either upholds or dismantles gendered relations of power in literary works. The specialized field of feminist stylistics is concerned with the linguistic expression of sex in literary discourse and the way grammatical and stylistic decisions are involved in creating the image of a woman and the gendered identity construction (Mills, 1995; Mills, 2006).

Language and gender have been extensively discussed in the field of sociolinguistics, discourse analysis and literary criticism. The initial feminist linguistic researches emphasized the role of linguistic conventions in creating dominance of males and reinforcing gender inequality. As an example, the structures of language have often been demonstrated by feminist scholars to favor the masculine and silence the feminine in terms of lexicons, grammatical patterns, and provision of narratives. The feminist literary criticism hence became a significant intellectual movement that sought to analyze gender ideologies that are encoded in literature through language. The main idea of feminist criticism is to examine literary works in the context of the gender and discover how language helps to reproduce the image of the male hegemony and female exclusion in the literary practices.

Feminist stylistics is an interdisciplinary paradigm which has emerged as a result of applying the understanding of linguistics, the literary criticism, and feminist theory within this bigger domain. Influential works on feminist stylistics by Sara Mills were based on the systematic model of gender representation in texts and the analysis of linguistic features of text on several levels including the approach to lexical choice, the structure of sentences, and discourse. As explained by Mills, feminist stylistics aims at understanding the ways in which linguistic structures shape patterns of gendered identities and the ways in which the structure of texts brings readers into the hierarchies of gender ideologies. This method highlights the fact that it is necessary to analyze the language of literary works closely to identify the presence of covert sexism, ideological stance, and storytelling power in the language constructions.

The syntactic patterns and grammatical structures of the literary discourse are also one of the key dimensions of the analysis of feminist style. The structure of words and phrases used in sentences is known as syntax and this forms a core part in defining the

meaning, stress and the narrative viewpoint. In the literary works, syntactic structures are often played with by the writers in an attempt to bring about some style, express feelings, or defy the traditional narrative models. The consequence of such manipulation is more frequently syntactic deviation, the intentional violation of standard grammatical norms to create a certain aesthetic or ideological effect. Syntactic deviation is regarded as one of the most important devices in stylistic analysis that allows writers to prefigure a certain theme, emphasize narrative voices, or interfere with conventional language patterns.

Syntactic deviation can be an element of resistance to prevailing linguistic rules in the feminist literary writing, which are seen as patriarchal or oppressive. It has been further suggested by the feminist theorists that the literary language traditionally was developed by the male centered views and thus could not reflect the experiences of women appropriately. Consequently, most feminist authors have experimented with uncommon grammar systems, disjointed sentences, and other forms of narrations as they seek to produce new ways of speaking. These linguistic inventions can be said to be linked to the notion of *écriture féminine*, a theoretical framework that was coined by the French feminists, including Helene Cixous and Luce Irigaray. *Ecriture feminine* focuses on non-linear, fluid, and expressive kinds of writing that disrupt the conventional masculine literature to enable women to express themselves and their identities more sincerely.

This experimentation with language and narrative form is reflected more in contemporary feminist literature. The use of non-standard syntax, fractured narrative format and new punctuation marks by numerous contemporary writers are a part of questioning the old rules of literature and portraying marginal voices. This stylistic experimentation does not only alter the aesthetic attributes of the pieces of the literature, but it is also a political and ideological means of resistance to dominant cultural discourse. Reforming linguistic structures, feminist writers are able to anticipate the voices of the marginalized, interrupt the conventional hierarchies of representation, and provide space of the multiple voices and identities in the literary discourse.

Bernardine Evaristo holds a strong place among modern authors who have made a significant contribution to the feminist literary innovation. Evaristo has been well known due to her experimental narrative style and her exploration of gender, race, identity and social inequality. Her novel *Girl, Woman, Other* (2019), the winner of a highly prestigious Booker Prize, has garnered a lot of academic interest due to its interesting narrative format as well as its depiction of cross-linked female experiences within contemporary British society. The novel introduces the lives of twelve characters the majority of whom are Black British women of various generations, social classes, and sexual identities who come across each other in their life. These interwoven stories help Evaristo to elaborate the multifaceted problems associated with intersectionality, identity formation, and social realities that women have to deal with in multicultural communities.

The unusual linguistic style of *Girl, Woman, Other* is one of the most peculiar aspects of the work. The novel also breaks the old grammatical rules as the long flowing sentences are used, the amount of punctuation is used is also minimal and the narrative structure is given in a poetic form that is more of verse as compared to the prose. Evaristo frequently uses long lines of syntactic structures that span lines and paragraphs in place of standard sentence boundaries created by means of full stop and capital letters. This stylistic decision adds a rhythmic and narrative flow which indicates the interrelation of the stories of the characters. The lack of standard punctuations and the syntactic experimentation defy the grammatical conventions and creates a unique voice in the narrative.

Linguistically, we can interpret such stylistic peculiarities as syntactic deviation. Evaristo creates a narrative form through intentional breaking of the standard grammatical structures that accentuate fluidity, continuity, and voices. Such departures of conventional syntax can also have ideological functions as they attack the inflexible structures of linguistics that has traditionally dominated the literary discourse. In that regard, the syntactic experimentation of this novel can be viewed as a feminist approach that aims to disrupt the traditional ways of telling the stories and that attempts to bring to the foreground the marginalized attitudes.

The other important thing about *Girl, Woman, Other* is its interaction with the concept of intersectionality, which emphasizes the interrelationship between the social categories, which include gender, race, class and sexuality. Intersectionality acknowledges the fact that people encounter several types of social inequality at the same time, and their simultaneous identities influence how they live complexly. The characters of the novel by Evaristo are the representatives of various identities and social strata: there are immigrants, working people, women of different orientations, and representatives of various generational backgrounds. Through the provided multifarious views, the novel defies individual or generalized ideas of womanhood and prefers to reinforce the heterogeneity of feminist experience.

The language style used in the novel also helps to create this image of intersectional identities. The story uses the features of the spoken word, colloquialisms, and linguistic forms of specific culture that characterize various backgrounds of the characters. This linguistic diversity results in a polyphonic narrative where several voices are present at the same location of the text. This polyphony fits into the feminist and postcolonial literary traditions where the need to provide the marginalized voice and disrupt the mainstream cultural construction is stressed.

Although *Girl, Woman, Other* has attracted a significant critical audience since the time it was published, most of the literature concerning the novel has centered more on the conceptual elements of the book, especially the way it deals with the subject of race, identity and intersectionality. Although these researches offer the valuable insights into

the social and cultural aspects of the text, comparatively low focus has been devoted to the language forms in which the text is shaped. More specifically, syntactic and grammatical innovations which were used by Evaristo have not been thoroughly studied in the context of feminist linguistics. As the novel contains some unique stylistic characteristics, its syntactic patterns can be analyzed in detail, bringing new knowledge on how language can serve as a vehicle of feminist expression and language experimentation.

This paper thus set out to explore the feminist syntactic deviation in *Girl, Woman, Other* by Bernardine Evaristo on the basis of syntactic and grammar analysis. The study is aimed at finding out how the novel breaks the traditional grammatical rules and examining how one of such breaks provides the possibility of feminist identities and experiences representation. Through the analysis of syntactic patterns, e.g. extended sentence forms, unusual punctuation, and disrupted grammar forms, this paper aims to demonstrate how linguistic experimentation serves as a stylistic and ideological tool in the novel.

Moreover, the study is an addition to the wider aspect of the feminist stylistic study because it shows how syntactic structures can be a very successful instrument of expressing an ideology in modern literature. The paper emphasizes the significance of analysis of linguistic form and feminist discourse to find out how literary works are used to shape and establish femininity and masculinity. The study offers a glimpse into how modern feminist authors manipulate the rules of syntax to make speech more complex and inclusive of a variety of experiences related to womanhood through its interpretation of syntactic deviation.

To sum up, feminist stylistic analysis is a valuable theory that could be applied to understand the nature of the language functioning in literary texts to build gendered meanings and ideological standpoints. *Girl, Woman, Other* by Bernardine Evaristo presents an interesting case study of how syntactic innovations and grammatical experimentation can serve as a feminist means of expression and transformation of the narrative. This study aims to give a contribution to the current academic debates on feminist linguistics, literary stylistics, and feminist literature by examining the syntactic anomalies in the novel.

1.1. Research Objectives

1. To examine the syntactic deviations and grammatical variations used in Bernardine Evaristo's *Girl, Woman, Other*.
2. To analyze how these syntactic and grammatical deviations function as feminist linguistic strategies for representing women's identities and experiences in the novel.

1.2. Research Questions

1. What types of syntactic deviations and grammatical variations are employed in Bernardine Evaristo's *Girl, Woman, Other*?

2. How do these syntactic deviations contribute to the representation of feminist perspectives and gender identities in the novel?

1.3. Significance of The Study

This work is important since it adds to the growing body of feminist linguistics and stylistics, since it explores the potential ways in which syntactic and grammatical forms may be utilized as instruments of feminist expression in the literary voice. Although the topics of race, identity and intersectionality have dominated in the past literature on Girl, Woman, Other by Bernardine Evaristo, little has been done concerning the unique linguistic and syntactic aspects of the novel. Through a syntactic deviation and grammatical innovations applied in the novel, this paper can give a better insight into how language may be exploited to break traditional narrative structures and manifest the voices of different women. The study also broadens the use of feminist stylistics by showing how linguistic structures are used in the creation of feminist discourse and feminist identity in modern literature. Moreover, the research is useful to linguistic, literary, and gender studies scholars, as it brings into the limelight the connection existing between language and ideology, and gender representation. Finally, this study provides information on how contemporary feminist authors use new syntactic patterns to break the language patriarchal conventions and produce collective narrative communities, where the marginalized voices are heard.

2. Literature Review

2.1. Feminist Linguistics and Gendered Language.

The feminist linguistics has evolved as a significant interdisciplinary discipline that studies the role of language in creating and maintaining gendered identities, social orders and ideologies. According to the researchers in this field, language is not neutral but on the contrary, it portrays the social power relations, existing in the society. Feminist linguistic studies have thus attempted to explore the role of linguistic structures in marginalizing or empowering women both in the daily discourse and literary works. Feminist linguistics had early highlighted that grammatical constructions, word use and patterns of speech are frequently characterized by male-dominated views, thus supporting the upholding of patriarchal societal norms. The findings of these observations brought forth the feminist perspectives of language analysis that seeks to look at the gender ideology ingrained in forms of language.

This led to the development of feminist stylistics as an important tool of analysis in feminist linguistics, especially by Sara Mills. Feminist stylistics integrates the linguistic analysis with the feminist literary criticism with the aim of analyzing the construction of the gendered meanings in texts. Mills (1995) argues that feminist stylistics explores the ways in which choices of language in literary and non-literary works are used to place readers in a particular ideological stance as well as to build ideological meanings about

gender. The framework stresses the need to examine the textual characteristics of vocabulary, syntax, voice of narration, and discourse organization to reveal implicit gender ideologies in language.

Feminist stylistics was enlarged later with the knowledge of discourse analysis and sociolinguistics. Mills (2006) has pointed out that feminist stylistics does not simply concentrate on the determination of sexist language; however, it also examines how the text forms gendered identities and positions of the reader. Modern feminist linguists claim that literary language is possible as a place of resistance when authors can defy the gender ideology by using new linguistic means.

The connection of language and gender has also been used in the wider context of feminist theory. The feminist theory has emphasized the fact that the language plays a role in creating the social reality and influences the perceptions of gender roles and identities. With time, it has come to be seen that feminist scholarship, as a field of study, has embraced more intersectional views, which embrace the interrelationship between gender, race, class, and sexuality in determining social experiences.

Feminist stylistic analysis has been used extensively within the study of literature to examine how the structure of language is used to enact female characters, female narrative authority, and gender relations of power. Such works prove that linguistic decisions are critical in defining the ideological meanings in literary works.

2.2. Syntactic Deviation Literary Stylistics.

An important concept in stylistics and literary linguistics is syntactic deviation. Generally, syntactic deviation is the intentional break with traditional grammatical forms with a view towards attaining specific stylistic or rhetorical ends. Syntactic structures are frequently broken or bent by literary writers to put emphasis on themes, generate rhythm of the narrative or prefigure some concepts. This deviation can be in the form of strange sentence structure, fragmentation, use of uncharacteristic punctuation or even uncharacteristic grammatical norms.

According to the stylistic scholars, syntactic deviation as a form of foregrounding is the one that attracts attention to certain components of the text. Foregrounding is a process, which means that the linguistic patterns are not followed with the use of the normal language usage, thus, the readers can see some textual features more clearly and with more sense. Syntactic deviation may have a stylistic effect in literary work, help reveal the psychological condition of characters or convey an ideological viewpoint.

Syntactic deviation may also be used as feminist technique of breaking the linguistic rules of patriarchy. Feminist authors tend to play with language to break the convention of the narrative styles which have made their voices dominant historically. This experimentation can include the violation of grammar rules, the use of fragmented

sentences, or the application of alternative forms of narration that can represent the complexity of the experiences of women.

Feminist linguistic experimentation has been discussed using the concept of *écriture féminine* in particular. French feminist writers (Helene Cixous, Luce Irigaray) presented the idea that women writing can oftentimes oppose a strict grammatical structure and instead adopt more fluid and non-linear writing forms which are unconventional in regard to the conventional literary norms. In this view, linguistic experimentation may serve as a political intervention which confronts the prevailing forms of expression, and enables women to express themselves in new terms.

Syntactic deviation is also common in the works of contemporary feminism, when they represent the marginalized voices and alternative points of view. Authors use irregular grammar to form the narrative patterns that give a reflection of the heterogeneity and multifacetedness of contemporary social life. Consequently, syntactic analysis has gained relevance in analyzing how feminist authors can use language to manipulate its meanings to make ideological statements.

2.3. Feminist Stylistics Literary Analysis.

The application of feminist stylistics to the text of literature has been extensively done to examine the language of gender relations and sociality. It is a method which aims at examining the linguistic attributes, including vocabulary, syntax, narrative voice and discourse patterns which help reveal ideologies of gender in texts. Feminist stylistics is based on the idea that the texts are used to determine the position of readers and create gender representations by the use of linguistic options (Mills 1995).

One of the feminist stylistics analysis issues is narrative voice and point of view. Narrative voice is a manner in which a story is recounted and the standpoint where the narrator is talking. Critics of feminism point out that narrative voice tends to be ideologically determined concerning gender and power. Through an analysis of narrative voice, researchers are able to consider how texts reflect the experiences of women as well as whether they are challenging or reinforcing the prevalent gender norms.

Reader positioning analysis is another major concern of feminist stylistics. Reader positioning is folk defined as the manner in which texts can inform the reader to develop specific views or attitudes towards characters and occurrences. Feminist stylistic analysis is a study that attempts to determine the linguistic constructions that prompt readers to identify with a group of characters to the detriment of another group of characters.

Intersectionality in literary analysis has been also focused on in recent feminist stylistic studies. Intersectionality means that social categories, including gender, race, and class, sexuality, are interrelated. According to the views of feminist scholars, literary texts tend to display various types of social inequity and that these doublet identities interact with each other in roundabout manners. Consequently, feminist linguistic analysis tends

to explore more the ways in which the structure of the linguistic expression itself conveys intersectional identities in the literary discourse.

2.4. Bernardine Evaristo and Feminist Literature of the 21st Century.

Bernardine Evaristo is considered to be one of the most creative modern authors who tried to present the theme of gender, race, and identity. The complex idea behind her novel *Girl, Woman, Other* (2019) gained recognition on the international level, as Evaristo became the first Black woman to win the Booker Prize.

The novel depicts the intertwined lives of twelve characters, including the majority of Black British women whose lives are connected in various generations and in various social situations. In these stories, Evaristo addresses the issues of feminism, race, sexuality, and cultural identity.

The novel has been greatly praised by critics due to its new narrative form and its portrayal of the voices of a variety of women. The novel has been termed as polyphonic narrative as it exhibits various opinions and lives in the present British society. The lives of the characters also present the intricate truths of women who had to struggle against social structures through the inequality of gender, race, and classes.

The experimental narrative style is one of the most peculiar aspects of *Girl, Woman, Other*. It is a novel that combines prose and poetry and uses unusual punctuation marks and sentences constructions. This stylistic experimentation establishes a distinctive narrative rhythm, which expresses the fluidity of the experiences and identities of the characters. Evaristo has referred to the novel as a kind of fusion fiction, poetic prose and narrative.

The novel has been focused on in scholarly interest because of its experimental language. Scientists have observed that the unusual syntax in the novel breaks all the rules of the traditional literary tradition and produces a unique voice of narration. This stylistic strategy enables Evaristo to prefigure the marginalized points of view and express various ways of being a woman.

2.5. *Girl, Woman, Other* Intersectionality and Feminist Representation.

A substantial source of literature about *Girl, Woman, Other* dwells upon its depiction of intersectionality. Intersectionality is a conceptual paradigm that looks at the interaction of different types of social inequalities to give rise to the experiences of individuals. Evaristo depicts characters in the novel with identities developed as a result of overlapping aspects, including race, gender, class, and sexuality.

The studies of the novel have also highlighted that Evaristo is subverting the traditional perception of womanhood, highlighting different identities of women. A research paper conducted on the character Amma Bonsu sheds some light on how race, gender, class, and sexuality collide in the novel to define the experiences of individuals.

Intersectional views are also demonstrated in the structure of the novel because it introduces interrelated stories that cut across generations and societal situations. The story of each of the characters is part of a larger subject of social identity and cultural belonging. The novel, through these stories, is confronted by liberalizing monolithic portrayals of women and, moreover, stressing feminist diversity.

Moreover, love, sexuality, and race are some of the core themes of the way the characters are shaped. The two stories address the influence of relationships on cultural and social norms and how personal and social identities are built in complicated ways.

According to scholars, this intersectional way can be discussed as a strong contribution to the modern feminist literature as it reflects the diversification of the experiences of women and criticizes the traditional feminist discourses that concentrate on gender.

2.6. The Girl, Woman, Other Linguistic Innovation

The language of *Girl, Woman, Other* is a major deviation of the traditional forms of narration. The novel uses long running sentences, the use of sparse punctuations, and prose that has a poetry-like rhythm. All these stylistic elements produce a unique narrative voice that manifests the fluidity and interconnection of the experiences of the characters.

The style of narration used by Evaristo as a researcher has observed that his style of narration challenges the conventional distinctions between the first person and the third person narration. The mixture of the various perspectives of the narration gives the novel a stream of narrative that mirrors the multiplicity of voices presented in the text.

This stylistic experiment may be seen as an experiment with syntax which breaks the traditional grammatical rules. Evaristo uses long syntactic chain building that cuts across the lines and paragraphs instead of the standard sentence constructions. This gives a feeling of continuity and rhythm which can be attributed to the interrelatedness of the stories of the characters.

In terms of feminism, one can interpret this linguistic experimentation in the sense that it can be a strategy of disrupting the traditional forms of narratives, which have historically marginalized the voices of women. Through the violation of the traditional grammatic conventions, Evaristo establishes a narrative environment where different voices and ways of seeing things can exist side-by-side.

2.7. Research Gap

Despite the fact that *Girl, Woman, Other* has gained considerable academic attention since its publication, most of the available studies have concentrated mainly on its thematic issues of race, identity, and intersectionality. Although these studies are informative in understanding the social and cultural aspects of the novel, the very little focus has been placed on the linguistic and synthetic aspects of the novel.

Specifically, the unusual syntax and grammatical formations of the novel have not been studied thoroughly through the view of feminist linguistics. Since the language is key to the formation of the narrative style in the novel, the analysis of the syntactic deviation in detail can present new information about the way the feminist ideology is conveyed through the linguistic form.

Thus, this paper intends to fill this gap and discuss the concept of feminist syntactic deviation in *Girl, Woman, Other* by exploring the syntax and grammar of this text. The study can lead to the discussions in the area of feminist stylistics and literary linguistics since it focuses on how Evaristo uses grammar forms to build feminist meanings.

3. Methodology

3.1. Research Design

This paper will use qualitative research approach to examine feminist syntactic deviation in *Girl, Woman, Other* by Bernadine Evaristo. The qualitative text analysis is suitable since the study is aimed at analyzing linguistic structures, grammatical pattern, and stylistic elements of a literary text. The research is both descriptive and interpretive in character, as it attempts to determine deviations of the established syntactic and grammatical standards and explain their significance in the delivery of the feminized discourse in the novel.

3.2. Data Source

This study will use the books as the primary research data: *Girl, Woman, Other* by Bernardine Evaristo (2019). The novel is chosen due to its unique style of narration which has uncharacteristic use of punctuation, long sentences and poetic language. These stylistic effects give a suitable corpus to analyzing the syntactic and grammatical variations in a feminist literature context.

3.3. Data Selection

The researcher reads the novel thoroughly and chooses the pertinent passages indicating syntactic deviation and strange grammatical constructions. Purposive sampling is done on the data with an emphasis on the excerpts that comprise fragmented sentences, unusual punctuations, and lengthy syntactic structures violating the conventional grammar rules.

3.4. Analytical Framework

The work is informed by the paradigm of feminist stylistics that was developed by Mills (1995). This model is a blend of the linguistic and feminist literary criticism to analyze the role of language in shaping gender identities and ideological meaning. The analysis specifically deals with syntactic structures, grammatical deviation and styles employed in the novel.

3.5. Data Analysis Procedure

Close textual analysis is used to analyze the chosen textual excerpts. First, the syntactic deviations are detected and classified according to their grammatical qualities. Second, these linguistic aspects are discussed to comprehend the way they are used to create the style of narration and feminist representation in the novel. The discussion explains how the non-normative syntax of Evaristo breaks the rules of language traditions and brings out the multivocality of female voices.

4. Data Analysis

To answer research objectives and research questions of the study, the section reviews the syntactic and grammatical infractions carried out by Bernardine Evaristo in *Girl, Woman, Other*. The subjects of analysis are the recognition of various forms of syntactic deviation and how these linguistic elements work as female stylistic devices in the story. The chosen textual illustrations to the novel demonstrate the way the author intentionally breaks the rules of the traditional grammar to create other forms of narration to preempt the voices and experiences of women.

4.1. Deviation in Syntactical Structure of Sentences.

The most noticeable linguistic aspect of *Girl, Woman, Other* is that the author uses unusual sentence constructions quite often. Evaristo does not use sentence patterns with distinct punctuations and capitalization patterns, but rather, he uses long syntactic constructions, which span over lines. These sentences do not tend to have the usual grammatical structure and they are presented in a flow of a story.

As an example, numerous paragraphs in the novel contain extensive chains of syntax that look like poetry lines as opposed to traditional sentences in prose. Such long construction forms a rhythmic pattern of narration that is very different in comparison to the structure of English sentences. Traditional grammar has the sentence being well organized with distinct punctuations and syntactic lines, but in this novel, the rules have been broken deliberately.

Such syntactic variation helps to add to a flowing voice of narration. The lack of strict limits to the sentences enables the story to flow between ideas, feelings, and visions. By using a feminist stylistic approach, this stylistic technique can be seen as the refusal of strict linguistic norms that historically prevailed in the literary discourse. Transforming the structures of the sentences, Evaristo manages to construct a narrative space where the voices of characters can be heard more natural and expressive.

The non-standard sentence structures thus answer the first research question, whereby the researcher aims at establishing the kind of syntactic deviation that occurs in the novel. This analysis shows that the long and flowing sentence structures is a major type of syntactic deviation in the text.

4.2. Lack of Traditional Punctuation.

The other significant characteristic of the novel is the minimum application of conventional punctuation. Punctuation marks, including full stops, commas, and capital letters, are significant in the normal grammar of the English language in ensuring the sentence is well structured and the reader is able to follow the text format. Nevertheless, in *Girl, Woman, Other* Evaristo often does not use full stops and capital letters.

The story is usually told in endless lines where one thought leads to the other without the definite end that usually comes between the sentences. This stylistic choice forms a unique visual and rhythmic composition of the page. The text has a rather poetic prosaic form with the ideas developing slowly rather than the customary paragraph structuring.

The lack of standard punctuation may be viewed as a kind of syntactic deviation which puts a strain on the standard grammar rules. The elimination of these traditional markers enables the story to unfold more organically and flexibly in a way the author wants. The reader needs to actively perceive the rhythm and meaning of the text instead of depending on customary marks of punctuation.

In the feminist linguistic view, the stylistic strategy could also be carried out trying to challenge hierarchical linguistic norms. The traditional grammatical forms are commonly connected with the authority or formal literary traditions. The author disrupts the hegemony of the traditional forms of narratives, by willfully breaking these frameworks, and he does so to allow other forms of telling stories.

This observation also aids in the process of meeting the first research objective that involves the identification of grammatical deviations of the novel.

4.3. Discontinuous Syntax and Narrative Structure.

Another type of syntactic deviation that is observed in the text is fragmented syntax. Fragmentation is done in incomplete sentences and also in clauses in which the sentences are given without adhering to standard grammatical rules. In most parts of the novel, the phrases are presented not in full-fledged sentences, but in the form of narrative units.

These snippets tend to mirror the thoughts and emotional feelings of the characters. As an example, we can use short phrases or clauses to describe sudden realizations, memories or emotional responses. These fragments rather than constructing grammatical formulas capture the immediacy of the experience of the characters.

Incomplete sentences also help to form a talking and personal narrative. It enables the narrative voice to replicate the natural speech and thinking rhythm. Such stylistic element brings a more realistic tone to the voices of the characters and highlights their uniqueness.

In feminist terms, fragmented syntax may also be seen as mode of expression of marginalized voices which were historically omitted in the mainstream literary discourse.

The text manages to leave behind strict rules of grammar and have more flexible and inclusive representation of various experiences and views.

Therefore, fragmented syntax is used stylistically as well as ideologically in the novel. It depicts the way in which syntactic deviation may serve as a literary tool in order to convey complicated emotional and social realities.

4.4. Verse Prose and Poetic Syntax.

The stylistic peculiarity of *Girl, Woman, Other* is its hybrid nature, which is a mixture of prose and poetry. The story is usually written in a form of lines that are more of the poetic verse as opposed to the prose standard paragraphs. This textual structure is line-based, which forms a rhythmic and aesthetically unique text pattern.

The poetic prose style also enables the author to play around with syntax in a manner that is not possible with regular narrative prose. Lines can be broken at unpredictable places, clauses can spread through several lines and that punctuations can also be reduced to bare minimum or even omitted. These stylistic devices also help create an effect of the moving narrative rhythm, which captures the emotional intensity of the experiences the characters are going through.

The thematic focus on voice and narration is also supported by the poetic structure. The account of each of the characters is done in a manner that brings out his or her distinct view and language. The fluid syntax enables the story to shift the characters and perspectives easily.

Feminist stylistically, poetic prose may be seen as an intentional effort to break the dominance of the male voice in literature, which has been dominant in the historical literature. The author combines prose and poetry, which provides the creation of a narrative structure that can be characterized by diversity, creativity and freedom of expression.

This stylistic invention is therefore significant in symbolizing feminine views in the novel.

4.5. Symbolization of Feminist Voices by the means of linguistic innovation.

The syntactic aberrations that can be traced in the novel help give voice to feminism. These unusual grammar constructions enable the story to embrace a great variety of experiences and visions. The novel does not consist of one authoritative voice instead, there are multiple interconnected narratives in the novel promoting different social and cultural identities.

The flowing narrative form allows the text to flow freely across the characters, generations and social settings. The story of each of the characters is a part of the wider study of gender, identity, and social inequality. These multiple voices are united in the same textual space made possible by the linguistic flexibility of the narrative.

In addition, the syntactic experimentation of the novel can be attributed to the feminist literary traditions that focus more on innovation and revolt against prevailing

cultural values. The author develops a narrative format that is consistent with the feminist principles of inclusivity, variety, and social commentary by questioning the established grammatical norms.

This observation answers the second research question, which determines the role of syntactic deviations in feminist representation in the novel. As it is shown in the analysis, linguistic innovation is instrumental in forming the narrative voice and ideological meaning of the text.

It can be seen that *Girl, Woman, Other* makes use of a range of syntactic deviation, such as lengthening of sentence structure, the minimum use of punctuation marks, broken syntax, and a poetic prose stylistic arrangement. These word characteristics break the traditional grammatical rules and form unique narration that shows the variety of the life of the characters.

On feminist orchestral style, these transgressions serve as tactics of defying the norm of conventional literature and enhancing the voice of those at the periphery. The experimental syntax used in the novel enables the author to construct intricate identities and social realities in a manner that would not be possible in traditional narrative forms.

All in all, the results can indicate that syntactic deviation has both stylistic and ideological functions in the novel. It improves the aesthetic nature of the narrative, and at the same time, it adds to the realization of feminist views and identities.

5. Discussion

The current paper has explored feminist syntactic deviation in *Girl, Woman, Other* by Bernardine Evaristo through the analysis of the aberrant sentence constructions, grammatical patterns and stylistics presented in the novel. The results indicate that Evaristo willingly uses syntactic experimentation that includes long run structures of sentences, few punctuations, broken syntax, and poetic prose as a means of destabilizing the traditional norms of language and forming a narrative space where different voices of women are foregrounded. These results render the key thesis of feminist stylistics, which holds that language is not just a medium of communication and is neutral, but potent in which ideological terms and gender identities might be made (Mills, 1995).

The use of unusual sentence formations is one of the most important results of the analysis of the novel. Evaristo does not use conventional syntactic conventions that are dependent on explicit punctuation and strict line boundaries, but rather builds flowing syntactic chains and they often span several lines. This method of narration gives a rhythmic and flowing effect of the language which is more of a poetic discourse rather than a prose. Stylistically, such syntactic deviation serves as a kind of foregrounding which attracts the attention of the readers to the form of the text itself. In literary stylistics, foregrounding is a language that does not follow the regular patterns, thus making the text more conspicuous and significant to the readers.

The creation of the extended sentence structure in the novel is also an indication of the fluidness and interrelationship of the experiences of the characters. As opposed to the traditional stories that are formed under well-defined sentences and paragraphs, the style of narration used by Evaristo reflects the nature of the real-life experiences since the thoughts, feelings, and memories are imagined to flow in the narrative smoothly. This style is consistent with the feminist literary tradition that aims to upset the strict forms of narrative linked to the patriarchal literary norms. Remaking the syntactic constructions, Evaristo is able to make the narrative space in which the voices of the repressed women can be articulated in a more natural and adaptable way.

The other valuable observation of the study is that the use of traditional punctuation is minimal in the novel. The use of punctuation marks in traditional English grammar is overly dependent on full stops, commas, and capital letters in the arrangement of sentences and the meaning. In *Girl, Woman, Other*, however, such convention of punctuation often lacks. The story is usually told in a continuous flow with little clear grammatical structures that normally define written language. This stylistic element develops a visual and rhythmic pattern that makes the reader approach the reading process in a more interpretative way.

As a feminist linguistic signifier, the fact that no punctuations have been used may be seen to be a challenge against the traditional linguistic power. Conventional grammatical rules tend to represent institutional conventions of the formal school and literary culture. When Evaristo breaks these rules, he interferes with the hierarchical system that exists in the practice of traditional language. This upset is consistent with feminist attempts to challenge the mainstream knowledge and representation products that have historically silenced the voices of women.

Another form of stylistic feature that has been identified in the analysis is fragmented syntax. Another stylistic device that is used in the novel is incomplete sentences and separate phrases which serve as a story by themselves. These fragments usually symbolize thoughts in the internal world, emotional responses or unexpected discoveries that the characters are going through. Stylistically, fragmentation helps to make the narrative sound conversational and intimate. It enables the story to hold onto the spontaneity and immediacy of the human thought processes.

As a feminist, fragmented syntax could as well be understood as a literary device of expressing the voices of the marginalized. Conventional literary discourse is usually more concerned with coherence, order and grammatical perfection-characteristics of authoritative discourse. Fragmented syntax on the contrary enables a more permissive and expressive style of storytelling that allows a variety of experiences and views. Through the use of discontinuous language structures, Evaristo defies the requirement of a literary language to abide by strict grammatic rules.

Another aspect that is pointed out in the analysis is the hybrid nature of the novel, as it combines both prose and poetry. The text is organized in the shape of a line, thus forming a poetic rhythm that makes the novel stand out of the common prose fiction narratives. This style creativity enables Evaristo to play around with syntactic structures in a manner that increases the expressive capacity of the story. The lines are split in places where they are not expected to be split, sentences are run over several lines, and little use of punctuation will result in a flowing textual structure that reflects an emotional and psychological aspect of the events the characters are going through.

This prose poem form may be perceived as a kind of a feminist linguistic experiment. There have been continued debates by feminist literary scholars that older literary genres tend to exhibit cultural values that are patriarchal in nature. As a result, in feminist literature, it is common to find the author experimenting with different narrative forms so as to develop new forms of expression that can be more reflective of the experiences of women. The linguistic innovation of *Girl, Woman, Other* can be viewed as an example of such tradition since the literary style is a blend of poetic and narrative elements that create a unique style of narration.

Moreover, the syntactic variation, which takes place in the novel, is an additional contribution to the portrayal of intersectional identities. The stories of several characters are narrated in a way that their identity is influenced by many social aspects such as gender, race, and class to mention a few and sexuality. The text is fluid in its syntactic construction in that various voices can co-exist under a common narrative. The novel does not give one authoritative point of view, it establishes a polyphonic narrative whereby various voices can interact and overlap.

This polygynic designation gives a wider feminist idea of intersectionality, which underscores that various types of social disparity are inter-linked. Through the variety of voices and the mobility of the plot, which Evaristo uses, the multiplicity of the experiences of women and the subversion of the monolithic images of womanhood are emphasized. The syntactic experimentation of the novel hence does not have purely aesthetic intentions, but ideological functions too, since it helps represent intricate social identities.

The results of the research also add to wider sphere of feminist stylistics by proving the possibility of syntactic structures to serve as an instrument of ideological realization. Although a significant part of the available literature on *Girl, Woman, Other* aims to address the themes of race and identity, the current analysis will help to recognize the significance of studying the linguistic form in order to comprehend the ways in which the mentioned themes are expressed. The experimental syntax of the novel is an important aspect to form the narrative voice and ideological message of the novel.

Moreover, the results support the thesis that linguistic innovation may be used as the means of opposition to the cultural norms. With breaking traditional grammar rules,

Evaristo invents a specific style of narrative that challenges the authority of the traditional literature and provides an opportunity to another type of storytelling. The given method is indicative of a larger trend in recent feminist literature, in which writers are increasingly turning to the language experimentation as a tactic of voicing marginalized voices and disrupting the existing discursive conventions.

Finally, the analysis proves that syntactic deviation in *Girl, Woman, Other* is not just a style of writing, but a conscious narrative technique, which is added to the ideological basis of the novel in feminism. Evaristo reinvents the traditional narrative structures through long speech structures, the low degree of signage, discontinuous syntactic elements, poetic prose in order to preempt various forms of feminine voices and experiences. These language experiments emphasize the feminist potential of language change and demonstrate how syntactic experimentation can be effectively deployed as an instrument of challenging patriarchal language norms and the expression of multiple social identities.

6. Findings

- As it is seen in the analysis of Bernardine Evaristo and her *Girl, Woman, Other*, there are a few important tendencies of syntactic and grammatical deviation which bring about the novel characterized by the feminist narrative style. To begin with, the novel study revealed the extensive use of the extended sentence structure in which the sentences flow through the lines and do not have the typical sentence structure. Such a stylistic decision forms a rhythmic narrative pattern, which can be compared to a poetic speech and enables the narrative voice to freely alternate between characters and experiences.
- As the analysis indicates, the little usage of punctuations is a language characteristic largely evident in the novel. The standard punctuations like full stops, capitalization are frequently not used and the text flows continuously. Such lack of conformity to the traditional grammatical rules adds to the more lenient narrative format and invites the readers to engage in the active reading of the text and meaning of the rhythms.
- There is also a heavy use of interrupted syntax in the novel in which phrases and half-clauses are represented as separate narrative segments. These pieces indicate the inner thoughts, feelings, and minds of characters and hence, they form a close narrative tone that is very similar to the natural speech patterns.
- The analysis explains the application of poetic prose and line based syntax which incorporates both the poetry and the narrative prose. This mixed variety allows the author to experiment with the organization of sentences and rhythm of narrative in a way that is critical of the traditional prose writing.

- The results also show that these syntactic infractions are feminist linguistic strategies. By disobeying the usual rules of grammar, Evaristo creates a narrative environment that previews a variety of female voices and experience. The fluid narrative form is also in favor of representation of intersectional identities on gender, race, class and sexuality.

7. Conclusion

The paper has explored the concept of feminist syntactic deviation in girl woman other by Bernardine Evaristo by analyzing syntax and grammar. The results indicate that the novel makes use of a number of syntactic experimentation types, such as long sentence constructions, low-use of punctuation marks, fragmentation, and formatting of prose poems. The features of these languages break the traditional rules of grammar and form their own style of narration which speaks about the intricacy of the characters experiences.

To the feminist stylistic inclination, these syntactic deviations are not just the aesthetic devices but serve as purposeful narrative techniques that interfere with the established literary norms. With an altered grammar, Evaristo constructs such a narrative structure that enables marginalized voices to find more openness and authenticity. The flowing and unconventional language reflects the multiplicity of identities and views expressed in the novel.

The paper also brings out the significance of linguistic analysis in the feminist literary work. Though most earlier studies on Girl, Woman, Other have concentrated on thematic aspects of the text like race, identity and intersectionality, the current study has shown that linguistic form has a significant influence in the development of the themes. Syntactic innovations in the novel play a significant part in the ideological construct of the feminist agenda which brings to the table of discussion such linguistic norms as hierarchy and giving voice to the various voices in narrative.

On the whole, the study proves that syntactic deviation is an effective stylistic and ideological device of modern feminist writing. The innovative language of Evaristo establishes the way in which the grammatical forms can be modified to produce the narrative spaces which are inclusive and which represent the social realities which are complex.

8. Recommendations

Judging by the results of this research, some suggestions may be offered to the future research and academic investigation.

- Further analysis can be done to include more elements of linguistic analysis, including lexical decisions, discourse patterns, and narratives voice in Girl, Woman, Other. An analysis on a multi-level of language analysis might give a deeper insight into the aspect on how feminist language is built in the novel.

- Comparative stylistic analyses can be carried out by the researchers in terms of Girl, Woman, Other and other feminist novels that are written nowadays. This type of comparative study might show the similarities and differences between the application of syntactic deviation and linguistic experimentation to feminist literary works.
- Feminist linguists and literary scholars are recommended to investigate the connection between the experimentation with language and intersectional representation of identity in modern literature. This would assist in the further insight into how linguistic innovation is relevant to the expression of diverse social experiences.
- Lastly, linguistic stylistic analysis can be used by teachers and other literary experts in instructing feminist works as part of educational courses. This would make students explore the thematic elements in the literary texts besides taking a look at the linguistic means through which these themes are articulated.

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