SYNTACTIC DEVIATIONS / STYLISTIC VARIANTS IN POETRY: CHAUCER AND T.S.ELIOT AS MODELS

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ABSTRACT

This study is meant to investigate the syntactic deviations : word order (fronting, postponement, discontinuity or broken order), pleonasm, and ellipsis in the poetic language in general and that of Chaucer (14th century) and T.S.Eliot (20tth century) in particular from stylistic point of view. The data of the study mainly comprise Chaucer's The Canterbury Tales to represent the 14th century, and T.S.Eliot's The Love Song of J.Alfred Prufrock, Gerontion, The Waste Land, The Hollow Men, Ash Wednesday, and The Four Quartels to represent the 20th century. The significant finding of this study is that the syntactic deviations / stylistic variants utilized by both poets refer to the fact that their forms of language are similar to the spoken language and their syntax is flexible as they permit themselves considerable freedom in word order for different purposes. Moreover, the findings of this study may be helpful for teachers, students, and translators.

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1. INTRODUCTION

Leech (1969) defines stylistics as "the study of literary style or the study of the use in literature, the language of a particular writer, a particular period, a particular genre, even a particular poem". Therefore, it may be supposed that literature cannot be examined apart from language any more than language can be studied apart from literature. That is to say, literary work cannot be properly understood without a thorough knowledge of the language, as a medium of expression. Each register has its own characteristic style with certain lexical and grammatical choices. Poets , particularly modern ones, have successfully freed themselves from constraints of what is so called " poetic language" , (Sharma, 2009) .The language of poetry is different from the

language of other literary genres. The language of poetry is differently ordered or arranged. This would make it clear that linguistic analysis, when applied to poetry, would result in grammar that is different from the grammar that linguistic analysis of ordinary language would produce, (Levin, 1969).

It appears that the rules of syntax are modified to permit "liberties" or licenses on the one hand, and to account for novel kinds of restrictions that are imposed on linguistic units in poetry on the other hand. "Such grammar would reveal, by comparison with the grammar of the casual language, a great deal more about the difference between poetic language and ordinary language that would be mere listing of deviants"(ibid:15).

Leech (1969) contends that any deviation from expected patterns of linguistic behavior will bring about a reaction of disorientation and surprise. Additionally, rules in poetry are made to be broken. Leech (1969) notes that looking back over the span of English literature since Chaucer we note that certain freedoms of language have been traditionally sanctioned in verse, but not in prose .Poets have not hesitated to use grammar which reflects everyday usage or the cultural background of the poet (Jeffries, 1993).

Moreover, word order, as mentioned in Landon (1968) is a syntactic violation. He proposes the view that sentences such as (1a) and (2a) below exhibiting an unusual word order may be described as violating certain rules which would have yielded the corresponding, sequentially, well-formed sentences (1b) and (2b).

      1- a. Our sons their father's failing language see. (Pope)

        b. Our sons see their father's failing language.

      2- a. By them had slimy paths been trailed and scraped. (Owen)

        b. Slimy paths had been trailed and scraped by them.

Furthermore, poetic language may violate ,deviate or pattern break from the generally observed rules of the language in many ways, i.e., word order, pleonasm, and ellipsis. Word order includes fronting, postponement and passivization. These processes characterize the unusualness of syntax. In fact, most of them could be viewed as a relaxation of constraints on transformations in Modern English i.e., licenses (Dillon, 1975). Most rules of Modern English that front constituents are used by poets: topicalization, left dislocation, prep.p. - fronting, adjective phrase- preposing, , and NP – fronting are frequently applied to the same sentence, usually leaving the verb in clause-final position. Interestingly, the usual order of application seems to be NP- fronting, then prep.p-fronting, so that Od immediately precedes the subject as in the following examples :

          Prep.p   Od   s   v

3- In golden chains the willing world she draws. (Pope)

                          Od   s   v

4- But since like slaves his bed they did ascent. (Dryden)

The following examples illustrate inversion:

        Cs   V   S

5- <u>Vain</u> <u>is</u> <u>her wish</u>. (Wordsworth)

        Adv.   V   S

6- <u>After many a summer</u> <u>dies</u> <u>the swan</u>. (Tennyson)

         Od   V S V

7- <u>Full many a glorious morning</u> <u>have</u> <u>I</u> <u>seen</u>. (Shakespeare)

In the above examples, when the subject complement (adjective), the time adverbial, the direct object are fronted, all of those optionally trigger subject/verb inversion in poetry.

2. CHAUCER'S POETRY

By the end of the Middle English period, most inflections had fallen off so that ME became an analytic rather than synthetic language. In ME word order is closer to that of Modern English, (Brook, 1958; Traugott, 1972). As inflections become less distinct, word order becomes more constrained. Moreover, rhetoric was allowed to take the place of syntax, for it is concerned with the rearrangement of words to produce effects of sound and meaning rather than with the correct syntax of the language or even the logical arrangement of thought. In that respect, it may be assumed that the use of rhetoric and the absence of strict norms of English grammar go hand in hand.

Probably the most familiar comment on the syntax of Middle English poetry is that it tends to be somewhat loose and illogical, and to bear a close resemblance to the structure of spoken language, (Schlauch, 1952; Roscow, 1981). Chaucer's syntax in particular has often been described as conventional in its tolerance for the kind of looseness to be seen in the following passage:

> 8 . and certes in the same book I rede,
>
> Right in the nexte chaptire after this-
>
> I gabbe nat, so have I joye or blis-
>
> Two men that wolde han passed over see,
>
> For certeyn cause, into a fer contree,
>
> If that the wynd ne hadde been contrarie,
>
> That made hem in a cite for to tarie
>
> That stood ful myrie upon an haven-syde;
>
> But on a day, again the even-tyde,
>
> The wynd gan change and belew right as hem leste. (NPT , 3064-73)

Norman (1979) has also questioned the familiar characterization of loose syntax. He argues that the average reader and writer did not have any real sense of acceptable syntax, and therefore syntax could not be manipulated so easily for stylistic or other ends.

Chaucer's syntax is flexible. There is, as Mustanoja (1960) has stressed , an intimate connection between syntax and style and it is often impossible to make a sharp distinction between the two. Elliot (1974) maintains that Chaucer's word order frequently becomes the vehicle for different stylistic aims – emphasis, irony, rhetorical flourishes and the like**.**

There is a general agreement amongst linguists on the identification of major classes of syntactic deviations or stylistic variants (transformations) to produce marked structures in Chaucer's poetry language: (i) word order (front order , broken order / discontinuity, and postponement and cross order) , (ii) pleonasm and (iii) ellipsis, (Gage, 1966; Dillon, 1976; Burnley, 1983).

2.1. Word Order
2.1.1. Fronting

In this section some forms of front-shifting will be considered , then some negative constructions according to the element in front position , and lastly some forms of displacement .

(i) Fronting Lexical Verbs

Finite forms of lexical verbs are front-shifted with moderate frequency in Chaucer's poetry:

9*. **_Swelleth_** the brest of Arcite , and the soore (Kn T : 2743)

10. **_Dusked_** his eyen two , and failled breeth (Kn T : 2806)

11. **_Ran_** Colle oure dogge , and Talbot and Gerland (NP T : 3383)

Roscow (1981) maintains that the inversion of the last example is contextually appropriate, and it also serves a practical function in avoiding the "top-heaviness" of structure in sentences having an extended compound subject and a normal predicate , though Chaucer normally prefers to meet this difficulty with a form of broken order .
Participles too may be front-shifted with either verbal or adjectival force:

12. **_Embrouded_** was he , as it were a meede (Gen Prol: 89)

13. **_Syngynge_** was he , or floytynge , al the day (Gen Prol: 91)

Roscow (1981) believes that the variation in placing the pronominal subject alone with a front-shifted participle or adjective is governed by the principle of avoiding heavy stress on pronouns.

(ii) Fronting Predicative Adjectives

The front shifting of the predicative adjective qualifying the subject of a sentence may be a very common feature of Chaucer's descriptive verse.

14. **_Short_** was his gowne , with sleves longe and wyde (Gen. Pro.:93)

15. **_Boold_** was hir face , and fair , and reed of hewe (Gen. Pro.:458)

16. **_Greet_** was the wo the knyght hadde in his thoght (WB T : 1083)

17. **_Clear_** was the day , as I have toold er this C (Kn T : 1683)

18. **_Derk_** was the nyght as pich , or as the cole (Mill T : 3731)

(iii) Negative Constructions

The effect of front-shifting may be to throw emphasis on some other word in a sentence; this is so in a variety of negative constructions where verbal inversion is used to give prominence to the negative element . Lexical verbs are front-shifted for this purpose :

19. ***Hadde nevere*** worldly man so heigh degree (Mk T: 2011)

20. Thanne ***rekke I noght*** , whan I have lost my lyf (Kn T : 2257)

More common is the front-shifting of auxiliary verbs in Chaucer's poetry:

21. ***Was nevere*** brid gladder agayn the day (CY T: 1342)

22. ***Shal nevere*** lovere seyn that Troilus

Dar nat ,for fere,with his lady dye (Tr IV:1200-1)

(iv) Displacement: Displacement in Subordinate Clauses

This is the shifting of a word or a phrase from a clause to a position immediately before the subordinate conjunction. The displaced element is most often a prepositional phrase :

23. ***Into the temple*** whan they sholde gon (Sum. T : 1896)

24. The rynges ***on the temple dore*** that honge (Kn T : 2422)

The displacement of the noun phrase in the objective relation is also common is Chaucer's poetry:

25.***The remenant of the tale*** if you wol heere (WB T : 981)

26. ***This wyde world*** thogh that I sholde wynne (Fr T : 1606)

The effect of these forms of displacement is to give the displaced element special emphasis .

2.1.2. Broken Word Order

Broken word order is a special form of discontinuity in which the separated elements are co-ordinates (Sweet, 1898). Elliot (1974) maintains that the separation of the parts of a sentence is often for the sake of rhyme :

27. ***Housbonds*** at chirche dore she hadde ***fyve***

Withouten oother compaingnye in ***youthe*** ,

But therof nedeth to speke as ***nowthe*** (Gen Prol: 460-3)

28. But now, paraunter , som man wayten wolde

That every word , or soonde , or look , or ***cheere***

Of Troilus that I rehercen sholde ,

In al this unto his lady ***deere*** (Tr III : 491-4)

The following kinds of broken order are found in Chaucer's poetry . Behind them may lie a general desire to avoid suspense (Elliot, 1974; Roscow, 1981; Kerkhof, 1982).

(i) Broken Order of Subjects

The broken order of subjects is the placing of two co-ordinate noun phrases in the subjective relation, one before and one after the predicate, so as to yield sentences like:

29. The man came and his son .

instead of the primitive repetition :

30. The man came and his son came .

or the modern contraction:

31. The man and his son came .

The broken order of subjects may be used to satisfy metrical requirements and generally to secure balance and emphasis (Roscow, 1981) . Consideration should also be given to what Quirk *et al.* (1985) call "the principle of end-weight", which is the tendency in English "to reserve the final position for the more complex parts of a clause or a sentence". Co-ordinate noun phrases and pronouns in the subjective relation are most often separated by a verb phrase:

32. And up I roos *, and al oure covent eke* (Sum T : 1863)

33. *Placebo* cam , *and eek his freendes soone* (Merch T : 1914)

The above examples illustrate a fairly simple form of broken order in single lines of verse , but more complex patterns also occur in Chaucer's poetry:

34.. Into the yerd ther *Chauntecleer the faire*

Was wont, *and eek his wyves* , to repaire (NP T : 3219)

In this example the predicate itself is split in two by the insertion of the second subject . Roscow (1981) believes that "this is a more forceful kind of discontinuity, which seems to relegate the second subject to an inferior , parenthetical position . The construction of this example is suggestive . In this brief description of the farmyard, the word order mimes the progress of the vain Chauntecleer with his nameless wives trailing behind . These hens have already been accorded inferior status by means of broken order in an earlier passage :

35. And with that word *he* fley doun fro the beem ,

For it was day , *and eke his hennes alle* (NP T : 3172-3)

Here the syntax traces the order of events, and the separation of the second subject effectively establishes the hens as mere followers".

(ii) Broken Order of Objects

The broken order of objects occurs in verse from Old English onwards, and its effects are generally similar to those achieved by the broken order of subjects (Roscow, 1981). When a verb with or without its subject is responsible for the discontinuity , the first object comes before the verb.

36. This Sampsoun nevere *ciser* drank ne *wyn* (Mk T : 2055)

37 Er that he dye, *sorwe* have he and *shame* (CY Prol : 709)

The relative clause sometimes intervenes between the two objects (ibid: 25) :

38. Who wolde wene , or who wolde suppose,

The wo that in myn herte was , and *pyne* ? (WB T Prol: 786)

(iii) Broken Order of Verbs

The broken order of verbs occurs frequently in Chaucer's poetry . The separation is most often caused by (i) an object , (ii) an adjunct , or (iii) an auxiliary verb .

39. That folk of yow *may demen* harm or *gesse .*(Frankl T : 1486)

40. *To lyve* with hire and *dye* , and by hire stonde. (ML T : 345)

41. Of which he neyther *rede* can ne *synge* .(PF T : 516)

(iv) Broken Order of Complements

Co-ordinate "predicate nouns and adjectives" are often separated by a form of the verb to ***"be"*** in Chaucer's poetry :

42. That thilke Moevere ***stable*** is and ***eterne*** (Kn T : 3004)

43. This Absoloun ful ***joly*** was and ***light*** (Mill T : 3671)

The following are some examples of complements in broken order where the predicate adjective is in front position before the verb and its subject :

44. ***Ful longe*** were his legges and ***ful lene*** (Gen Prol: 591)

45. Ful ***lusty*** was the weder and ***benigne*** (Sq T : 52)

(v) Broken Order of Attributive Adjectives

The main form of adjectival broken order is represented by the colligation premodifier + noun + postmodifier :

46. So shyneth in his ***white*** baner ***large*** (Kn T : 976)

47. O Emperoures ***yonge*** doghter ***deere*** (ML T : 447)

48. An oold man, clad in ***white*** clothes ***cleare*** (Sec N T: 201)

This pattern is very common in Chaucer's descriptive verse. It is normally found at the end of a line. In Chaucer's poetry one can find several varieties of a basic asyndetic pattern premodifier + noun + postmodifier . There may be co-ordinate postmodification:

49. Al ful of fresshe floures , ***whyte and reede*** (Gen Prol: 90)

50. And saugh hir blody woundes ***wyde and soore*** (Kn T: 1755)

or premodification by means of two or more adjectives in asyndetic co-ordination :

51**. Of faire, yonge, fresshe** Venus free (Kn T : 2386)

52. But, Lord, thise ***grisly feendly*** rokkes ***blake*** (Frankl T : 868)

2.1.3. Discontinuity

Discontinuity refers to the separation of closely related words and phrases in a clause or sentence . As we have seen in Section 1.2. above, broken order is a special kind of discontinuity in which the separated elements are co-ordinate. The forms of discontinuous modification are (i) the separation of genitive phrases from nouns and adjectives , (ii) the postponement of relative clauses , and the postonement of adjectives. (Masui, 1964; Jambeck, 1975; Roscow, 1981).

(i) Separated Genitive Phrases

The separation of a genitive phrase from the noun it qualifies is a common form of discontinuity in Chaucer's poetry.

53. The eldest scarsly ***fyf yeer*** was ***of age*** (Mk T : 2412)

54. ***A wyf*** he hadde ***of excellent beautee*** (Ship T : 3)

55. ***The fresshe beautee*** sleeth me sodeynly

    Of hire that rometh in the yonder place, (Kn T : 1118-19)

(ii) Postponement of Relative Clauses

One of the most frequent forms of discontinuous modification in Chaucer's poetry is the separation of a relative clause from its antecedent. This illustrates a general tendency of English in all periods "to reserve the final position for the more complex parts of a clause or sentence –the principle of end-weight" (Quirk *et al.*, 1985):

> 56. And ***smale foweles*** maken melodye ,
>
>   ***That slepen al the nyght with open eye*** (Gen Porl : 9)
>
> 57***. God*** save yow, ***that boghte again mankynde*** (Pard T : 766)

Postponed relative clauses may be used for special effect. A relative that-clause is quite often separated from the antecedent to which it refers, and this can cause difficulty since it is not possible in Modern English (Burrow, 1996).

(iii) Postponement of adjectives

Moreover, the requirements of rhyme also play their part in determining Chaucer's word order. The positioning of adjectives is often determined by rhyme, Chaucer allowing himself considerable freedom in this, as the folowing examples illustrate (Elliot, 1974):

> 58. And she was cleped madane Eglentyne
>
>   Ful wel she song the service dyvyne (Gen Prol : 121 – 122)
>
> 59. That was upon the carpentries wal.
>
>   He syngeth in his voys gentil and small (Mill T:3359-3360)

2.1.4. Cross Order "Chiasmus"

When two word-groups or sentences of similar construction follow each other , they may be either in parallel order (anaphora) or cross order (chiasmus) , (Roscow, 1981) . Cross order is frequently used in Chaucer's poetry . The varieties of cross order may be (i) cross order of attributive and predicative adjectives , (ii) cross order of nouns, (iii) cross order of subjects and their verbs , and (iv) cross order of verbs and their objects .

> 60. With ***body cleene*** and with ***unwemmed thought*** (Sec N T : 225)
>
> 61. The ***broken slepes***, and the ***sikes colde*** (Kn T : 1920)
>
> 62. ***Swelleth the brest of Arcite***, and ***the soore***
>
>   ***Encreesseth*** at his herte moore and moore. (Kn T: 2743)
>
> 63. Well koude he ***hewen*** wode, and ***water bere*** (Kn T: 1422)

In (62) and (63), the subject and its verb are inverted, which tends to throw particular emphasis on the verb.

2.2. Pleonasm

Pleonasm is " an expression which is semantically redundant in that it merely repeats the meaning contained elsewhere , in what precedes or follows it : ***"my female grandmother "*** ; ***"a***

false lie" ; "*a philalelist who collects stamps"*. (Leech, 1969). Particles are often used pleonatically in Chaucer's poetry to reinforce the stucture of the sentence and to secure special effects (Kerkhof, 1982) . In this section , (i) personal pronouns (subject and object pronouns) , (ii) anacoluthon , (iii) and reinforcement of relative clauses will be considered .

2.2.1. Personal Pronouns

(i) Subject Pronouns

The repetition of a phrasal or clausal subject by means of a personal or demonstrative pronoun later in the sentence occurs throughout the history of English and is extremely common in Middle English poetry , (Visser, 1963) . A rough distinction can be made between close or "emphatic repetition" when a pleonastic pronoun directly follows the subject or is separated from it by only a few words, and distant or "structural repetition" when a pleonastic pronoun is separated from the subject by a longer sequence of words. A peculiarity of early English syntax is the demonstrative use of third person singular pronouns with proper nouns which occur with some frequency in Chaucer's poetry , (Mustanoja, 1960; Elliot, 1974; Roscow, 1981; Kerkhof, 1982):

64. Save that ___*he Moyses*___ and kyng Salomon (Sq T : 250)

65. Certes, ___*he Jakke*___ straw and his meynee (NP T : 3394)

66. Up roos ___*he Julius*___, the conquerour (Mk T : 2673)

Close "emphatic" repetition, (within a single line) may occur in the following cases, (Roscow, 1981):

1. In the form of close repetition, there is a contact between a noun phrase and a pleonastic subject pronoun :

67___.___ ___*Verray poverte*___, ___it___ syngeth properly (WB T : 1191)

68. The worste of ___*hem , he*___ spak the firste word (Pard T : 776)

2. Repetition is particularly common after an infinitive functioning as NP subject:

69. ___*To take a wyf*___, ___it___ is a glorious thyng (Merch T : 1268)

70. But goldless ___*for to be, it*___ is no game (Ship T : 290)

3. Sometimes, within a single line of verse the pleonastic pronoun follows a relative clause qualifying a nominal, or pronominal subject :

71. ___*Thyng that I speke*___, ___it___ moot be bare and pleyn (Frank T : 720)

4. More often, the repetition occurs after the intervention of some form of adjunct :

72. ___*His officers*___ with swifte feet ___*they*___ renne (Kn T : 2868)

73. And ___*Alisoun*___ ful softe adoun ___*she*___ spedde (Mill T : 3649)

74. ___*Diverse folk*___ diversely ___*they*___ seyde (Rv T : 3857)

Distant "structure" repetition may occur within two lines or it may extend to three or even more than three lines . These types of repetition allow for a further measure of amplification of the subject , (Roscow, 1981). The following are illustrative examples :

75___.___ ___*The cercles*___ of his eyen in heed,

> ***They*** gloweder bitwixen yellow and reed (Kn T : 2131)

76. What sholde I moore seyn , but ***this Millere***

> ***He*** nolde his wordes for no man forbere (Mill T : 3167)

It is worth noting in this context , that a relative clause referring to the headword in a noun phrase frequently comes between it and a pleonastic subject pronoun :

77. ***Aleyn the clerk***, that herde this melodye ,

> ***He*** poked John , and seyde , "slepestow" ? (Rv T : 4168)

78. ***The hors of bras***, that may nat be remewed ,

> ***It*** stant as it were to ground yglewed (Sq T : 181)

The following examples illustrate pleonastic constructions within three lines :

79. ***Sampsoun***, this noble almyghty champioun ,

> Withouten wepen , save his handes tweye ,

> <u>He</u> slow and al torente the leoun (Mk T : 2023-25)

80. ***This Pandarus***, that al this thynges herde ,

> And wiste wel he seyde a soth of this

> ***He*** nought a word ayeyn to hym answered (Tr V : 1723)

Obviously, the longer the line of verse is , the greater the opportunity for elaboration and the more emphatic the repetition is .

Pleonastic constructions extending beyond three lines of verse constitute a form of a distant repetition . While they may still be emphatic , they are more generally used to reinforce the structure of a sentence after a delay (Roscow, 1981; Kerkhof, 1982).

81. ***This Sarpedoun***, as he that honourable

> Was evere his lyve , and ful of heigh largesse,

> With al that myghte yserved ben on table

> That deynte was , al coste it gret richesse ,

> ***He*** fedde hem day by day (Tr v T : 435)

Moreover , a preceding pronoun may be amplified by an explanatory phrase, as in:

82. Til trewely <u>we</u> hadde swich daliance,

> ***This clerk and I***, that of my purveiance   (WB T: 565-6)

The opening lines of the ***General Prologue*** to **the Canterbury Tales** are perhaps the best known examples of Chaucerian amplification in the form of circumlocution "Eighteen meandering lines are stretched into one long sentence to convey the simple fact that in spring people like going in pilgrimages. Except for the length, the passage is characteristic of Chaucer's style, with its astronomical reference and its classical allusion, its generous use of adjectives, mostly premodifying but occasionally postmodifying" (Elliot, 1974).

(ii) Object Pronouns

Repetition of the object is sometimes a necessary consequence of extraposition. Repetition could be within a single line, two lines or three lines . The following are illustrative examples :

83. That ***that I spake***, I seyde <u>it</u> in my bourde (Manc T : 81)

84. ***This wyde world***, which that men seye is round,

   I wolde <u>it</u> yeve , if I were lord of it . (Frankl T : 1228)

85. The sorwe that ***this Alla*** nyght and day

   Maketh for his wyf, and for his child also,

   Ther is no tonge that <u>it</u> telle may (Mr T : 897)

2.2.2. Anacoluthon

(Greek, "not consistent"): An interruption in a sentence, sometimes indicated by a pause, that is afterwards restarted in a syntactically different way (Lancashire, 2002). A personal pronoun qualified by a relative clause is expressed first in the subjective and later in the sentence as a direct or indirect object pronoun (Roscow, 1981). Chaucer makes occasional use of them.

86. That ***he*** that is my mortal enemy,

   I serve ***hym*** as his squier poverly (Kn T: 1553)

87***. He*** which that hath no wyf I holde ***hym*** shent; (Merch T : 1320)

2.2.3. Reinforcement of Relative Clauses

Chaucer uses as relative pronouns the words *"which"*, *"what"*, and *"that"*. He does not use *"who"* as a relative pronoun , but uses "**whose**" and *"whom"* with antecedents denoting persons . *"Which"* and *"that"* may refer to persons or things , whereas *"what"* is used with less definite antecedents like **"al"** . Other ways of expressing the relative function are by adding *"that"* to *"which"* or *"whom"* , less commonly to *"whose"*, (Mosse, 1961; Visser, 1963; Elliot, 1974; Burrow, 1996):

88. Hire fader, ***which that*** old is and ek hoor (TrV T: 1284)

89. Wel oghte a man avysed for to be

   Whom that he broghte into his pryvetee (Ck T : 4333)

90. Syk lay the goode man ***whos that*** place is (Sum T : 1768)

Here are some examples of the reinforced construction in which there is contact between *"that"* and a personal subject pronoun :

91. Ther loveth noun, ***that she*** nath why pleyne (Tr II : 777)

83. In al the route nas ther yong ne oold

   That he ne seyde it was a noble storie (Mill T : 3110)

2.3. Ellipsis

Fullness of expression and economy of expression are complementary phenomena and this section is therefore intended to balance the preceding treatment of pleonasm. In this section the following types of ellipsis will be addressed (i) ellipsis of subject pronouns, (ii) ellipsis of object pronouns , (iii) ellipsis of verbs ,and (iv) ellipsis of relative pronouns.

(i) Ellipsis of Subject Pronouns

Mustanoja (1960) , (Roscow, 1981) and (Visser, 1963) provide a full description of ellipsis of the subject pronouns. The omission of the first , the second and the third subject pronouns is frequently obsereved in Chaucer's poetry :

92. ……………… it is me life;

       I

And Δ am as glad as man may of it be (Tr III : 1619)

93. And som thow seydest , hadde a blaunche fevere,

    thow

And Δ preydest God he sholde nevere kevere (Tr I : 916)

94. And syen the fox toward the grove gon,

    he

And Δ bar upon his bak the cok away (NP T : 3378)

Some stylistic implications of the form of ellipsis described above may now be considered. Ellipsis plays an important function in English, particularly in spoken language or colloquial speech. It gives brevity and saves time and trouble. As far as poetry is concerned, it shows impressiveness with an archaic flavor.

(ii) Ellipsis of Object Pronouns

Ellipsis of the object pronoun may be said to occur if one of the verbs takes an adjunct that is not applicable to the other , as in "He scolded the boy and sent (him) to bed" (Roscow, 1981):

95. And by the hond ful ofte he wolde take

    him

This Pandarus , and into gradyn lede Δ .   (Tr III : 1737)

Ellipsis also occurs when an indirect object is to be understood from a previously expressed direct object , and vice versa :

    me

96. That may me helpe or doon Δ confort in this (Kn T : 1248)

97. To which ymage bothe yong and old

    them

Commanded he to loute have Δ in drede (Mk T : 2161)

(iii) Ellipsis of Verb

The Ellipsis of verbs is quite common in Chaucer's Poetry : the ellipsis of copula be , the ellpisis of verbs of motion , and the ellpsis of non-finite verbs .

    is

98. But this Δ his tale , which that ye may heere (Cl T : 50)

    go

99. Thou shalt Δ with me to helle yet to-nyght (Fr T : 1636)

love

100. Yow love I best , <u>and shal</u> △ and oother noon (Merch T : 2323)

done   *do*

101.. "I have △ ,quod she,"seyd thus, and enere shal △

(iv) Ellipsis of Relative Pronouns

Ellipsis of the relative pronoun is a common feature of present-day spoken English , and it is also found extensively in literary usage of earlier periods (Roscow, 1981). This phenomenon is first seen in texts of the latter half of the 14th century . It was at this time that the construction came to be widely represented in poetic usage (Mustanoja, 1960):

who

103. With hym ther was a Plowman Δ was his brother (Gen Prol: 529)

104. With hym ther was dwelling a poure scoler

 who

 Δ Hadde lerned art , but al his fantasye (Mill T : 3190)

   that

105. Greet was the wo Δ the knyght hadde in his thoght (WT : 1083)

3. T.S. ELIOT'S POETRY

The language in most of Eliot's poems is not only audacious, but lacking intelligible connections. "As a verbal impressionist, he flouts traditional syntax by introducing phrases that appear to have no grammatical functions. The fragmentary style results from terse, conversational sentences; it is very noticeable in "Gerontion", (Partridge, 1976):

  106 . I was neither at the hot gates

   Nor fought in the warm rain

   Nor knee deep in salt marsh, heaving a cutlass ,

   Bitten by flies, fought.

Partridge (1976) states "In its compression, Eliot's syntax is simpler than that of any other modern poets . The difficulties that arise result from the impressionistic fragments of thought and inadequate use of stops to signal their relationships, for example, lines (21-3) of ***Animula***:

  107 . The pain of living and the drug of dreams

   Curl up the small soul in the window seat

   Behind the Encyclopaedia Britannica.

Additionally, the style in which "***Journey of the Maji***" is written is modeled on biblical prose, with much phrasal coordination, and many participial constructions taking the place of clauses (ibid:183). Three participial lines are initiated by the preposition "with" :

  108. With the voices singing in our ears (19)

   With a running stream and a water-mill (23)

With an alien people clutching their gods (42)

The major stylistic variants in Eliot's poetry to produce marked structures are (i) word order (fronting, postponement, and discontinuity), (ii) pleonasm, and (iii) ellipsis.

3.1.Word Order

Word order in Eliot's poetry will be treated in terms of (I) fronting, (ii) postponement and (iii) discontinuity.

3.1.1. Fronting

Fronting is the term that applies to instances of stylistic movement in which an element of a given structure is extracted from its normal / unmarked position (in the middle or end of that structure) and placed in an unusual / marked position. The data show that four types of sentence constituents can be fronted, namely (i) obligatory adjunct, (ii) optional adjunct, (iii) direct object and (iv) object complement. Each of these constituents is separately handled below:

(i) Obligatory Adjunct [Fronting]

Examples of obligatory adjunct fronting can be seen in the following sentences:

109. a*. **Here** is no water but only rock (The Waste Land:331)

110. a**. There** is the empty chapel, only the wind's home. (The Waste Land:388)

111. a**. At the first turning of the third stair**

Was a slotted window bellied like the fig's fruit (Ash- Wednesday:114-5)

112 *a. **In my beginning** is my end. (East Coker:1)

113. *a. **Then** spoke the thunder

DA (The Waste Land:399-400)

It is noted that the adverbs in the above examples, which function as obligatory adjuncts are moved from their final / unmarked positions to initial / marked positions. This is to say that when the above sentences retrieve their unmarked forms, they read as follows.

109. b. No water is ***here*** but only rock.

110. b. The empty chapel is ***there*** , only the wind's home.

111. b. A slotted windows bellied like the fig's fruit

Was ***at the end of the first turning of the third stair.***

112. b My end is ***in my beginning***.

113. b The thunders **then** spoke

DA.

 On the other hand, all the instances of obligatory adjunct fronting in the data are accompanied by subject-verb inversion whenever the subject is a category other than a personal pronoun. All the above examples feature this type of inversion, but note the following sentences, where no such inversion occurs, since the subjects are personal pronouns:

114. ***Here*** I am, an old man in a dry month (Genortion:1)

115. ***There*** they were, dignified, invisible,

Moving without pressure, over the dead leaves, (Burnt Norton:25-6)

(ii) Optional Adjunct [Fronting]

Adverbials in general are characterized by a type of positional mobility that is not typical of other types of sentence constituents. Fronting of optional adjuncts occurred a lot in the data. Examples are:

116. ***To Carthage then*** I came (The Waste Land:308)

117***. By the waters of Leman*** I sat down and wept(The Waste Land:182)

118. ***In the room*** the women come and go (Prufrock:13)

119. ***Here*** we go round the prickly pear (the Hollow Men:68)

In these sentences, the prepositional phrases are moved from their unmarked positions (sentence finally) to a marked position at the opening of the sentences. Due to the fact that adjuncts can be stacked, it is possible to front the optional adjunct occurring in a given structure as can be seen in the following example, where three such adjuncts are fronted:

120***. In this decayed hole among the mountains***

In the faint moonlight, the glass is singing. (The Waste Land:385-6)

The difference between fronting of obligatory adjuncts, and fronting of optional adjuncts is that the former is usually accompanied by subject – verb inversion whereas the latter does not involve any kind of inversion.

(iii) Direct Object [Fronting]

The only three instances of direct object fronting can be witnessed in the following sentences:

121***. These fragments*** I have shored against my ruins (The Waste Land:430)

122.The tiger springs in the new year. ***Us*** he devours (Genortion:49)

123. ***Eyes*** I dare not meet in dreams. (The Hollow Men:19)

(iv) Object Complement [Fronting]

The following self-explanatory example is the only one occurring in the data:

124..Who then made **strong** the fountains and made **fresh** the

spring Made **cool** the dry rock and made **firm** the sand(Ash-Wednesday:135-6)

To conclude the syntactic analysis of fronting in general, the following notes (based on the data) can be pointed out:

(i) Fronting is an optional syntactic movement operating most usually on post-verbal constituents in a sentence / clause.

(ii) When fronting operates on an obligatory adjunct, subject – verb inversion (provided that the subject is not a personal pronoun) often becomes the norm rather than the exception.

(iii) Fronting optional adjuncts does not usually induce subject – verb inversion..

(iv)   The type of sentence constituents that is most susceptible to fronting is the optional adjunct.

(v)   No subject complement fronting occurred in the data.

(vi)   The study does not involve fronting of phrase constituents as none occurred in the data.

3.1.2. Postponement

The term postponement refers to a syntactic movement transformation whereby a constituent is extracted from its normal position in the unmarked structure, and moved to the right to occupy a marked position in the derived structure. Postponement can operate on three types of constituents, namely (i) direct object, (ii) notional subject, and (iii) adjectives.

(i) Postponed Direct Object

Postponed direct objects are the most common type of postponed sentence constituents in Eliot's poetry. Postponement of direct object occurs in the type of sentence pattern [SVOA]. The type of verb occurring in the pattern is often labeled complex transitive verb (Quirk *et al.*, 1985). Examples are:

<div style="text-align:center">

s   **v**   **Adv**
</div>

125. I <u>turned and saw</u> <u>below</u>

<div style="text-align:center">

od
</div>

<u>The same shape twisted on the banister </u>(Ash-Wednesday:101-2)

<div style="text-align:center">

s
</div>

126. <u>I</u> Tiresias, though blind, throbbing between two lives,

<div style="text-align:center">

v
</div>

Old man with wrinkled female breasts, <u>can see</u>

<div style="text-align:center">

Adv   **od**
</div>

<u>At the violet hour</u>, <u>the evening hour that strives</u>
<u>Homeward, and brings the sailor home from sea,</u>
<u>The typist home at teatime , clears her breakfast, lights</u>

<div style="text-align:center">

v
</div>

<u>Her stove, and lays out food in tins</u>. (The Waste Land:218-33)

It can be argued that the direct object postponement provided in the above examples are motivated by two requirements, viz (i) placement of elements of heavier informational content sentence finally, and (ii) avoidance of clumsiness or oddity of expression. Witness of oddity (in the last example above), which results when the 4-word adverbial *at the violet hour,* is placed after the 30-word direct object NP *the evening hour … in tins*. On the other hand, all the above examples incorporate only one adverbial in their structures. However, the following example includes two adverbials:

<div style="text-align:center">

s   **v**
</div>

127. O city city, *I can sometimes hear*

Adv   **Adv**

Beside a public bar in Lower Thames Street,

Od

The pleasant whining of a mandoline

And a clatter and chatter from within

Where fishmen lounge at noon: (The Waste Land:259-63)

(ii) Postponed Notional Subject

Notional subject postponement is a syntactic transformation whereby the notional subject of the "existential there" construction is transposed rightward to be placed immediately after the verb.

v   s

128. There *rises the hidden laughter*

Of children in the foliage (Burnt Norton:178-9)

129. In the juvescence of the year

v   s

Came Christ the tiger (Gerontion:19-20)

v

130. Out of the window perilously spread

s

Her drying combinations touched by the sun's last rays   (The Waste Land:224-5)

It can be easily noted that the verbs in the above examples are all intransitive and of fairly general "presentative meaning" : verbs of motion (rise, come, spread).

(iii) Postponed Adjectives

Adjectives are postponed in Eliot's poetry probably for the purpose of end-focus. These postponed adjectives function as object complements.

131 . I have seen them riding seaward on the waves

Combing the white hair of the waves *blown black*

When the wind blows the water *white and black*

We have lingered in the chambers of the sea

By sea-girls wreathed with seaward *red and brown*

Till human voices wake us, and we drown .(Prufrock:126-131)

3.1.3. Discontinuity (Broken Order)

Discontinuity is the separation of closely related words and phrases in a clause or sentence. The forms of discontinuous modification in Eliot's poetry are (i) broken order of subjects, (ii)

broken order of verbs and (iii) postponement of relative clauses. The following are the only representative examples appearing in the data:

132. So <u>we</u> moved, and <u>they</u>, in a formal pattern, (Burnt Norton:33)

133. ***Should*** I , after tea and cakes and ices

Have the strength to force the moment to it's crisis ? (Prufrock:79-80)

134. And they ***were*** behind us ***reflected*** in the pool (Burnt Norton:40)

135. I said to my soul, be still, and let ***the dark*** come upon

you ***which shall be the darkness of God.*** (East Coker:113-4)

136. ……., by ***Mr Silvero***

With caressing hands, at Limoges

Who walked all night in the next room .(Genortion:23-5)

The subject noun phrases in sentence (132) are separated by a verb phrase. In sentences (133) and (134) the verb phrases are separated by adjuncts. In sentences (135) and (136) the discontinuous modification is the separation of the relative clauses from thier antecedents. This may be "to reserve the final position for the more complex parts of a clause or sentence – the principle of end-weight", (Quirk *et al.*, 1985).

3.2. Pleonasm

The data contain only the following three examples of pleonasm:

137. That *corpse* you planted last year in your garden

Has *it* begun to sprout ?(The Waste Land:71:2)

138. OOOO that *Shakepeherian Rag* –

It's so elegant (The Waste Land:128-9)

139. *Eyes* I dare not meet in dreams

In death's dreams kingdom

These do not appear. (The Hollow Men:20-2)

In the above examples, pleonasm is embodied in the repetition of the subject by means of personal pronouns "it" in (137) and (138) , whereas it is embodied in the repetition of an object by means of a demonstrative pronoun in (139). Pleonasm in Eliot's poetry may be used to reinforce the structure of the sentence and to secure special effect such as emphasis. Moreover, there are three other examples, where the personal pronoun precedes the subject:

140. *He the young* man carbuncular, arrives. (Waste Land:231)

141. Had *they* deceived us .

Or deceived themselves, *the quiet-voiced elders*,(East Coker:77-80)

142. O dark dark dark. *They* all go into the dark.

The vacant interstellar spaces, the vacant into the vacant,

The captains, merchant bankers, eminent men of letters (East Coker:102-4)

It is noted that the subject and the pronoun in (140) lie within a single line, but within two lines in (141) and within three lines in (142). Additionally, the data analyzed show that Eliot extensively uses repetition of phrases and clauses for the purpose of reinforcement of meaning:

143. **O dark dark dark**. They all go into dark . (East Coker:102)

144. **Go , go , go** said the bird: human kind

   Can not bear very much reality.(Burnt Norton:44-5)

145. **I grow old** …. **I grow old** …. (Prufrock:120)

146**. Lord, I am not worthy**

  Lord, I am not worthy(Ash-Wednesday:124-5)

147. Here we go round the **prickly pear**

  Prickly pear prickly pear (The Hollow Men:69-70)

148. **What shall I do ? What shall I do** ?(The waste Land:310-111)

It may be argued that repetition is purposefully used by Eliot as it, for example, permeates a lot of parts of *The Waste Land* and the reader can easily detect Eliot's intention in this regard. In the second section of *The Waste Land*, for example, the wastelanders are depicted as purposeless having nothing to do except plunging into cheap sexuality, but quite paradoxically, they are in a hurry, and this is reflected in the repetition of:

149. Hurry up please it's time

Here, Eliot wants to stress through this repetition the fact that the world of **the Waste Land** has become a world that can be readily labeled as morally fragile and trivial.

In addition, **Eliot** makes ample use of parallel structure through which he uses repetition to give structure emphasis and sometimes add music to his poetry. Eliot opens his poem **VI** from **Ash Wednesday** with a series of repetitions (Jeffries, 1993).

150. *Although* I do not hope to turn again

  Although I do not hope

  Although I do not hope to turn (199-201)

Jeffries (ibid: 108) believes that variations here emphasize the different meanings of the word "hope" when it is used without an object, implying general hopelessness. He further notes that sentences used in 20th century poetry vary from simple declarative sentences to very long sentences with very many embedded clauses and phrases. This may be perceived in Chaucer's poetry as well. Simple clauses are perhaps more common in the poetry of the late 20th century than in early times. The current call by poets for simple language has resulted in syntactic simplicity as well as more frequent introduction of colloquial everyday vocabulary.

Eliot's poetry is full of "figures of repetition" or parallelism, (Wright, 1965; Wales, 2001). Eliot extensively uses "**anaphora**" in which a word is repeated at the beginning of successive lines. He makes use of the figures to support a tone of monotony, a sudden dramatic moment, or an ironic linkage of apparently different elements (cf. ibid: 94).

Anaphora, frequently used by Eliot, can be employed to build up an impression of grandeur by the measured emphasis of the figure of parallelism, (Wright, 1966): (Leech, 1969) (Daniel, 2001)

> 151. ***After*** the torchlight red on sweaty faces
>
> ***After*** the frosty silence in the gardens
>
> ***After*** the agony in stony places (The Waste Land: 322-4)

Apistrophe or ploce (final repetition) is also frequently used by Eliot (Leech, 1969)

> 152. Those who sharpen the tooth of the dog, ***meaning Death***
>
> Those who glitter with the glory of hummingbird, ***meaning Death***
>
> Those who sit in the s***t***yle of contentment, ***meaning Death***
>
> Those who suffer ecstasy of animal, ***meaning Death***   (Marina: 6-13)

Symploce (initial combined with final repetition; i.e. anaphora and epistrophe together) is also used in Eliot's poetry:

> 153. ***The yellow*** fog that………… upon ***the window panes***,
>
> ***The yellow*** smoke that………… on ***the window panes***   (Prufrock: 15-16)

Epanalepsis, the first and the last words of a line are identical as in:

> 154. ***Signs*** are taken for wonders." We would see a ***sing***!"   (Gerontion: 17)

One of the most noticeable features of Eliot's poetry is his repetition of words; (Wright, 1966; Leech, 1969). Eliot often repeats a word to give dramatic effect to its appearance in a new context. An example can be found in the two uses of "**lingered"** in **Prufrock**, the one to describe the fog lying on the pools in drains, and the other to describe the speakers in the last lines of the poem:

> 156. a***. Lingered*** upon the pools that stands in drains   (Prufrock: 18)
>
> b. We have ***lingered*** in the chambers of the sea   (Prufrock: 129)

Another effect of repetition, opposite to the previous ones, is repetition of a few words in the same emotional context and hence with the same significance, (ibid). The use of *empty* in **" The Waste Land"** illustrates this, in all its appearances, the same sense of desolation sometimes mixed with triviality is present (Wright, 1965):

> 157. a. The river bears no *empty* bottles, sandwich papers   (The Waste Land: 178)
>
> b. And voices singing out of *empty* cisterns and exhausted wells. (The Waste Land: 385)
>
> c. There is the *empty* chapel, only the wind's home. (The Waste Land: 389)
>
> d. In our *empty* rooms (The Waste Land: 410)

3.3. Ellipsis

Ellipsis enables the abbreviation of sentences by omitting elements that are retrievable from the context. In colloquial speech, which Eliot extensively uses, ellipsis gives precision and brevity. The stylistic variety of ellipsis in Eliot's poetry includes (i) ellipsis of subject pronoun (ii) ellipsis of the copula "*be*", (iii) ellipsis of lexical verbs, (iv) ellipsis of subject pronoun plus the copula *be* and (v) ellipsis of relative pronoun plus the copula *be*. The following are representative examples:

              it

158. And what she gives, Δ   gives with such supple confusions

              She

That the giving famishes the craving. Δ Gives too late

What's not believed in, or is still believed;(Gerontion:39-41)

      are   **is**

159. Your arms Δ full, and your hair Δ wet (The Waste Land:38)

        moved

160. So we moved, and they Δ , in a formal pattern, (Burnt Norton:33)

161. We are the hollow men

  We are the stuffed men

  Learning together

  we are

  Δ   Δ   Headpiece filled with straw. Alas !(The Hollow:1-4)

162. Out of the window perilously spread

        which were

Her drying combinations Δ Δ touched by the sun's last rays, (The Waste Land:224-5)

3.4. Fragmentation

The fragmentary nature of Eliot's language encountered in most of his poems especially **The Waste Land** may be a reflection of his idea about fragmentary of morality and hope prevailing in the waste land, for he believes that Europe after the First World War plunged into a limitless world of degeneration and fragmentation after it had abandoned spirituality and morality. This attitude manifests itself in the song of the three daughters who talked about the atmosphere of corruption which has invaded every inch of the area. To match the broken morality of the people, Eliot employs fragmentary language as reflected in :

163. Elizabeth and Leicester

  Beating oars

  The stern was formed

  A gilded shell

  Red and gold

  The brisk swell

  Rippled both shores

  Southwest wind

  Carried down stream

  The peal of bells

  White towers

  Trams and dusty trees (The Waste Land : 280-91)

This example is designed to reflect a corresponding fragmentation of the language that matches the ever deteriorating of the waste land.

It is also worth pointing out in this connection that Eliot is famous for his fragmentation. Eliot's use of fragmentation in *The Waste Land* operates on three levels: first, to parallel the broken society and the relationship the poem portrays; second, to deconstruct the reader's familiar context, creating an individualized sense of disconnection; and third, to challenge the reader to seek meaning in mere fragments, in this "enigmatic" poem as well as in a fractious world, (Hilligoss, 1998). Eliot's fragments produce the same effect in his descriptions of broken relationships, particularly in *"A Game of Chess"*. The fragments in this section - mostly in the form of conversation - illustrate "the strained communication and consequent emotional tension of a relationship gone sour. This is evident in the following conversation between a woman and a man". (ibid):

> 164. My nerves are bad tonight. Yes, bad. Stay with me.
>
> Speak to me. Why do you never speak? Speak.
>
> What are you thinking of? What thinking? What?
>
> I never know what you are thinking. Think.
>
> I think we are in rats' alley.
>
> Where the dead men lost their bones.
>
> What is that noise?
>
> The wind under the door.
>
> What is the noise now? What is the wind doing?"
>
> Nothing again nothing. (The waste Land: 111 – 20)

Moreover, the conversation itself is not explicitly linked to the part of the poem before it or to the section that follows (ibid).According to Hilligoss (ibid), the primary function of fragmentation is to send the reader an active, personal quest for meaning, both in the poem itself and in the world it portrays. This process can be difficult, as Elliot subtly implies in the poem's famous opening lines.

> 165. April is the cruelest month, breeding
>
> Lilacs out of dead land, mixing memory and desire, stirring
>
> dull roots with spring rain.
>
> Winter kept us worm, covering
>
> earth in forgetful snow, feeding
>
> a little life with dried tubers. (The Waste Land: 1-7)

Ironically this passage associates April – a springtime month, a time of regeneration and renewal – with cruelty. The alleged cruelty of April is the same as Elliot's cruelty in constructing an enigmatic poem from the fragments of his culture. *The Waste Land* concludes with a message of hope, delivered by the voice of the thunder. What the thunder says simply a fragment: DA, which is interpreted to mean three things: Datta, (to give alms) dyadhvan (to have compassion), and damyata (to practice self control), (Abrams, 1979). To quote Hilligoss on this matter: "just as

the natural cycle of the reasons described in the above opening lines does not end with wintry death, even fragments – fragmented words, people or cultures – can be given new life, a rebirth into something whole" (ibid).

Sentence fragments are acceptable in current poetic language, but not acceptable in most genres of English prose. Sentence fragments thus mark one of the grammatically identifiable differences between poetic and non – poetic language, (Katz, 1997). Eliot's poems employ fragments in an imagist manner, simply juxtaposing phrases and requiring the reader to discover the relationship among those fragments.Fragments are also often used to set a sense as in the first section of *"Preludes"* whenever Eliot uses NP fragments in the third, forth and final lines (cf, ibid):

> 166: The winter evening settles down
>
>   With a smell of steats in passageways
>
>   **Six O'cloct.**
>
>   **The burnet – out of smoky day**
>
>   And now a gusty shower craps
>
>   The grimy scraps
>
>   Of withered leaves about your feet
>
>   And newspapers from vacant lots;
>
>   The showers beat
>
>   On broken blinds and chimney – pots
>
>   And at the corner of the street
>
>   A lonley cab – hours steams and stamps.
>
>   And then **the lightening of the lamps.** (1 – 15)

In his article, **The Poetic Use of Sentence Fragments**, 1997 Katz,R. maintains that "the poet uses fragments to imitate and so to make assertion about the nature of human perception: perception consists of fragments, fragments that we assemble into meaningful wholes". Moreover, " by creating a poem out of a great pile of fragments, the poet asserts that we perceive the world by collecting many bits of experience and drawing relationships among them. From the relationships we discover within that collection, we abstract and understand the world".

4. CONSTRUCTIVE ANALYSIS

As pointed out in section one and section two above , the stylistic variants extracted from the corpus are subsequently classified into three categories , namely **(i)** word order (fronting , postponement , discontinuity and broken order) , **(ii)** pleonasm, and **(iii)** ellipsis.

4.1. Word Order
4.1.1. Fronting

Fronting (leftward syntactic movement) involves transposing a structure constituent from its usual / canonical position (in the middle or end of the marked structure) to the unusual/ uncanonical position towards the beginning of the resulting marked structure.

Fronting processes in Chaucer's poetry differ from those of Eliot's. Chaucer uses fronting of lexical verbs , fronting of negative constructions, fronting of predicative adjectives and displacement in subordinate clauses which includes fronting adverbials , objects , participles and genitive phrases . Eliot, on the other hand, uses different fronting processes, namely fronting adjuncts (obligatory and optional) , direct object and object complement. Thus Chaucer permits himself more freedom with regard to fronting processes than Eliot does.

Fronting lexical verbs is frequently utilized by Chaucer in order to avoid the top - heaviness of structure in sentences having an extended compound subject and normal predicate . Additionally, Chaucer fronts non-finite verbs, particularly *to* - infinitives and participles with either verbal or adjectival force. Eliot, on the other hand, does not front verbs except in two cases. The first is when the obligatory adjunct is fronted; in this case, it is accompanied by subject - verb inversion, i.e. , the verb is fronted . The second is when the notional subject is postponed ; the result is that the lexical verb is fronted as well.

Predicative adjectives are also fronted in Chaucer's poetry but not in Eliot's. This process is also accompanied by subject –verb inversion . Moreover, negative constructions are fronted in Chaucer's poetry for the purpose of emphasis . Additionally , Chaucer frequently fronts or displaces adverbial particularly prepositional phrases before subordinate clauses , but this process is not accompanied by subject - verb inversion. There is a similar process in Eliot's poetry entitled fronting adjuncts where there is subject - verb inversion. Chaucer fronts or displaces the object of the subordinate clause , whereas Eliot fronts the object of the main clause .Finally, Eliot , unlike Chaucer, fronts the object complement . All fronting processes in both Chaucer's and Eliot's poetry are for the sake of emphasis.

4.1.2. Postponement

The term postponement , as mentioned in section one and section two, refers to a syntactic movement transformation whereby a constituent is extracted from its position in the unmarked structure , and moved to the right to occupy a marked position in the derived structure. Postponement at the sentential level can operate on one type of constituents in Chaucer's poetry , namely the postponement of relative clauses to apply the principle of "end-weight". The postponement in Eliot's poetry operates on three types, namely, postponement of the direct object, notional subject and adjectives.

Regarding direct object postponement in Eliot's poetry , it is motivated by two requirements: placement of elements of a heavier -information content sentence finally and avoidance of clumsiness or oddity of expression .As far as notional subject postponement is concerned , it is worth noting that the verbs are intransitive and of presentative meaning . Concerning postponed adjectives, it is noted that these adjectives function as object complements in the marked structures and they are postponed probably for the purpose of end-focus.

4.1.3. Discontinuity (Broken Order)

Both poets utilize (discontinuity or broken order) of subjects , verbs and postponement of relative clauses (i.e., broken order of the noun phrase and its modifying clause). Unlike Eliot , Chaucer frequently uses broken order of objects, complements, attribute adjectives and genitive phrases . Chaucer thus permits himself considerably more freedom in broken order and discontinuity than Eliot . Broken order in Chaucer's poetry is often used for the purpose of rhyme , while it is for the purpose of emphasis and end-weight in Eliot's poetry.

4.2. Pleonasm

Chaucer uses three types of pleonasm to reinforce the structure of the sentence and to secure special effect ,namely pleonasm of personal pronouns , i.e. , the repetition of a phrasal or clausal subject or object by means of a personal or demonstrative pronoun ; anacoluthon, and reinforcement of relative clauses by adding "*that*" to "*which*" or "*whom*". Eliot, on the other, hand uses only the pleonasm of subject and object pronouns , and unlike Chaucer, he employs pleonasm in a different way where the personal pronoun precedes the subject. Besides , Eliot extensively employs repetition of phrases and clauses for the purpose of reinforcing the meaning . Moreover , the pleonasm of personal pronouns in both Chaucer's poetry and Eliot's poetry may be "emphatic repetition" , i.e., the personal pronoun directly follows the subject , or " structural or distant repetition " when the pleonastic pronoun is separated from the subject by a longer sequence of words in the same line or within two or even three lines. Additionally, the data analyzed show that Eliot extensively uses repetition of words , phrases ,clauses and sentences for the purpose of reinforcement of meaning.

4.3. Ellipsis

The ellipsis incorporated in Chaucer's poetry is the ellipsis of subject and object pronouns(1st, 2nd and 3rd),the ellipsis of verbs (copula "*be*", motion verbs and non - finite verbs) and the ellipsis of relative pronouns. Similarly, Eliot's poetry incorporates the ellipsis of subject pronouns (1st, 2nd, 3rd) , but not the object pronouns, the ellipsis of the copula "*be*", motion verbs(but not non-finite verbs) and the ellipsis of relative pronouns . Most importantly, Eliot used to omit the subject pronoun or the relative pronoun together with the copula "*be*" that immediately follows . Moreover , it is worth noting in this context that Eliot extensively uses fragments in most of his poetry probably to reinforce his idea about the fragmentation of morality and hope. This is not evident at all in Chaucer's poetry.

5. RECAPITULATION

To close this section, it is expedient to sum up the major characteristics of poetic language in general:

1. The use of complex language: This often refuses traditional syntax, grammar and punctuation. That is, poetic language is marked, particularly in word order. The word order is irregular (hyperbaton).

2. Employment of loose syntax: Poetic language is influenced by spoken language. "Poetry is a return to common speech". It is characterized by its use of flagrantly prosy and vulgar aspects of everyday usage. The syntax of poetry tends to be loose and illogical and to bear a closer resemblance to the structure of spoken conversational language. Therefore, the loose syntax can be characterized as colloquial.

3. Rhetoric is allowed to take the place of syntax, for it is concerned with rearrangement of words to produce an effect of sound and meaning rather than with the correct syntax of the language or even the logical arrangement of thoughts. Thus, the use of rhetoric and the absence of a strict norm or English syntax go hand in hand.

4. Modification of syntax: The rules of syntax are modified in the poetic language as it permits certain licenses and to account for novel kinds of restriction that are imposed on linguistic unit in poetry. "Rules in poetry are made to be broken" for the purpose of disorientation and surprise.

6. CONCLUSIONS AND IMPLICATIONS

6.1. Conclusions

The foregoing analysis and discussion make it possible to draw syntactic conclusions related to the sentence structure in general and the stylistic variants in particular. However, although this study is linguistically and stylistically descriptive and is not pedagogically oriented, it may nonetheless, have pedagogical implications for foreign language teachers and students as well as translators.

6.1.1. Syntactic Conclusions

1. Both poets permit themselves considerable freedom in word order for certain purposes e .g emphasis, front focus, end – focus , end - weight or rhyme … etc , for syntax is similar to that of the spoken language. That is, their syntax is flexible. However, Chaucer's syntax is more flexible than Eliot's as he permits himself considerably more freedom than Eliot particularly in certain processes like fronting, postponement, discontinuity and broken order.

2. Stylistic variants, particularly structure markedness used by both poets ,may be a continuum rather than an absolute . This is to say , some structures may involve more than one instance of syntactic movement.

3. Usually, structure movement operates on sentence constituents rather than phrase constituents . Moreover, syntactic movement aimed at thematization and / or rhematization is generally carried out optionally in the language of poetry . That is, Chaucer and Eliot permit themselves considerable freedom in word order for different purposes.

4. Both fronting and postponement generally conform to the general communication norms of the English sentence whereby old and / or light information precedes new and / or heavy information in the poetic sentence.

5. The most common type of fronting involves adjuncts, direct objects, object complements in Eliot's poetry whereas it involves verbs, negative constructions, adjectives and displacement in subordinate clauses (including adverbials, objects, participles and genitive phrases) in Chaucer's poetry.

6. Postponement usually involves a sentence constituent . It often operates on a postverbal heavy noun phrase , moving it to final position in the sentence . Postponement involves direct objects, notional subjects and adjectives in Eliot's poetry. It involves only the relative clauses in Chaucer's poetry.

7. Both poets employ the phenomena of discontinuity and broken order. Broken order or discontinuity involves subjects , objects , attributive adjectives and genitive phrases in Chaucer's poetry , whereas it involves subjects, verbs and postponement of relative clauses in Eliot's.

8. Pleonasm is a characteristic feature of Chaucer's poetry. Pleonasm involves the repetition of the subject and object by means of personal or demonstrative pronouns , anacoluthon and reinforcement of the relative clause by adding "*that*' to "*which*" or "*whom*" . Pleonasm involves only the repetition of subject and object by means of the personal pronoun in Eliot's poetry. Eliot exclusively employs repetition of words, phrases and clauses.

9. Both poets use ellipsis, namely (i) subject pronoun deletion, (ii) copula *be* deletion, (iii) lexical verb deletion and (iv) relative pronoun deletion. However, Chaucer deletes object pronouns whereas Eliot does not. Moreover, Eliot omits the subject pronoun or the relative pronoun together with the copula "*be*". Besides, he extensively uses fragments.

6.1.2. Pedagogical Implications

This study may in various ways help the language teachers and learners, particularly in identifying the syntactic forms and structures that have the same function in both Middle English and Modern English, as well as those forms and structures that have no corresponding counterparts , and hence are likely to cause difficulty . In other words , this study may help students understand the major differences between Middle and Modern English. Moreover, it may help the teacher to diagnose and to remedy the difficulties the students may encounter . It would not be out of place to point out that traditional teaching has placed much emphasis on the similarities of structures without teaching the messages conveyed by such structures. Instead of focusing exclusively on structure, the message (meaning) should be focused on as well.

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