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A GRAMMATICAL AND LEXICAL STUDY OF T. S. ELIOT'S LITTLE GIDDING

by

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ABSTRACT

The present study investigates the grammatical and lexical aspects of Little Gidding in the perspective of the Firth-Halliday model and Halliday's functional theory of language. The primary purpose of the study is to bridge the gap between linguistic analysis and literary criticism; the secondary purpose is to evaluate the usefulness of the model as a stylistic tool.

The Firth-Halliday model recognizes three scales and four categories in the description of the grammar of English. The three scales are rank (the hierarchical ordering of grammatical units from the most inclusive to the non-inclusive), delicacy (the scale of increasing detail of analysis); and exponence (the scale of exemplification). The four categories are unit, structure, class and system. Unit accounts for those stretches of language of varying extent or size which carry, recurrently, meaningful patterns. Structure is concerned with the nature of these patterns themselves. The category class arranges items in the language according to the way they operate in patterns, and the category system accounts for those limited groups of possibilities from which choices are made at certain places in the patterns. In lexis, this model proposes two categories: collocation (the relation between one lexical item and the other with which it is associated), and lexical set (the grouping of items having the same range of collocations). The functional theory of language, on the other hand, can be broken down into three categories. The first is ideational (a function serving the expression of

content); the second is <u>interpersonal</u> (language playing a communicative role); the third is <u>textual</u> (the function which establishes the relation between the text and the context).

The practical analysis of <u>Little Gidding</u> is carried out with the above theoretical framework in the spirit of a linguist, while the selection of prominent features largely depends on the sensitivity and intuition of a literary critic. The grammar in the poem is analysed from sentence rank to word rank at the primary degree of delicacy, while the lexis is studied according to the notion of collocation and lexical set. From the grammatical study some prominent features in the poem emerge: first, the effect of balance at sentence, group and word rank; second, the preponderance of nominal groups; third, the deverbalization of the verbal groups. Two more features come to light as a result of the lexical study: the collocation of the abstract item with the concrete and the element of polarity.

Viewed from the general functions of language, the delay of the subject element in the clause structure and the abundance of adjuncts and complements are indicative of the poet's consciousness of the ideational component, while Eliot's shift of the pronoun <u>you</u> to <u>we</u> fulfils the interpersonal function. Textual function, however, is mainly achieved through the repetition of lexical items and the recurrence of the same lexical sets.

Concerning the Firth-Halliday model, two problems merit consideration. They are the concept of rank and the lack of distinction between the function of a finite verb and a non-finite verb in a dependent clause.

Yet the model's insistence that language should be described sytematically at all ranks does offer an auxiliary tool to practical criticism. In addition, its designation of all dependent clauses in traditional grammar as rankshifted clauses operating at group rank is an important step towards the functional relationship in the structure of language.

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. . . And what there is to conquer
By strength or submission, has already been discovered
Once or twice, or several times, by men whom one cannot hope
To emulate . . . .
For us, there is only the trying. The rest is not our business.

(East Coker V, 182-89)

A GRAMMATICAL AND LEXICAL STUDY OF

T. S. ELIOT'S LITTLE GIDDING

INTRODUCTION

0.1 Linguistic Analysis and Literary Criticism

This thesis rests on the assumption that linguistic analysis and literary criticism are two closely allied fields of study. The literary critic, by using the techniques of linguistics, will find a systematic and logical way of looking at the deeper structural features of a language; the linguist, by evaluating the prominent features from the data derived from the linguistic description, will find that he is virtually a literary critic.

For centuries, literary criticism has had a long and respectable scholarship. Its strongest claim for serious attention is that it provides fresh insights into the reader's understanding of some particular text. If, however, literary criticism has made a real contribution to the understanding of texts without any consistent or systematic use of any linguistic model, one may wonder why it is desirable to make use of linguistics in the discussion of literary texts. What does one expect to gain from linguistic analysis which traditional literary criticism has not provided?

It is true that the study of the language of any text can be performed by a literary critic without a linguistic model. A totally intuitive response to the language of a poem is perfectly satisfactory if it is not used as a basis for an argument. But disparate opinions cannot be resolved unless the arguments are based on something other than

personal feelings. Impressionistic response is an unrealistic standard for settling a conflicting issue. We need a model, a methodological apparatus to rationalize our approach and standardize our assessment. Modern methods of descriptive linguistics have offered so many new approaches to the study of language that it is a pity if a literary critic does not make use of them. For these methods will enable him to take into account the deep structural features of language, especially those which may enter most revealingly into the evaluation of a writer's style.

"It is part of the task of linguistics to describe texts, and all texts, including those prose and verse, which fall within any definition of literature and are accessible to analysis by the existing methods of linguistics."[1] For a linguist, the description of the language of all texts is his final goal. But for the linguistic description to be useful to the literary critic, the linguist has to select the prominent features from the data and evaluate them. In so doing, he is virtually a literary critic because he notices a feature which he _feels_ significant just like anybody else. But with a linguistic model, he can explain why a variety of features combines to provide one interpretation rather than another, and he also has a precise way of talking about them. The difference between his approach and that of an untrained observer is that he is more aware of the kind of features which may be prominent.

While a literary critic may arrive at critical illumination regarding the language of a text, he may not know how he did so. T. S.

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[1] M. A. K. Halliday, "The Linguistic Study of Literary Texts," _Essays on the Language of Literature_, ed. Samuel Levin et al. (Boston: Houghton Mifflin, 1966), p. 217.

Eliot is right in saying that "English criticism is inclined to argue and pursuade rather than state; and, instead of forcing the subject to expose himself, these critics have left in their work an undissolved residium of their own good taste, which, however impeccable, is something that requires our faith."[2] To take a balanced view of the grammar and lexis of his Little Gidding, I have taken the task to "argue" and "pursuade" in the spirit of traditional criticism, and to "state" by means of a current linguistic model. Therefore, this thesis is an attempt to show how linguistic analysis and literary criticism work for rather than against each other. In fact, the reader will find that I have relied so much on my own intuition for discovery and on my own judgment for corroboration that my linguistic investigation may prove hardly distinguishable from that of a literary critic. The lexical analysis, in particular, is the product of both linguistic scrutiny and critical intuition. Without either one or the other, the whole study would simply fall to pieces.

0.2 Purpose and Plan of the Study

Taking the stand as stated in 0.1, the primary purpose of the present study is obvious. It is an attempt to bring together linguistic analysis and literary criticism within one single discipline.

I have chosen T. S. Eliot's Little Gidding because it is a poem important enough to merit any attempt, no matter how limited or

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[2] T. S. Eliot, "Philip Massinger," in Selected Essays (New York: Harcourt, Brace & Co., 1932), quoted by R. Hasan in "Linguistics and the Study of Literary Text," Études de Linguistique Appliqueé, July, 1967, p. 107.

unsuccessful, to throw light on its workings. This thesis will inquire into its grammatical and lexical aspects in the spirit of a linguist and a literary critic. The analytical apparatus adopted for the present study is the Firth-Halliday model. As this model is not the one with which all linguists agree, the secondary purpose of this study will be to test its adequacy as a stylistic tool.

The corpus of this thesis is divided into three parts. Part I deals with the theoretical aspects with a brief account of J. R. Firth's linguistic concepts which are pertinent to the study, followed by a synopsis of M. A. K. Halliday's notion on grammar and lexis. As a preliminary to the practical analysis in Part II, this section also contains an exposition of Halliday's functional theory of language, which is necessary to account for generalizations about meaning which cut across grammatical and lexical patterns.

Part II is the practical analysis of the grammar and lexis in Little Gidding within the theoretical framework as presented in Part I. In the grammatical analysis, the language of this poem is described from sentence rank to word rank. A sample analysis at each rank is presented in the description, this being an indication that the rest of the poem is examined in the same way. In the lexical analysis, again, a sample analysis of the lexical items in their collocation and lexical sets is shown as a miniature example of the general analytical investigation. Part II is not an exhaustive analysis but only a discussion of the prominent features in the poem.

Part III, the conclusion, should best be treated as restatements

of some traditional observations concerning Eliot's grammar and vocabulary. Under this light, the reader will find whatever new insights this study has provided, and whatever strong or weak points the traditional or the present approach has revealed.

PART I

THE FIRTH-HALLIDAY MODEL

1.1 J. R. Firth and M. A. K. Halliday

The most salient features of Firth's linguistic theories can be found in his paper "A Synopsis of Linguistic Theory 1930-1955" in Selected Papers of J. R. Firth 1952-1959.[1] I shall here attempt to state briefly the chief aspects of Firth's thinking which are relevant to the study of literature.

Firth's understanding of the notion of language is largely a development of the notion held by the anthropologist B. Malinowski that language should be studied as a mode of human activity and not just as an abstract entity of its own. Language is not just a method of communicating ideas by means of a system of voluntarily produced symbols. On similar grounds, Firth believes that language should be studied so as to reveal how utterances of that language receive semantic interpretation. His view is based on the opinion that language is a property of the mutually relevant people, things and events in the situation. A person is totally constrained to say what he wants to say as demanded by the social situation he is in. "The object of linguistic analysis," says Firth, "is to make statements of meaning so that we may see how we use

[1]F. R. Palmer, ed., Selected Papers of J. R. Firth 1952-1959 (Bloomington & London: Indiana Univ. Press, 1968), pp. 168-205.

language to live."[2] It is significant that Firth uses the word "live" which suggests that language is a natural tendency and a co-ordinated bodily activity. To make statements of meaning, we have to accept the language event as a complex of contextual relations, phonetics, grammar, lexicography and semantics. Each of these handles its own component of the complex in its appropriate context. Working along these lines, language can be dealt with at various levels, such as phonological, grammatical, lexical or contextual. No priority is given to any level. They are mutually dependent and congruent.

Firth insists that a description of a language, if it is to be of practical use, must be based on a model. Similarly, a model of language, if it is to remain in touch with reality, must be tested in the description of language. "Descriptive linguistics," says Firth, "is at its best when applied to a well-defined limited type or form of a major language."[3] This "well-defined limited type of a major language" is called a "restricted language." It may be a single author or a single work or a particular style. The language of the poetry of T. S. Eliot, for example, is a restricted language. The application of a linguistic model to the restricted language under study requires that a distinction be made between the language under description and the language of description. To describe the former, we have to employ another kind of language. They are the terms, phrases and expressions in the model.

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[2]Palmer, p. 192.

[3]Palmer, p. 98.

Firth is particularly emphatic on setting up a clear and consistent terminology to facilitate linguistic description: "The meaning of any ordinary word is subject to change without notice, but terms must not be handled in that way."[4]

Since total meaning cannot be achieved at one single level and at one time, Firth suggests a procedure for dealing with it in a dispersion of modes. In the contextual mode, the verbal process is studied in relation to its situation. Context itself is the physical situation, the behaviour of the participants and other observable phenomena. It is also the functional relation of the sentence to the process of a context and of the situation in the context of culture. Social and personal commentary is especially relevant at this level. Firth believes that its study would prove a powerful tool in semantic analysis because it in particular enables us to disambiguate utterances. In "There are other places /Which are also the world's end" (LG I, 16-17),[5] "world's end" has quite different meanings in different contexts. In the context of the poet, it is associated with the physical sense of place: sea jaws, dark lake . . . . But in the sermon of a priest, it definitely means something else. Therefore, words must not be treated as if they are isolates because the use of most words is susceptible to change in a new context.

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[4] J. R. Firth, "The Word 'Phonème,'" Papers in Linguistics 1935-1951 (London: Oxford Univ. Press, 1957), p. 2.

[5] T. S. Eliot, Collected Poems 1909-1962 (London: Faber & Faber, 1963), p. 215. Subsequent references to this edition will be made in this thesis. Little Gidding will be referred to as LG hereafter.

Another mode of meaning is obtained by word collocation. Collocation is the habitual association of a word with other particular words in a language. It is not directly concerned with the conceptual or idea approach to the meaning of words. For instance, one meaning of "glare" (LG I, 8) is its collocation with "blindness" (LG I, 8) and vice versa. Such an approach in the study of words makes two branches of stylistics stand out more clearly: a stylistics of what persists through time, such as idioms and proverbs, and a stylistics of personal idiosyncracies. Further notions of generalized meaning may be applied to statements of characteristic features in terms of antithesis and word formation:

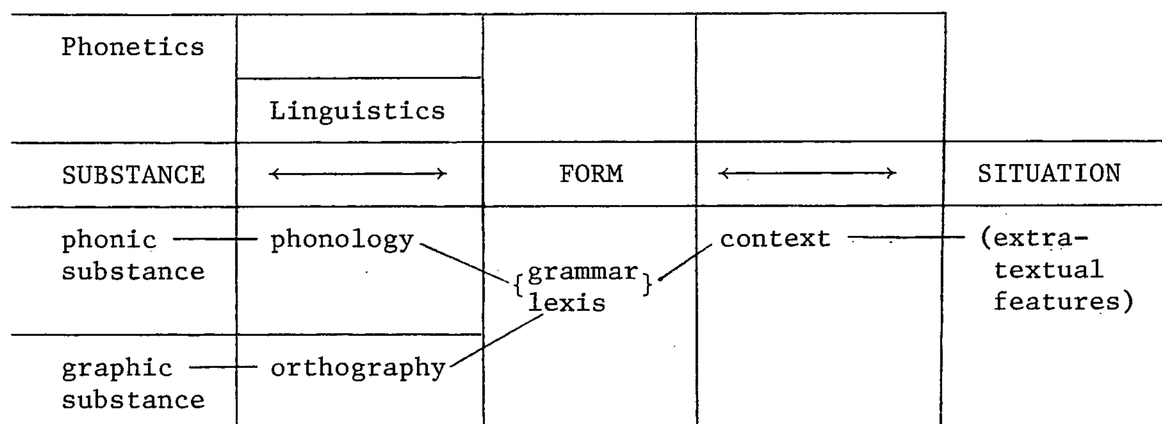
> The only hope or else despair . . . (LG IV, 5)
> melting and freezing (LG I, 11)
> budding and fading (LG I, 17)

In linguistic analysis, the linguist must be clearly aware of the levels at which he is making his abstraction. The chief concern of this thesis is to make statements of meaning at the grammatical and lexical levels. Firth's ideas on grammar and lexis have been largely incorporated into Halliday's "Categories of the Theory of Grammar" (1961) which is mainly concerned with how language works at the level of grammar, with a brief reference to the relation between grammar and lexis, and between grammar and phonology.

Halliday's basic notion of language is that, whether it be spoken or written, it has a substance: this is the material aspect of language. The substance may be phonic or graphic. Language also has a

form: this is the organization of substance into meaningful events, the recursive patterns of language. For a complete description of language, we have to account for the form and the relationship between form and situation where linguistic activity takes place: this is the context. So in language we can recognize three primary levels: a level of substance, a level of form, and a level of context.

The domain of linguistic sciences, as far as the description of language is concerned, can be illustrated in the following diagram:[6]



The link between form and phonic substance is provided by phonology, which is the meaningful distribution of speech sounds. Phonetics and linguistics overlap because phonetics covers the study of phonic substance and of phonology from the standpoint of phonic substance. Linguistics covers the study of form and also of phonology from the standpoint of form. It also extends to the right of the diagram to include the

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[6] M. A. K. Halliday, "Categories of the Theory of Grammar," Word, 17 (1961), 244.

non-linguistic features themselves, but of the relation between these non-linguistic features and the linguistic form, that is the study of context.

From the diagram, at least four secondary levels of linguistic analysis can be abstracted: phonological, grammatical, lexical and contextual. Grammar and lexis together make up the central level of linguistic form. Phonology relates these abstract formal patterns of language to the physical noises and articulatory movements of speech. It is paralleled by orthography, which relates form to the physical manifestation of written language. Context is the relation between linguistic form and everything which is not language. Both the study of the cognitive and denotative meaning in language and the study of language as operating in observable social settings may conveniently be brought under this heading.

Within the above scheme of levels, the meaning of a language is seen as a relation between items at various levels. At each level we are studying one aspect of the way in which language is organized. I shall not devote equal attention to all levels. The chief concern in this thesis is with the _form_ of the language of T. S. Eliot's _Little Gidding_, that is, grammar and lexis.

1.2 Grammar

Grammar is that level of linguistic form at which operate closed systems. A _closed system_ is a series of terms with the following characteristics:

1. The list of terms is exhaustive--it contains, say, a, b, c, and no more. The terms for the English voice system, for example, are active and passive and no more.

2. Each term excludes all others--if a, then not b or c. Thus if the verb in the sentence is active, it cannot be passive at the same time. Each term is unique and absolute in itself.

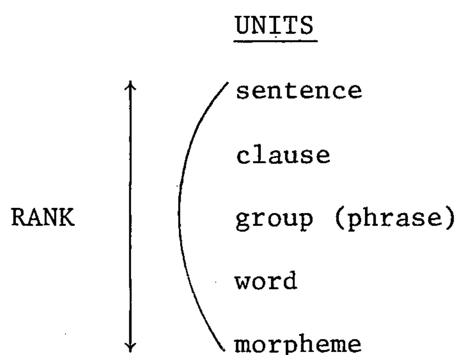
3. One cannot create new terms--if a, b, c, then one cannot add d. If a new term is added to the system, the meaning of all the other terms will not be the same because the meaning of one term is defined with reference to all other terms in the system. If a new term is added, an entirely new system replaces the old.

So where there is a choice among a fixed number of possibilities in linguistic form, there is the realm of grammar.

Within the present grammatical model, there are three scales of abstraction: rank (see below); delicacy (the scale of distinguishing detail of analysis), and exponence (the scale of exemplification). They link the four basic categories unit, structure, class and system to the observed language events, written or spoken, and to one another. These four basic categories will then provide a framework for describing the patterns of language at the grammatical level.

Unit is a technical term in the description. Linguistic activity is essentially capable of being cut up into units over which recurrent patterns can be observed. The units are classifiable by their relative extent or size, such that one can be said to consist of one or more of smaller size. They are related to each other in a hierarchy, that is, along a single dimension by some order of precedence, which Halliday discusses in terms of the highest and lowest. The scale along which the units are arranged is called rank. Rank is used for the position of the unit in the hierarchy. Each unit is composed of one or several members

of the unit next below. In English, there are five grammatical units:



A sentence is thus one independent clause or several independent clauses. A clause is made up of one or more than one independent group and so on. One complication about rank relation is the phenomenon known as <u>rank-shift</u>. This occurs when an item of one rank is shifted down the scale of rank to form part of an item either of lower rank than itself or of equal rank to itself, as a clause entering into the structure of a group or a group into another group. The following sentence illustrates three kinds of rankshift:

> Statistics show that the ghetto group's verbal skill, roughly 8 per cent below median in first grade, have dropped to almost 20 per cent below median by the time the child has completed Grade 11 . . .[7]

The clause "the child has completed Grade 11" is operating with the structure of the adverbial group "by the time." Hence it is a rankshifted clause. Only independent (i.e., non-rankshifted) clauses will be seen as operating directly in the sentence structure. Similarly, the nominal

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[7] John Mika, "Behind the Unrest: Life in Poverty," <u>Vancouver Sun</u>, 29 October 1970, p. 50.

group "first grade" is operating in the structure of the adverbial group "in first grade" so that "first grade" is a rankshifted group. Again, the word "group" in "the ghetto group's verbal skill" is rankshifted because it forms "part" (i.e., headword) of the words "verbal" and "skill."

Structure is the second of the general categories of grammar. It is set up to "account for likeness between events in successitivity."[8] Every unit, except the smallest (morpheme), has a structure which can be described in terms of units of the next lowest rank. It is made up of elements which occur in ordered relations. These elements are abstract functions established to enable us to give a precise account of what can be said or written at each rank. In English clause structure, four primary elements are needed for description: Subject, Predicator,[9] Complement,[10] and Adjunct (the adverbial element). If we confine ourselves to these four elements, we shall find that all clauses in English are made up of combinations of them. Using abbreviations S, P, C, A to symbolize them, we can exemplify some of the different structures they make:

S P C
||I|know [what will happen].||[11]

P C A C
||Tell|me|exactly|what to do.||

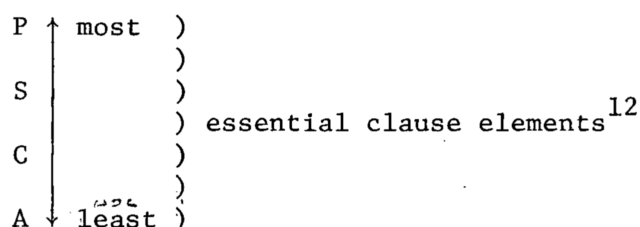
[8] Halliday, "Categories of the Theory of Grammar," p, 254.

[9] "Verb" in traditional grammar, but the term is reserved for a class at word rank. See next paragraph on class.

[10] "Object" and "Complement" in traditional grammar, but there is no need to make a distinction here because the distinction is derived from Latin, and is not significant in English.

[11] || independent clause boundary;

From the above illustration, we can readily construct clauses on different patterns, such as SAPA, ASP, PCA or ASPCCA. The patterns themselves also conform to one pattern. For instance, there can be no more than two C's consecutively, and S either precedes P or follows the first word in P. Again, on the scale of essentiality or indispensability of clause structure, elements may be diagrammatically represented as follows:



To give a description of any unit in English, it is necessary both to list the elements which make up the pattern and to state the rules which determine their relative positions. A rank-based description requires that each sentence should be fully described at all ranks. For instance, in

S P C
||He|forgot [when I was coming].||

the primary sentence structure consists of a single clause SPC and three groups at S, P, and C, and the S group consists of one word, the P of

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| group boundary;
[] rankshifted structure;
[[]] double rankshift.

[12]This figure is adapted from Jan Svartvik's On Voice in the English Verb (The Hague: Mouton, 1966), p. 25.

one, and the C of four. This description is more precise than that of the traditional method of clause parsing which only informs that "he" is the subject, "forgot" the verb, and "when I was coming" the noun clause.

On the other hand, at the rank of the group unit, the primary elements of the structure of the nominal group are:

(Modifier) Head (Qualifier)

Parentheses indicate optional occurrence. An example is:

M H Q
The|man|from Toronto.

So far, the idea of linguistic structure has been based on the principle of place-ordering--the principle whereby the order in which the elements occur is tied to the class of unit they represent. Thus the meaning of H in the above group structure MHQ is not just that of the second element in a sequence of three, but also an element for a particular word class called noun. We have to account for recursive structures or "depth-ordering"[13] in language as well. Depth-ordering means that the elements of a sequence are not distinguished from one another on the basis of class membership, but by their position relative to one another. Such a recursive pattern is said to have a "depth" of x where x is the number of elements it contains. The three types of depth-ordered structures common in English are:

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[13] Geoffrey Leech, English in Advertising (London: Longmans, 1966), pp. 17-20.

1. Co-ordination: most elements in the co-ordinative structure are units of the same rank and class:

   . . . Words strain,

   Crack and sometimes break, (under the burden),

   (Under the tension), slip, slide, perish, ...[14]

   The element P (underlined) has a depth of six and that of A (bracketed) has a depth of two.

2. Dependence: this is the type of depth-ordering that accounts for repetitions in place-ordered structure. Subordination in sentences is a familiar example:

   ||I knew [that you had known him][[before I met you]].||

   The independent clause "I knew" has a depth of two dependent (rankshifted) clauses. Also modification in the nominal group is another important instance of dependence. In "very much more comfortable chair," the independent element H (chair) has a depth of four dependent modifiers.

3. Rankshift: the depth-ordering in rankshift is the recursive application of rankshifting. In the nominal group, the qualifier is almost always rankshifted. "The chance of a vacation in British Columbia" contains a rankshifted structure to the depth of five. This can be illustrated horizontally:

   (the chance (of (a vacation (in (British Columbia))))).

Class is the status of the forms which function in the structure of each unit. It is determined mainly by the function in the structure of the unit immediately above. In the structure of the clause, the components are groups. The class of the group depends on its function in the structure of the clause. In "he is a dedicated scholar," the group "a dedicated scholar" can be replaced by "professor," "scientist" and many others, but not the group "will be" or "happily." Similarly, the

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[14]T. S. Eliot, Burnt Norton, V, 13-14, Collected Poems 1909-1962, (London: Faber & Faber, 1963), p. 194.

class of words depends on its function in the structure of the group. In "she placed the book on the shelf," the preposition "on" is a class of word which occurs in initial position in the adverbial group "on the shelf." Units may also be assigned to classes just by their structure alone, without reference to the structure immediately above. Affirmative clauses are marked by a structure containing the sequence SP where P is a finite predicator. Furthermore, the way the units combine with other units of the same rank may determine their class. For example, a single verbal group at P presupposes a singular nominal group at S. This is part of the definition of the "singular" class of the verbal group.

Classes act as a bridge category between the elements of structure and terms in the system and the formal item. The class label "affirmative," for example, in a clause structure is also a term in the three-term system of mood (affirmative, interrogative and imperative). It is, therefore, an intermediate category. No description of language is possible without a classification of items by their similarities and differences. Affirmative, imperative and interrogative are clause classes; verbal (predicator), nominal (subject and complement) and adverbial (adjunct) are group classes; noun, verb, preposition, conjunction . . . are word classes. There will be, of course, classes and subclasses, each more delicately differentiated as one takes into account more and more delicate distinctions of structure. These two clauses:

	S	P	A
1.	||He	is loaded	with work.||
2.	||He	works	very hard.||

have the same structure SPA. But analysing more delicately, we find that "is loaded" and "works" belong to different sub-classes of the verbal group (passive and active), while "with work" and "very hard" belong to different sub-classes of the adverbial group. Thus we have class distinction in each unit.

System is the fourth category of grammar. Classification presupposes the relative notion of sameness and contrast. By system, or sets of classes in contrast, we break primary classes into finer and more precise secondary classes and define the conditions under which one class is chosen rather than another. At every place in the structure of every unit, one or more choices are made. When a choice is open, we are dealing with a lexical selection, not a grammatical one. For example, in the selection of the verbal group "is not allowed" in "he is not allowed to leave" as opposed to other possible verbal groups, various choices have been made. In voice, it is passive; it could have been active: "allows." In tense, it is simple present; it could have been simple future, simple past . . . but the choice is still limited. In polarity, it is negative; it could have been positive: "is allowed." All these choices are closed. Wherever in a particular position in a structure (here at P in clause structure) we find a choice among a closed set of possibilities, we have a system. Thus the terms in the system of voice are active and passive; in the system of tense are past, present and future; in the system of polarity are positive and negative. Function in each system is defined by total configuration. For instance, past is defined with reference to the present and the future in a three-term

system of tense. Each rank is characterized by a different network of systems. Each system, like each structure, will be assigned to a given rank as its generalized functional environment and also a point of origin for a system network.

If we consider the set of items from which "allow" is chosen, we find that it is uncircumscribable. It includes all the members of a subclass of the class "verb," a class that is constantly having new items added to it. We cannot say that "allow" can be defined by eliminating all the other possibilities, as positive can be defined by excluding the negative. "Allow" then is not a term in any system. It is a member of an open grammatical class called lexis.

1.3 Lexis

The theory on lexis so far as it has been formulated is inadequate. In the two formal pieces of writing by Halliday and Sinclair,[15] I have found that their lexical statements are weak and uncertain. Thus this section will appear more as a summary of the gross facts about lexis, a generalization which cannot be accounted for in grammar.

There is one unit among the grammatical units whose members enter into quite a different sort of relation with one another in addition to their relation in grammar. This is the unit word. The word is a grammatical unit like all others, with its own classes such as noun, verb, preposition . . . and structures such as -ing, -ed ending . . . But it

[15] Halliday, "Lexis as a Linguistic Level," and Sinclair, "Beginning the Study of Lexis," In Memory of J. R. Firth (London: Longmans, 1966).

is different from the other grammatical units in that, after having been exhaustively treated in grammar, there still remains much to be dealt with. Grammar can state that the word "spring" belongs to the class noun. But this will not distinguish it from "summer," "autumn" or "winter" which are all nouns. Grammar has no way of distinguishing them because they do not form a closed system, a system which is deterministic. They are part of an open lexical set, "the assignment to which is best regarded as probabilistic."[16]

The Firth-Halliday model recognizes two distinct kinds of pattern in grammar and in lexis. This is because the members of the former tend to be invariables while members of the latter tend to be variables. The ambivalent nature of the word unit can be illustrated in that it enters patterns of both grammatical and lexical kinds. They are grammatical words when described grammatically as entering into closed systems and ordered structures, and lexical items when described lexically as entering into open relations. In "the standard of living," for example, the grammar recognizes four items of word rank assignable to classes which in turn expound elements in structures (here it is MHQ structure) and terms in the system of groups (here the term is nominal). The lexis, on the other hand, recognizes potentially four lexical items which have a habitual association with one another.

In lexis, as in grammar, the items have both a contextual and a formal meaning. In dictionaries, the definition of an item is contextual because it aims at relating the lexical item, which is a linguistic item,

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[16] Halliday, "Lexis as a Linguistic Level," p. 153.

to the extra-linguistic environment. The citation is formal because it describes the lexical item in relation to its linguistic environment, i.e., its association with other lexical items.

There are two categories in lexis: collocation and lexical set. All lexical items are units of the same rank and their only structural relation is simple co-occurrence. Lexical items have only a certain potentiality of occurrence. Collocation is the relation between one lexical item and the other with which it is associated. It is outside grammar and usually has no connection with the classes of the word. The relation of collocation enables us to group items into lexical sets, i.e., the grouping of items having the same range of collocations. The less the item can collocate with others, the more powerful it is. Thus "lexical power is the measure of the restriction on high probability collocations."[17] Items operating as auxiliary verbs and deictics[18] are considered weak because their collocability is practically neutral. Other terms in the lexical description, besides collocation and lexical sets, are node (the item whose collocation we are studying), span (the number of lexical items on each side of the node), and collocates (items in the environment set by the span). In the "tree" set, for example, "tree" is node, the items in the set such as oak, elm, beech, maple . . . are collocates. However, the extent of the span is arbitrary, as are

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[17] Halliday, "Descriptive Linguistics in Literary Studies," Patterns of Language (London: Longmans, 1967), p. 61.

[18] Deictics occupy the first place in the structure of the modifier. They are a word class with sub-classes like the, a, this, that and personal deictics like his, her . . .

the selection of sets and the determination of usual and unusual collocations. Thus the practical analysis of lexis which appears in Part II of this thesis still relies on practical considerations and a common sense approach.

Collocation and lexical set are mutually defining without reference to grammatical restrictions. So in making a formal lexical statement, it is best to separate lexis from grammar, and bring them together only after each analysis so that we shall get as little involved as possible in irrelevant complications. However, word in grammar and lexical item in lexis sometimes do coincide. One lexical item may coexist with one particular grammatical unit. The items forming a lexical set, say, of color or of names of flowers, also form a single grammatical class. On the other hand, there are also many examples of one lexical item composed of a sequence of words. Most of the polymorphemic items are grammatically restricted. This is often the case of idioms which are treated as multi-word lexical items not only because they are semantically indivisible, but also because they act as one single block in the formal structure of language. For example, the idiom "have an axe to grind" has fixed and unique collocations tied to only one grammatical structure. "Axe" does not have the general properties of word and it cannot inflect. Therefore, we cannot treat it as a grammatical word. The lack of relation between "axe" as a free item and "axe" as a noun is the criterion for separating grammar from lexis.

In literary studies, the study of the ability of a lexical item to predict its environment[19] and the strength of lexical relations is of

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[19] This comes close to G. Herdan's notion of "redundancy," "the

great interest. Lexical items of a given language sometimes are too generalized to be useful to the artist. There are always instances when the artist denies generalizations by coining new items or introducing unusual collocations. Unique collocations are of great stylistic importance in literature. They are part of the machinery whereby the artist strives to convey something which he cannot achieve by normal means. I shall show in Little Gidding how Eliot draws his effect in part from the interaction of familiar and new collocations, and the creation of new collocations interacting with other linguistic features to form a highly effective device. Collocational oddity sometimes sets us a problem which may be totally outside our sphere of experience. In "the intersection of the timeless moment" (LG I, 53), the poet imparts an individual flavour to his unique experience outside time by introducing a new collocation--"intersection" with "timeless" and "moment." Lexical deviation is an attempt at extending the expressive possibilities of language. It is a necessary process in the artist's flight from banality. If he adheres too faithfully to familiar collocations, he may run the risk of being trite.

Collocational deviation or conformity and grammatical deviation or conformity may or may not march in step. There are at least four stylistic modes available for investigation in the study of literary

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property which enables us to use the stability of the relative frequencies for making guesses as to missing parts of the message with a reasonable degree of expectation to be correct." Lexical items have unequal probabilities of occurrence and thus admit guessing as "redundant." See Language as Choice and Chance (P. Noordhoff N.V., 1956), p. 165.

texts. They are normal collocation and normal grammar; normal grammar and unusual collocation; normal collocation and unusual grammar; unusual collocation and unusual grammar.[20]

In view of the fluid state of lexical study and the rudimentary techniques available at present, we cannot make clear statements about it. The amount of relevant literature on it is sparse. Perhaps the notions on lexis are sometimes either too arbitrary or too tentative to be useful. Besides, linguists tend to be more interested in grammar than in lexis. This comparative neglect of lexical matters is to be deplored. Lexical features which carry over a large stretch of text beyond the dimension of the sentence are often of great stylistic importance. They are indispensable in determining the artist's style.

1.4 Preliminaries to the Practical Analysis

As a preliminary to the practical analysis, certain points connected with it are explained here. In grammatical analysis, the language of the text Little Gidding is described at each rank (except morpheme),[21] from the highest to the second lowest, i.e., from sentence rank to word rank. A sample analysis at each rank is presented in the description, this being an indication that the rest of the poem is examined in the same way. In lexical analysis, a similar procedure is adopted: a sample

[20] Angus McIntosh, "Patterns and Ranges," Patterns of Language, p. 198.

[21] I have excluded morpheme in my practical analysis because it is the bottom unit on the grammatical rank-scale, and has no grammatical structure.

analysis of the lexical items in their collocation and lexical sets is shown as a miniature example of the general analytical investigation.

This thesis is not an exhaustive analysis of Little Gidding, but just an examination of some of its prominent grammatical and lexical features. The criterion for determining whether a feature is prominent or not is partly based on practical considerations, and partly based on a theory recently expounded by Halliday in the first parts of his "Linguistic Function and Literary Style: an Inquiry into the Language of William Golding's The Inheritors" (1969),[22] and "Functional Diversity in Language as seen from a Consideration of Modality and Mood in English" (1970). I have found these useful in my present study.

According to Halliday, the generalized notion of linguistic functions enables us to establish the criteria for distinguishing mere linguistic regularity from that regularity which is stylistically significant. It also relates the syntactic observations which we make about a text to the nature of the impact which the text has upon us.

In the description of language, the term function is used in two different but related ways. The first usage has been illustrated in 1.2 of this thesis. In denotes syntactic function, referring to elements of structure at different grammatical ranks and the organization of the elements in relation to one another. The second usage refers to the

[22] This paper appeared in the "Proceedings of the Second Style in Language Conference" (Bellagio, 1969), and is to be edited by Seymour Chatman and published by Oxford University Press (New York). Through the courtesy of Prof. Halliday, I am able to use his unpublished material in mimeographed form.

generalized notion of linguistic functions, that is, functions of language as a whole. It is the second notion that is essential to the study of the prominent features in a text. To Halliday, the functional theory of language is "one which attempts to explain linguistic structure and linguistic pheonomena by reference to the notion that language plays a certain part in our lives."[23] This comes close to Firth's notion that language should be studied as a mode of human activity, not just as an entity of its own, made up of "a system of symbols for communicating ideas."[24] This second function of language, viewed from its universal nature, can be broken down into three categories, subsuming all instrumental views of language.

The first category is that language has an ideational function, a function which serves the expression of content. Ideational function again falls into two sub-categories: experiential and logical. Through language, the speaker or writer transforms both his physical experience of the real world and the mental experience of his consciousness into words. This is the experiential component. Also the basic logical relations in the structure or system of language enable us to distinguish another component which is distinct from that of the experiential one. This is the logical component. The co-ordinative structure of "melting and freezing" (LG I, 11), for example, is realized not through the speaker or the writer's physical or mental experience, but "through the

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[23] Halliday, "Linguistic Function and Literary Style," p. 2.

[24] D. T. Langendoen, "Review of Studies in Linguistic Analysis," Language, 40 (1964), 306.

medium of a particular type of structural mechanism"[25] which is neutral to all experiences. The second category of the general function of language is its interpersonal function, that is, language playing a communication role. Textual function, the third category of the general function of language, differs from the first two in that its chief concern is the creation of the text. It establishes the relation between sentences and between the text and the context. The theme is the expression of the textual function of language because it represents a particular status in the message and the distribution of information in the sentence.

The above is a very sketchy account of the function of language as a whole; the criterion of relevance in the study of prominent features is built upon this three-fold functional view. The present study is an example to show that both usages of function (syntactic and general) are embodied in each sentence of the text, though one or the other may be more prominent.

Before launching on the practical aspects of the study, I would like to introduce at this point an example to illustrate the functional theory as expounded by Halliday. The following is a passage taken from LG II, 36-54:

> And as I fixed upon the down-turned face
> That pointed scrutiny with which we challenge
> The first-met stranger in the waning dusk
> I caught the sudden look of some dead master
> Whom I had known, forgotten, half-recalled

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[25]Halliday, "Linguistic Function and Literary Style," p. 3.

> Both one and many; in the brown baked features
> The eyes of a familiar compound ghost
> Both intimate and unidentifiable.
> So I assumed a double part, and cried
> And heard another's voice cry: 'What! are you here?'
> Although we were not. I was still the same,
> Knowing myself yet being someone other--
> And he a face still forming; yet the words sufficed
> To compel the recognition they preceded.
> And so, compliant to the common wind,
> Too strange to each other for misunderstanding,
> In concord at this intersection time,
> Of meeting nowhere, no before and after,
> We trod the pavement in a dead patrol.

This is an account of an unusual night-time rendezvous of the poet with his master. The general functions of language can be easily identified. The constituent "What! are you here?" is a phenomenon dependent on the mental process of recognition and recall ("I caught a sudden look of some dead master /Whom I had known, forgotten, half-recalled . . . a familiar compound ghost . . . yet words sufficed /To compel the recognition they preceded"). This is the expression of the ideational function of language, "of language as content, relatable to the speaker and the listener's experience."[26] Again "What! are you here?" establishes the relation between the poet (speaker) and the person he encounters (listener). The communication role the poet plays is that of questioning and greeting. He is using language as his own involvement in the total speech event, and at the same time expressing his attitude of surprise and doubt (as expounded by the exclamatory "what" and the interrogative). In this particular instance, the interpersonal function in language is even more complicated because the poet at this point assumes two roles ("so I

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[26]Ibid., p. 5.

assumed a double part"). Both voices respond to the master in the same attitude of surprise. It is interesting to note that the interpersonal function in language in this case is both intropersonal (the communication of the poet with his other self) and interpersonal (the communication of the poet with his master). This sentence defines the specific communication roles the poet has chosen for himself and his otherness--that of a speaker. Again by putting a question to his master, he has also determined the role for him--that of a listener.

An illustration of the textual function may be found in the rank-shifted structures attributed to the poet's master. They are either anaphoric or back reference, not just within the sentence, but across sentence boundaries:

1. And as I fixed upon the down-turned face
   [That pointed scrutiny] . . .

2. . . . I caught the sudden look of some dead master
   [Whom I had known, forgotten, half-recalled
   Both one and many] . . .

3. The eyes of a familiar compound ghost
   [Both intimate and unidentifiable.]

The text also threads together the other descriptions attributed to the poet's master: "down-turned face," "the first-met stranger," "some dead master," "a familiar compound ghost" . . . The orthographic design of "you" (in italics) in "What! are *you* here?" helps to disambiguate the identity of "you." Since the poet has assumed a double role at this point, it is necessary to clarify, in the case of a written text, the relation of these three personages in the passage.

The general functions of language do not operate as distinctly and separately as the foregoing examples show. A choice of an item may embrace all the three functions, its repetition another, its location in structure yet another and many more. If we consider "I caught a sudden look of some dead master" the word "dead" is a modifier and thus expresses a sub-class of its head "master" (syntactic function), while at the same time, it is a way of expressing the poet's spiritual experience with the dead. The choice of the lexical item "dead" as opposed to "living" suggests the poet's preoccupation with this particular state in a person's experience, constituting the ideational meaning of the sentence. On the interpersonal level, the poet is communicating with the reader through the first-person narrative of his own experience. The textual meaning in this particular instance is back reference--reminding us of the first movement: "the communication of the dead is tongued with fire beyond the language of the living" (LG I, 54-55)--forming the "non-structural cohesion"[27] in the text. The collocational organization of lexical items expressing surprise: "caught," "sudden" together with "cried" (twice, in l. 45 and 46) and "what" (l. 45) also contribute to the textual cohesion in the poem.

Such preliminaries are not intended to be a full description and illustration of the functional theory of language. They only go to show that the notion of ideational, interpersonal and textual functions of language can throw light on our understanding of grammar and lexis and

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[27] The term cohesion is Halliday's. See "Descriptive Linguistics in Literary Studies," p. 69.

vice versa. The functional aspects also account for generalizations about meaning which cut across grammatical and lexical patterns. It is something like footnotes to the whole description. The chief concern in this thesis is to make statements of meaning. It is, therefore, necessary to state clearly <u>how</u> statements of meaning are made.

PART II

A PRACTICAL ANALYSIS OF
T. S. ELIOT'S LITTLE GIDDING

2.1 Grammatical Aspects

> . . . Only by the form, the pattern,
> Can words or music reach
> The stillness, . . . (Burnt Norton V, 4-6)

The point of departure in grammatical investigation is pattern in sentences. Inter-sentence relationships do not seem to lie within the radius of the grammatical controlling systems. The labelling of a sentence as imperative or interrogative, for instance, depends more on the context than on grammar. Inter-sentence relationships are, therefore, outside the scope of the present study.[1] I shall begin with the sentence structure in Little Gidding.

A specimen analysis of the sentence structure is found in Table I. Only independent (i.e., non-rankshifted) clauses will be seen as operating directly in sentence structure. At primary delicacy, the role such clauses are playing in the structure of the sentence can be regarded as being the same: they expound the sentence element E.[2] A sentence can

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[1]For an attempt to deal with inter-sentence relationships, see W. F. Gutwinski's dissertation, University of Connecticut, 1969.

[2]The symbol E is adapted from Michael Gregory's manuscript, section 4. It stands for independent sentence element.

TABLE I

SENTENCE STRUCTURE

Line Ref.	Exponent of E	Exponent of Rankshifted clse.	Strc-ture
1 2 3	Midwinter spring is its own season Sempiternal though sodden towards sundown, Suspended in time, between pole and tropic.		E
4 5 6 7 8	 The brief sun flames the ice, on pond and ditches, In windless cold Reflecting in a watery mirror A glare	When the short day is brigh-test, with frost and fire, that is the heart's heat, that is blindness in the early afternoon.	E
9 10 11	And glow more intense than blaze of branch, or brazier Stirs the dumb spirit: no wind, but pentecostal fire In the dark time of the year.		E
12	Between melting and freezing The soul's sap quivers.		E
13	There is no earth smell Or smell of living thing		E
14	This is the spring time But not in time's covenant.		E
15 16 17 18	Now the hedgerow Is blanched for an hour With transitory blossom Of snow, a bloom more sudden Than that of summer, neither budding nor fading, Not in the scheme of generation.		E
19 20	Where is the summer, the un-imaginable Zero summer?		E

grammatically consist of an infinite number of E's. There are, at primary delicacy, two sentence classes: simple (with only one E) and compound (with more than one E).

By a careful examination of the poem, a few observations can be made of its sentence structure. The first four movements all begin with simple sentences:

E ||Midwinter spring is its own season
Sempiternal though sodden towards sundown,
Suspended in time, between pole and tropic.||
(LG I)

E ||Ash on an old man's sleeve
Is all the ash [the burnt roses leave].||
(LG II)

E ||There are three conditions [which often look alike
Yet differ completely], [flourish in the same hedgerow:
Attachment to self and to things and to persons, detachment
From self and from things and from persons; and, growing between them, indifference]
[[Which resembles the others [[as death resembles life,]]
Being between two lives--unflowering, between
The live and the dead nettle]].||
(LG III)

E ||The dove descending breaks the air
With flame of incandescent terror
[Of which the tongues declare
The one discharge from sin and terror].||
(LG IV)

Yet the final movement begins with a compound sentence:

EE ||What [we call the beginning] is often the end||
||And to make an end is to make a beginning.||
(LG V)

It is also interesting to note the structure of the last sentence in the poem:

-E . . . Never and always.

(*LG* I)

EE ||He left me, with a kind of valediction,||
And faded on the blowing of the horn.||

(*LG* II)

EE ||And all shall be well||and
All manner of thing shall be well
By the purification of the motive
In the ground of our beseeching.||

(*LG* III)

EE ||We only live,||only suspire
Consumed by either fire or fire.||

(*LG* IV)

EE ||Quick now, here, now, always--
A condition of complete simplicity
(Costing not less than everything)
And all shall be well||and
All manner of thing shall be well
[When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one].||

(*LG* V)

Structural patterns of the first and last sentence of the five movements can be formulated as follows:

	First sentence	Last sentence
Movement I	E	-E
II	E	EE
III	E	EE
IV	E	EE
V	EE	EE

We see that only the final movement begins with a compound sentence and ends in the same way. Thus, even in Eliot's grammar, his "beginning" is also his "end."

In this poem, the sentence structure ranges from -E to four E's. The first prominent -E structure is found in the last sentence of Movement I: "Never and always." It stresses the textual function, the theme on time. It also heightens the lexical meaning of the two items "never" and "always" because there is no action (-P) or actor (-S) to distract us. Another instance of -E structure worth noting is in Movement II, ll. 78-89 when the poet discloses the "gifts reserved for old age":

> First, the cold friction of expiring sense
> Without enchantment, offering no promise
> But bitter tastelessness of shadow fruit
> [As body and soul begin to fall asunder].
> Second, the conscious impotence of rage
> At human folly, and the laceration
> Of laughter [at what ceases to amuse].
> And last, the rending pain of re-enactment
> Of all [that you have done, and been]; the shame
> Of motives late revealed, and the awareness
> Of things ill done and done to others' harm
> [Which once you took for exercise of virtue].

The above lines consist only of rankshifted clauses which may suggest dependence which old age is synonymous with.

Sentences with one E are mostly found in the lyrical passages (Movement II and IV). In other cases, simple sentence structure is largely for emphasis of the adjuncts:

> ||In the uncertain hour before the morning
> Near the ending of interminable night
> At the recurrent end of the unending
> [After the dark dove with the flickering tongue
> Had passed below the horizon of his homing]
> [While the dead leaves still rattled on like tin
> Over the asphalt][[where no other sound was
> Between three districts]][[[whence the smoke arose]]]
> I met one walking, loitering and hurried . . .
> (<u>LG</u> II, 25-33)

In the above passage, the subject does not appear until eight lines down the passage. This points to the importance of the situation and setting for the night-time rendezvous and at the same time creates suspense for our meeting with the much anticipated "I." Eliot is also using language to hold time.

The function of the double E structure is to create textual cohesion. It gives us a sense of balance. In this poem, each E, in many cases, occupies exactly one line, and the two E's are connected by <u>and</u>:

> ||For last year's words belong to last year's language||
> <u>And</u> next year's words await another voice.||
> (<u>LG</u> II, 65-66)

> ||He left me, with a kind of valediction,||
> <u>And</u> faded on the blowing of the horn.||
> (<u>LG</u> II, 95-96)

> ||What we call the beginning is often the end||
> <u>And</u> to make an end is to make a beginning.||
> (<u>LG</u> V, 1-2)

There are not many sentences with three or more than three E's. When they occur, they seem to emphasize the verbal action:

> EEE ||We cannot <u>revive</u> old factions||
> We cannot <u>restore</u> old policies||
> Or <u>follow</u> an antique drum.||
> (<u>LG</u> III, 36-38)

> EEEE ||We are <u>born</u> with the dead:||
> <u>See</u>,||they <u>return</u>,||and <u>bring</u> us with them||
> (<u>LG</u> V, 17-18)

There is no indication that Eliot makes use of one pattern of sentence structure to the exclusion of others. But there is one interrogative sentence in each movement except the last one. In Movement I, Eliot

poses a question at the end of stanza one:

> Where is the summer, the unimaginable
> Zero summer?

The ideational function behind this is to emphasize the experience outside the conventional time scheme as expounded by the two negative groups: "not in time's covenant" (l. 14), and "not in the scheme of generation" (l. 18).

The second interrogative sentence is uttered by the poet's other self who speaks in total surprise when he encounters his master. "What! are you here?" (LG II, 45) fulfills the interpersonal as well as the intra-personal function. As it is the only interrogative sentence in this movement, it also enhances the meeting between the poet and his master, especially when it is set against a background of affirmative sentences.

The third interrogative sentence is found in Movement III. In the midst of his preoccupation with memory and history, Eliot wonders "Why should we celebrate /These dead men more than the dying?" (l. 32). This movement seems to be written largely in an impersonal mood, and yet the interrogative reminds us that the poet is not altogether absent.

The last interrogative sentence is in Movement IV. "Who then devised the torment?" (l. 8) is seeded with Christian symbolism. It is the only question that the poet has an answer to. It is "Love" (l. 8). This may also account for the absence of interrogative sentences in the final movement, because the poet has then come to the understanding that "the fire and the rose are one" (LG V, 46).

Since dependent clauses are not recognized as expounding the element E in sentence structure, they are therefore treated as an element of clause structure. At primary delicacy, dependent clauses may be classified into (i) nominal dependent clauses (those operating at S or C in a clause); (ii) adjunctival dependent clauses (those operating at A in a clause); (iii) qualifier dependent clauses (those operating at Q in a nominal group). An example of (i) is:

S P A C

||[What we call the beginning]|is|often|the end|| . . .
(LG V, 1)

an example of (ii):

A

||[When the short day is brightest, with frost and fire,]|

S P C

The brief sun|flames|the ice,|| . . .
(LG I, 4-5)

an example of (iii):

S A

||Ash|on an old man's sleeve|

P C Q

|Is|all the ash|[the burnt roses leave.]||
(LG II, 1-2)

A sample analysis of the first stanza of Movement I is found in Table II.

In Little Gidding, the pattern of clauses ranges from the commonest ||SPCC|| in

TABLE II

CLAUSE STRUCTURE

<table>
<tr><th>Line Ref.</th><th>Exponent of clause structure</th><th>Independent</th><th>Rankshifted</th></tr>
<tr><td>1
2

3</td><td>||Midwinter spring|is|its own season|
Sempiternal though sodden towards sundown|
Suspended in time,|between pole and tropic.||</td><td>SPCAAA</td><td></td></tr>
<tr><td>4

5

6

7
8</td><td>||[When the short day is brightest, with frost and fire,]
The brief sun|flames|the ice,|on pond and ditches,
In windless cold|[that is the heart's heat,
Reflecting in a watery mirror
A glare][[that is blindness in the early afternoon.]]||</td><td>SPCAA</td><td>[A]
[Q]
[[Q]]</td></tr>
<tr><td>9

10

11</td><td>||And glow more intense than blaze of branch or brazier,|
Stirs|the dumb spirit:|no wind but pentecostal fire
In the dark time of the year.||</td><td>SPCA</td><td></td></tr>
<tr><td>
12</td><td>||Between melting and freezing|
The soul's sap|quivers.||</td><td>ASP</td><td></td></tr>
<tr><td>
13</td><td>||There|is|no earth smell|
Or smell of living thing.||</td><td>SPCC</td><td></td></tr>
<tr><td>
14</td><td>||This|is|the spring time|
But not in time's covenant.||</td><td>SPCC</td><td></td></tr>
<tr><td>
15

16
17

18</td><td>||Now|the hedgerow|
Is blanched|for an hour|with transitory blossom
Of snow,|a bloom more sudden
Than that of summer,|neither budding nor fading,|
Not in the scheme of generation.||</td><td>ASPAAAAA</td><td></td></tr>
<tr><td>19
20</td><td>||Where|is|the summer,|the unimaginable
Zero summer?||</td><td>APSS</td><td></td></tr>
</table>

S P C

||This|is|the spring time|

C

But not in time's covenant.||

(LG I, 13-14)

to the highly complex ||[A][A]ASPC[Q][[Q]][[[C]]][[[[A]]]]|| in

A

||[But, as the passage now presents no hindrance

A

To the spirit unappeased][and peregrine

Between two worlds become much like each other,]

A S P C Q

|So|I|find|words [I never thought to speak

Q C

In streets][[I never thought]][[[I should revisit]]]

A

[[[[When I left my body on the distant shore.]]]]||

(LG II, 67-72)

The richness in thought and ideas is reflected in this clause structure. The meaning carriers are found in the less essential and the more dispensable elements of complements and adjuncts. There are three co-ordinative depth ordering structures of A in this clause (those underlined). Another instance of depth-ordering is expounded in the following:

A

||[If you came this way,]

A Q

|Taking the route|[you would be likely to take]

A Q
|From the place|[you would be likely to come from,]

A S P C
[If you come this way in may time],|you|would find|the hedges

A A A
White|again,|in May,|with voluptuary sweetness.||
(LG I, 21-25)

Two distinct kinds of depth-ordering structure are found. The co-ordinative depth-ordering includes "Taking this route you would be likely to take," "From the place you would be likely to come from," "again," "in May" and "with voluptuary sweetness," while rankshifted depth-ordering of Q is expounded by the bracketed "you would be likely to take" and "you would be likely to come from." They both operate in the structure of the nominal groups "the route" and "the place." The prominence of A and Q tells that the poet is more concerned with everything around him than himself. The insignificance of the protaganist (the element S) is an indication of the poet's preoccupation with universal truth rather than personal philosophy.

Of the three classes at group rank, namely, nominal, verbal and adverbial, the nominal group has the greatest potential for stylistic contrast and evaluation. Its primary elements (M), H and (Q) include a broad word class of nouns, pronouns, adjectives, deictics or numerals. A specimen analysis of the nominal group structure is in Table III.

In Little Gidding, some nominal groups become more "nominal" because the modifiers which precede the head are also nouns, forming preheads:

TABLE III

NOMINAL GROUP STRUCTURE

	In Subject		In Complement		Rankshifted
mh	Midwinter spring	dmh	its own season	h	sundown
dmh	the short day	dh	the ice	h	time
		dmh	the heart's heat		
dmh	the brief sun	dh	a glare	h	pole and tropic
		h	blindness		
h	glow	dmh	the dumb spirit	h	frost and fire
hq	blaze of branch	mh	no wind	h	pond and ditches
h	brazier	mh	pentecostal fire	mh	windless cold
		mh	earth smell		
dmh	the soul's sap	hq	smell of living thing	dmh	a watery mirror
h	There				
h	This	dmh	the spring time	dmh	the early afternoon
dh	the hedgerow				
dh	the summer			h	branch
dmmh	the unimaginable zero summer				
				dmhq	the dark time of the year
				h	melting and freezing
				mh	living thing
				mh	time's covenant
				dh	an hour
				mhq	transitory blossom of snow
				dh	a bloom
				h	summer
				dhq	the scheme of generation

Symbols used: m - modifier, usually adjective

h - headword, round which the rest is spun

q - qualifier, anything which comes after the headword

d - deictic, at the beginning of the nominal group

midwinter spring

earth smell

spring time

zero summer

may time

sea jaws

metal leaves

dawn wind

compound ghost

intersection time

shadow fruit

and some of the pre-heads are in the possessive:

heart's heat

soul's sap

the world's end

and old man's sleeves

last year's language

the sea's throat

a winter's afternoon

These pre-heads add weight to the nominal groups. Another prominent feature about the modifiers in the nominal groups is the repeated use of the modifier dead in the following nominal groups:

dead water

dead sand

dead leaves

dead master

dead patrol

dead nettle

dead men

Together with other nominal groups containing different word classes of dead, the ideational function in the poem is enhanced: death is a necessary ingredient in the quest for spiritual rebirth. These nominal groups include:

the communication of the dead

The death of hope and despair

the death of air

the death of earth

the death of water and fire

as death resembles life

Why should we celebrate the dead /More than the dying

A symbol perfected in death

We die with the dying

We are born with the dead

In this poem, Eliot, at various instances, abandons the use of deictics (see sample analysis in Table IV). This sometimes gives rise to ambiguity. In "And glow more intense than blaze of branch, or brazier, /Stirs the dumb spirit: no wind, but pentecostal fire /In the dark time

TABLE IV

DEIXIS IN NOMINAL GROUPS

Deictics	+ Modifier	+ Qualifier	+ mq	- mq
+ D specific	-its own season -the short day -the brief sun -the heart's heat -the early afternoon -the dumb spirit -the dark time -the soul's sap -the spring time -the unimaginable zero summer.	-the ice on pond and ditches -the scheme of generation	-the dark time of the year	- the ice -the year -the hedge-row -the scheme -the summer
+ D non specific	-a watery mirror	-a glare[that is blindness in the early after noon] -an hour with transitory blossom of snow -a bloom more sudden than that of summer		
- D	-Midwinter spring -windless cold	-blindness in the early afternoon -blaze of branch		-sundown time pole and tropic, frost and fire, pond and ditches, blindness, glow, blaze, branch
- D	-pentecostal fire -earth smell -time's covenant -transitory blossom	-smell of living thing -blossom of snow		brazier wind melting and freezing smell snow summer generation.

of the year" (LG I, 9-10), glow on first reading gives the impression that it functions both as a noun and a verb. But the "s" inflection in stirs and intense without "ly" suffix clarify that it is a noun in singular. Another example of ambiguity of this kind is found in:

> The parched eviscerate soil
> Gapes at the vanity of toil,
> Laughs without mirth.
>
> (LG II, 13-15)

Both gapes and laughs are devoid of deictics. They seem to partake both the functions of P and C.

Another feature which merits consideration in the nominal groups is the use of the personal pronouns in the poem. In Movement I, the repeated use of you in the second and third stanzas fulfils the interpersonal function in language: the relationship between the poet and the reader is established. The poet seems to invite his reader to take the same spiritual journey with him:

> If you came this way,
> Taking the route you would be likely to take
> From the place you would be likely to come from,
> If you came this way in may time, you would find the hedges
> White again . . .
>
> (LG I, 21-25)

But in the final movement, there is a shift from you to we:

> What we call the beginning is often the end
> And to make an end is to make a beginning.
> The end is where we start from.
>
> (LG V, 1-3)

> We die with the dying:
> See, they depart, and we go with them.

> We are born with the dead:
> See, they return, and bring us with them.
> (LG V, 15-18)

The transition from you to we signals an intimacy in the relation between the poet and the reader. The poet and the reader have become one just as "the fire and the rose" have united.

Half of the nominal groups in the poem are rankshifted. They occur either as elements in the structure of other nominal groups as in "the end of the journey" (LG I, 26), or as complements of prepositions as in "in the dark time of the year" (LG I, 11). Again, the positioning of the twin-heads in some of the nominal groups deserves attention. They form a pattern of their own because all of them occupy either the first or last positions of the line. The structure of all the twin-heads is identical (H+H). Most of them are devoid of deictic, modifier or qualifier. The following is a sampling:

frost and fire

place and time

sense and notion

water and fire

hope and despair

sanctuary and choir

aftersight and foresight

the faces and places

fire and fire

Because the nominal groups are strengthened by the pre-heads,

the verbal items (see Table V for a sample analysis) are comparatively weak. Is, which is collocationally neutral, is most frequently used. Many verbal items like come, take, begin, remember, die, think are repeated several times in the poem. It is surprising that quite a number of the items do not function as predicators but function in the nominal groups instead, giving the latter more strength:

broken king
voice praying
dust inbreathed
flickering tongue
disfigured street
the dying
our beseeching
dove descending
the drawing
this Calling
our exploring
remembered gate
hidden waterfall
crowned knot

As Little Gidding is a poem of the mind, we would not expect many "action" words. The most striking ones are quiver, gape, sting, fold and devise. They are prominent only because of their unusual collocational habits:

TABLE V

VERBAL ITEMS

	Items in verbal group (i.e., functioning as 'predicator' in clause structure)				Items in nominal group (not functioning as predicator)
A/Independent	Dependent (Rankshifted)		Qualifying (Rankshifted)		(Inapplicable)
B/Finite	Finite	Non-Finite	Finite	Non-Finite	
(1.1) is	(1.4) is	(1.3) suspend	(1.6) is		
(1.5) flame		(1.7) reflect	(1.8) is		(1.11) melt
(1.10) stir		(1.19) bud			(1.11) freeze
(1.12) quiver		(1.19) fade			
(1.12) is					
(1.13) is					
(1.15) blanch					
(1.19) is					

A/ Clause class (Independent or rankshifted)

B/ Group class - verbal

- sub-class: finite / non-finite

the soul's sap quivers

gapes at the vanity of toil

the fool's approval stings

folded in a single party

who then devise the torment

Though the word is co-extensive with the lexical item, it is given a different kind of treatment in the realm of grammar. The formal meaning of a lexical item is derived from its collocation and potentiality of forming sets. But the meaning of a word is derived from its grammatical properties such as affixation and compounding. Since the other classes of word rank (verb and deictics) have been discussed in conjunction with the nominal and verbal group structure, I shall dwell on affixation and compounding here.

The most prominent form of affixation used in this poem is the ing ending in the various word classes. In Movement I, there are sixteen words ending in ing:[3]

Line ref.	Word	Class
7	reflecting	verb
11	melting	noun
11	freezing	noun
13	living	adjective
17	budding	verb
17	fading	verb
22	taking	verb

[3]The ing ending is also common in Movement II. There are over 20 words of different classes with ing ending.

Line ref.	Word	Class
28	knowing	verb
32	meaning	noun
42	taking	verb
42	starting	verb
50	praying (2)	adjective
51	living	verb
52	being	verb
53	living	noun

This gives us a sense of immediacy, a feeling of "Quick now, here, now, always" which is the mood of the final movement of the poem. The ing ending has also a textual function to serve: it brings together the prevalent mood of the first and final movements.

Another prominent feature in Little Gidding is word compounding. The following is a sampling:

pig-sty

apple-tree

hedgerow

sundown

first-met

nightfall

half=recalled

down-turned

half-heard

in-folded

Structurally, compounding expresses the ideational-logical function in the text[4] because it gives the effect of balance, "where every word is at home,/Taking its place to support the others" (LG V, 5). It also reminds us of the double E structure at sentence rank, and the twin-heads at group rank.

2.2 Lexical Aspects

> . . . (where every word is at home,
> Taking its place to support the others,
> The word neither diffident nor ostentatious,
> An easy commerce of the old and the new,
> The common word exact without vulgarity,
> The formal word precise but not pedantic,
> The complete consort dancing together)
> (LG V, 4-10)

The selective list of unusual and usual collocations in Movement I (Table VI) gives a general idea the company these lexical items keep. Sempiternal and sodden jostle with sundown, frost with fire, showing the poet's capacity to traffic the "formal word" with the "common word," "the old" and "the new." The most powerful collocations in this movement seem to be soul's sap and quiver on one hand, zero and summer on the other. The individual items themselves are very common ones. But when they are juxtaposed out of different connotative spheres, "the element of conflict enriches the expression."[5] In "the soul's sap quivers" (LG I, 12), there is an excellent blending of an abstract item (soul) with a concrete item (sap), and an animate action (quiver). The

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[4]Halliday, "Functional Diversity in Language," Foundations of Language, 6 (1970), 327.

[5]M. Schlauch, The Gift of Language (New York: Dover Publications, 1955), p. 247.

TABLE VI

COLLOCATIONS

Unusual collocations	Usual collocations
Movement I	
sempiternal - sodden - sundown	suspend - time
frost - fire	pole - tropic
flame - ice	pond - ditches
brief - sun	glare - blindness
windless - cold	stirs - dumb - spirit
heart's - heat	melting - freezing
watery - mirror	glow - blaze - brazier
blaze - branch	budding - fading
soul's sap - quivers	living - thing
unimaginable - zero - summer	spring - time
voluptuary - sweetness	came - way
shell, husk - meaning	taking - route
purpose - breaks	rough - road
inform - curiosity	shell - husk
intersection - timeless moment	purpose - fulfilled
sea - jaws	place - time
	start - anywhere
	any time - any season
	kneel - prayer
	order - words
Movement II	
air - suspended	ash - burnt
dust - house	dust - air
death - air, water, fire	story - ended
gapes - vanity, toil	dead - water
water, fire - deride	parched - soil
marred - foundation	laughs - mirth

TABLE VI (continued)

Unusual collocations	Usual collocations
Movement II (continued)	
interminable - ending	vanity - toil
recurrent - end	flickering - tongue
end - unending	tin - asphalt
dark - dove	walking - loitering
compound - ghost	blown - wind
intimate - unidentifiable	sudden - look
bitter - tastelessness	voice - cry
shadow - fruit	trod - pavement
approval - stings	wonder - feel
honour - stains	thoughts - theory
disfigured - street	served - purpose
	pray - forgive
	bad - good
	fruit - eaten
	words - language
	last year - next year
	street - revisit
	speech - dialect
	aftersight - foresight
	body - soul
	day - breaking
	blowing - horn
Movement III	
conditions - flourish	flourish - hedgerow
indifference - unflowering	attachment - detachment, indifference
attachment - dead nettle	death - life
detachment - live nettle	unflowering - dead nettle
history - freedom, servitude	love - desire

TABLE VI (continued)

Unusual collocations	Usual collocations
Movement III (continued)	
kin - kindness	field - action
spectre - Rose	future - past
constitution - silence	united - divided
folded - party	ring - bell
Movement IV	
break - air	tongues - declare
flames - terror	sin - error
incandescent - terror	hope - despair
	hands - wove
	human - power
	consumed - fire
Movement V	
word - at home	beginning - end
diffident - ostentatious	phrase - sentence
easy - commerce	old - new
poem - epitaph	born - dead
moment,- rose, yewtree	end - exploring
redeemed - time	arrive - started
unknown - remembered	source - river
tongued, flame - in-folded	here - now, always
crowned - knot	
fire - rose	

effect is to express the genuine experience which is both physical and spiritual.

Lexical items which are too generalized are sometimes of no use to artists. Eliot's collocation of zero with summer is a denial of generalization. The summer is zero because it is "suspended in time" (LG I, 3), "not in time's covenant" (LG I, 14), and "not in the scheme of generation" (LG I, 18). But these are not enough to convey the poet's experience outside the conventional time scheme. To impart an individual flavour into the line, he creates a new collocation. This is also the poet's device for compression, reducing a great sum of experience into one or two items. This feature again contributes to building up a stanzaic climax: zero is one of the two modifiers of the last nominal group with the MMH structure. "Zero summer" is also the shortest line in the first stanza.

In the second and third stanzas, it is the repetition of lexical items that strikes my attention. Eliot likes to play on a few key words, re-arranging them endlessly in new collocations. The item came occurs no less than six times. The poet's intention to stress the necessity of action and journey is obvious. There are not many unusual collocations in these two stanzas, but the collocation of timeless with intersection and moment is outstanding. The collocates of time (see next paragraph) are all familiar items. Time itself is used in six instances, but timeless is used only once. Timeless does not only contrast the abundant usage of time, but also enhances the ideational function in the poem--the poet's preoccupation with the transcendence of the conventional time.

Of the lexical sets in Movement I (Table VII), there are obviously four: the "time" set, the "natural process of life" set, the "journey" set, and the "religion" set. Though the selection of lexical items and the formation of sets depend largely on the subject matter and the vision of the poet, their importance should not be discounted as such. By grouping the items into sets, one can easily find out what the poet's message is. They are in fact the backbone for the ideational function of the text. In Set I, the lexical item timeless undoubtedly stands out against the rest. It is the "foregrounding"[6] in this movement. Set II is full of items denoting change, especially from one condition to the opposite. Pole and tropic, frost and fire, cold and heat, melting and freezing, budding and fading, dead and living all indicate the two extremes in the natural processes of life, but the poet reconciliates these opposites with word classes such as between, with, neither . . . This is also indicative of the poet's attempt to achieve the "timeless moment" (LG I, 54). Set III is actually a follow-up of Set II. The lexical items are mostly scattered in the second and third stanzas. Almost all items here denote place and time, the basic conditions for any journey. Set IV, the "religion" set, is pivoted around the title of the poem Little Gidding, a restored religious community. All the items in this set suggest dedication and devotion. The recurrence of "religion" sets in other movements helps to unify the poem into a lexical whole, serving the textual function in the poem.

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[6]"Foregrounding" is prominence that is motivated. See Halliday's "Linguistic Function and Literary Style," pp. 8-9. In linguistics, the foregrounded figure is the linguistic deviation and the background is the language. See also G. Leech, A Linguistic Guide to English Poetry (London: Longmans, 1969), p. 57.

TABLE VII

LEXICAL SETS

Movement I

Lexical Set I - "time" set

midwinter, spring (2), season (2), sempiternal, sundown, time (5), short, day (2), brief, sun, early, afternoon, year, time's, hour, transitory, sudden, summer (3), generation, may time, again, May, night, now, always (2), when, timeless moment, never.

Lexical Set II - "natural process of life" set

midwinter spring, season (2), sundown, frost, fire (2), sun, ice, windless, cold, heat, glare, glow, wind, melting, freezing, sap, earth smell, smell of living thing, spring time, hedgerow, blanched, blossom, snow, bloom, summer (3), budding, fading, generation, may time, hedges white again, May, dead (2), living (2).

Lexical Set III - "journey" set

pole and tropic, pond and ditches, came (7), way (3), route, place (2), the end (3), leave, rough road, turn, world's end, sea jaws, dark lake, desert, city, England, anywhere, nowhere.

Lexical Set IV - "religion" set

heart's heat, spirit, pentecostal fire, soul's sap, quivers, fulfillment, desert, put off sense and notion, kneel, prayer (2), conscious occupation, praying mind, voice praying, tongued with fire.

Movement II

Lexical Set I - "natural element" set

ash, dust, air, flood, drouth, water, sand, soil, earth, fire.

Lexical Set II - "mutability" set

ash, death, dead, rot, marred, waning.

Lexical Set III - "language" set

comprehend, remember, thoughts, theory, words, language voice, passage, speak, dialect.

Lexical Set IV - "human condition" set

death, hope, despair, vanity, toil, laughs, mirth, rot, recognition, misunderstanding, concern, aftersight, foresight, age, lifetime's effort, rage, folly, laughter, pain, shame, awareness, harm, virtue, honour, valediction.

TABLE VII (continued)

Movement II (continued)

Lexical Set V - "religion" set

ash, water, fire, sanctuary, choir, pray, forgiven, forgive, spirit, purify, body, soul, exercise of virtue, refining fire.

Movement III

Lexical Set I - "religion" set

sin, three men, scafford, ring, bell, purification, beseeching.

Lexical Set II - "social order" set

condition, attachment, detachment, indifference, memory, liberation, love of country, history, servitude, freedom, pattern, strife, factions, policies, constitution, party, inherit.

Movement IV

Lexical Set I - "religion" set

dove, sin, error, hope, despair, fire, torment, love.

Movement V

Lexical Set I - "journey" set

beginning (4), end (5), start, step, depart, return, exploration, source, longest river.

Lexical Set II - "language" set

phrase (2), sentence (2), word (4), place, easy commerce, old, new, precise, poem.

Lexical Set III - "time" set

beginning (4), end (5), moment (2), equal duration, time, timeless moment, while, winter's afternoon, when, now (3), first time.

Lexical Set IV - "religion" set

fire (3), chapel, Love, Calling, tongues of flame.

In Movement II, quite a few unusual collocations form paradoxes:

recurrent - end

ending - interminable

end - unending

intimate - unidentifiable

bitter - tasteless

honour - stains

Ideationally they function in the same way as those lexical items denoting change in the "natural process of life" set in Movement I. But the realization of these pairs of opposites suggests that the poet is coming to grips with spiritual tranquility. These collocations form a foregrounded pattern against a background of usual collocations which are found in abundance in this movement. The most striking collocation here is compound with ghost. It is the marriage of the concrete with the abstract, the physical with the spiritual. In this context, the "compound ghost" is a composite of all the poet's masters. In a chemical process, the elements in a compound can no longer be separated. The poet's dead masters have formed a compound, and are therefore "intimate and unidentifiable."

The lexical sets in Movement II are largely dependent on subject-matter. In Set I and II, ash, death, dead, rot, marred all suggest mutability and the idea that everything that is in time will be destroyed by time. Set III has a textual function to serve. It anticipates the "language" set in Movement V, forming the lexical cohesion for this

Quartet. In Set IV, the items on human condition are so inclusive that they embrace all that is in the life measured by time. Many of the items are attributive to old age. They remind us of the general theme of mutability found earlier in the poem. The "religion" set begins with the item _ash_ and ends with the item _refining fire_. _Ash_ is synonymous with destruction and nothingness, the reversal of the spiritual journey, but _refining fire_ conveys a note of hope, of rebirth and purification, of all that is not _ash_.

As in the previous movement, Movement III is again rich in pairs of opposites:

death - life
live - dead
future - past
servitude - freedom
united - divided

The most noticeable collocations are the three abstractions _attachment_, _detachment_, and _indifference_. They collocate with plant images _flourish_, _hedgerow_, _growing_, _unflowering_ and _nettle_. This is another instance of Eliot's collocational pattern of the blending of the abstract with the concrete.

It seems that in each movement, Eliot dwells on a general theme, and at the same time introduces a new one. The "religion" set is the continuation of the general theme. "The purification of motive" (_LG_ III, 49) foretells the subject of the next movement, and reiterates the

necessity of preparation, antecedent to "beseeching" (LG III, 50).

In Movement IV, the lexical items inform the suffering of man's mortality, intimated by the last two lines of the preceding movement. Break, flame, terror, sin, error, despair are strongly indicative of the poet's sense of pain as a means of purification.

The final movement is replete with lexical items found not only in the former movements but also in all the four Quartets. There is no line which does not bear some reference to thoughts expressed earlier. Beginning, end, start, phrase, sentence, word, action, stone, dead, moment, rose, history, pattern, timeless, England, love, place, time, now, always, fire . . . are all familiar items throughout the four Quartets. They thread the five movements into one lexical whole and weld the themes of Little Gidding into a concluding resolution. The paradoxical items too, are not absent in this movement. These paradoxes form both the unusual and usual collocations:

unknown - remembered

diffident - ostentatious

beginning - end

old - new

born - dead

arrive - start

Of the lexical sets, the "journey" set echoes the same set in the first movement, and enhances the idea that the beginning is but the end.

PART III

CONCLUSION

3.1 Grammar and Lexis of _Little Gidding_

The various prominent grammatical and lexical features in _Little Gidding_ have been discussed from sentence rank to word rank, and various statements of meaning have been made in passing. Gathering from the analysis in Part II, a conclusion about Eliot's grammar and lexis can be reached.

At sentence and clause rank, there is no indication that Eliot uses one particular pattern to the exclusion of others. His sentence pattern ranges from -E to four E's, while his clause pattern varies from the simple SPCC (_LG_ I, 13-14) to the highly complex [A][A]ASPC[Q][[Q]]-[[[C]]][[[[A]]]] (_LG_ II, 67-72). This leads me to reconsider J. Shand's statement about Eliot's language. When he says that "there is nothing vague or loose about [Eliot's] sentence structure and his language on the whole is simple and it is always correct,"[1] obviously he fails to take into account the deeper structural features of Eliot's language which a knowledge of linguistics would surely help to understand. For one thing, Eliot's language is neither "simple" nor "correct" by linguistic standards. In the following passage:

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[1] J. Shand, "Around Little Gidding," _The Nineteenth Century and After_, 136 (1944), 122. Of course, this depends on what Mr. Shand means by "simple" and "correct." But he does not elaborate at all.

```
 A S  P      A          C
[If|I|think,|again,|of this place,|

      C                  Q
 And of people,|not wholly commendable,|

         C
 Of no immediate kin or kindness,|

           C
 But some of peculiar genius,|

                     Q
 All touched by a common genius,|

   P       A            Q
 United|in strife[[which divided them;]]

 A S  P      C          A
[If|I|think|of a king|at nightfall,|

             C                  A
 Of three men, and more,|on the scaffold|

                      Q
 And a few[[who died forgotten]]

         A            A       A
 In other places, here and abroad,|

     C                  Q
 And of one[[who died blind and quiet,]] . . .
                                   (LG III, 20-30)
```

there are two rankshifted clauses, the first has a depth of four C's, three Q's, and three A's; the second, six A's, three C's, and two Q's. This is not "simple" at all. Again, in descriptive linguistics, there are no fixed rules as to what is "correct" or "incorrect" in a language. Language is described as it actually exists, not what it "ought to" exist.

How can he say then that Eliot's language is "simple" or "correct?"

In my present study, I have found that Eliot's grammatical pattern conveys an effect of balance in the structures at various ranks. At sentence rank, in the double E structure, each neat independent clause occupies one neat line; at group rank, the twin heads achieve similar effect; and at word rank, word compounding carries the same note of balance. This phenomenon is made more explicit in Movement V when Eliot begins with a double E structure and ends in the same way. Helen Gardner too, has noticed this effect in Eliot's later poetry:

> There is a delicate system of checks and balances by which the common word gains dignity and the exotic word simplicity . . .[2]

Though her reference to the "delicate checks and balances" is to the lexical items only, a linguistic analysis of Eliot's grammar reveals that these "checks and balances" are not just the property of Eliot's lexical choice, but also his grammatical choice, the pattern which he has chosen for the poem.

Another grammatical foregrounding in Little Gidding is the preponderance of nominal groups and the deverbalization of his verbal groups. Eliot's use of pre-heads as modifiers adds weight to the nominal groups. The verbal groups are comparatively weak, especially when a number of the verbal items, most of them "action" words, do not function as predicators but as modifiers in the nominal groups.

F. O. Matthiessen in his study of Eliot's Quartets has noticed

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[2] H. Gardner, Eliot and the English Poetic Tradition (Oxford Univ. Lecture, 1965).

that "the reconciliation of opposites is fundamental to Eliot as it was to Heraclitus."[3] His critical statement can be further evidenced by a linguistic fact: the reconciliation of opposites is partly achieved by his lexical choice. For instance, the sets of contrasts such as pole and tropic, frost and fire, cold and heat, melting and freezing, budding and fading, dead and living . . . are preceded by particular word classes like between, with and neither. This also shows how a literary critic can benefit from linguistic analysis because he will have more data to support his statement.

If obscurity is considered an essence of great poetry,[4] it can sometimes be illuminated by linguistic scrutiny. In Little Gidding, perplexity, at least in two instances (LG I, 9-10 and LG II, 13-15), can be lessened by an enquiry into Eliot's abandoning of the use of the deictic. Again, if Eliot's grammar and lexis are viewed in the perspective of the general function of language, the poet's conscious effort to achieve the ideational, interpersonal and textual effect is made obvious by his grammatical organization of the text. The insignificance of the protagonist (the delay of the S element in the clause) and the abundance of A's and C's are highly indicative of the poet's emphasis on the ideational component in language. Interpersonal function is fulfilled by

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[3]F. O. Matthiessen, "Eliot's Quartets," KR, 5 (1943), 175.

[4]F. W. Dupee in his article "Difficulty as Style," A Sch, 14 (1945), 357, says ". . . the obscurity of modern poetry may often seem to be unreasonable, anti-social, even insane; but out of that poetry have come Rimbaud's Illuminations, Eliot's The Wasteland, Yeat's Byzantium poems--works which are great examples of literature."

his shift of the pronoun you in Movement I to we in Movement V. Textual function, however, is mainly achieved through the repetition of lexical items and the recurrence of the same lexical sets in the poem.

Of Eliot's lexical choice, critics are quick to notice his "control of the range of meaning."[5] G. S. Fraser, on the other hand, finds that in Eliot, "words take a new relation to each other."[6] These critical statements can be extended and related to Eliot's unusual collocations: his means of compressing a large sum of experience to a few words. Lexical deviation as a result of unusual collocations may sometimes account for the difficulty in the poem. In J. Shand's words:

> This difficulty is caused by an inevitable compression of statements as well as by a conscious condensation . . .[7]

What he means by "inevitable compression" and "conscious condensation" is in fact the product of Eliot's creation of new collocations such as zero and summer, gapes and vanity, spectre and Rose, redeem and time . . . . They are the poet's attempt to extend the expressive potentialities of language and to convey an unique experience.

A study of Eliot's lexical collocation shows that he frequently blends the abstract item with the concrete as in:

soul - sap

husk - meaning

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[5] F. O. Matthiessen, p. 174.

[6] G. S. Fraser, "A Language by Itself," T. S. Eliot: A Symposium, p. 172.

[7] J. Shand, p. 121.

compound - ghost

attachment - nettle

detachment - nettle

moment - rose, yew tree

On another level of abstraction, this collocational pattern signals the marriage of a spiritual and a physical experience and thus fulfils the ideational function in language.

Collocational analysis also enables me to detect the element of polarity in some of Eliot's collocations:

frost - fire

servitude - freedom

bitter - tastelessness

united - divided

old - new

born - dead

arrive - started

This element of polarity also helps to explain the term "paradox" in the literary critic's vocabulary. But "paradox" is a prescribed term. When a literary critic spots paradoxes in a text, he has already in mind what to look for. When a linguist studies lexical items by collocation analysis, paradoxes are only a subsequent discovery. He does not know beforehand that they are already there. A linguistic approach to lexis, therefore, reinforces a new attitude in the study of poetic diction, an attitude of exploring and discovering.

The grouping of items into sets is a helpful stylistic tool in the study of the poet's vocabulary. Many critics have noticed the linguistic peculiarities of Eliot's use of words. An analytical approach similar to my own is K. Wright's categorical enquiry into Eliot's use of words in his early verse.[8] He divides Eliot's early vocabulary into "qualitative" and "structural" categories. By qualitative analysis, he categorizes Eliot's words as technical, non-poetic, allusive, imported . . . . It appears to me that in his lexical study, every item under any of the labels is of equal status. This categorization is no more than a thesaurus of Eliot's diction. Besides, the labels such as "technical" "allusive" . . . have no significance in themselves. The study of lexical items in <u>sets</u>, I believe, is a more sophisticated approach. The label in each set, the node, is indicative of a theme, a subject matter inherent in the poem. In the "time" set, for instance, the node "time" is both the theme and subject while its collocates can be treated as a background to the theme on "time." Sometimes, the node can also serve as the "imagery" for the poem. In the "journey" set, part of the landscape of the poet's vision is projected by its collocates. This is another instance to prove that linguistics can help to explain some of the traditional terms of literary criticism. "Imagery," for example, can be described linguistically by means of <u>sets</u>.

To a literary critic, word repetition functions "as loose connectives which build up an image pattern."[9] A linguist can supplement

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[8] K. Wright, <u>Eliot's Use of Words; a Categorical Enquiry into the Language of T. S. Eliot's Early Verse</u> (Lexington: Kentucky U.P., 1962).

[9] K. Wright, "Word Repetition in T. S. Eliot's Early Verse," <u>Essay in Criticism</u>, 16 (1966), 205.

this statement by the fact that repetition forms the non-structural cohesion in the text, and therefore fulfils the textual function in language. In the final movement of Little Gidding, familiar items such as beginning, end, start, word, always, time . . . all serve to thread the five movements into a lexical whole. The "image pattern" is not only achieved through repetition, but also through the repetition of lexical sets.

One drawback about the present lexical analysis is its over-reliance on personal sensitivity in the selection of sets and the gathering of unusual and usual collocations. But this is exactly where a linguist and a literary critic should work for each other. Because the literature on lexis is so meagre, the linguistic notions of collocation and lexical set should best be regarded as guidelines to the practical analysis. Without the sensitivity of the literary critic, the present analysis of lexis is impossible. The result of the present study, then, permits me to theorize: a linguist and a literary critic are two personae in one individual. A linguist describes the text while the literary critic selects the prominent features in it and evaluates them.

As I have said earlier, the linguistic notion of lexis is still primitive. In linguistics, there has been a long disagreement on whether the study of lexis is part of syntax or part of semantics.[10] To assess the usefulness of a controversial subject is to give it a premature conclusion. I shall not attempt to evaluate the adequacy of the

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[10]Halliday, "Lexis as a Linguistic Level," p. 149.

lexical aspects of the Firth-Halliday model. The following section 3.2 will be purely an assessment of the strength of its grammatical aspects.

3.2 On the Firth-Halliday Model

If the reader has gone with me this far, he will notice that the research procedure here is entirely an operational one, i.e., an approach based on a methodology derived from a model. A definitive statement on the adequacy of the Firth-Halliday model cannot be reached until analysis at various degrees of delicacy at all ranks has been achieved, and re-applications to different kinds of spoken or written language materials have been made. Consequently, this conclusion is by no means the final stage of study. I hope there will be further analysis either to validate or refute these preliminary findings. Again, the fact that I have chosen this model does not imply that other existing models are inadequate. It is just that I have to begin with a model, and a survey of the current linguistic research tells that this model has not been fully tested.

The Firth-Halliday model does provide an analytical method for me to state linguistic features systematically. Since I have used the model only at its primary degree of delicacy, I shall criticize the model under this light. Even at primary delicacy analysis, the model is far from ideal. The first problem with it lies in the concept of rank. The designation of rank has given the model an appropriate framework, but also unforeseen restriction. The defect of rank-orientated grammar is that, once the determination of the structure at one rank is made, the structures at all lower ranks are automatically pre-determined. In the following sentence:

E ||The parched eviscerate soil
Gapes at the vanity of toil,||
E Laughs without mirth.||

(LG II, 13-15)

if I consider the whole sentence as having the structure EE, then "laughs without mirth" would be part of the compound structure "(The parched eviscerate soil) laughs without mirth." Automatically, at the clause rank, the structure would be analysed as (S)PA. On the other hand, if I consider the whole sentence as one E, then "laughs with mirth" would be pre-determined at clause rank simply as C. Therefore, at group rank, it would have the structure H(laughs)Q(without mirth). Thus, in adopting this model for analysis, the determination of the structure at sentence rank is most important, because it affects the analysis of structures at all lower ranks without qualification.

In the Firth-Halliday model, no distinction is made between dependent (i.e., rankshifted) clauses containing a finite verb or those containing a non-finite verb.[11] This is one step towards the functional aspect of language because the operation of both verb classes in dependent clauses is the same. This distinction is indeed superficial. But problems arise simply because of this convenience. In "neither budding nor fading" (LG I, 17), budding and fading can then be treated as non-finite verbs, and therefore form dependent clause structure at sentence

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[11]J. McH. Sinclair used the same model to analyse Philip Larkin's First Sight in his "Taking a Poem to Pieces" in Essays on Style and Language, ed. R. Fowler (London: Routledge & Paul, 1966), pp. 68-81. He did not make any distinction, at primary delicacy analysis, between dependent clauses containing a finite verb or a non-finite verb. In my clause analysis (see 2.1, p. 41), I have borne this concept in mind, but have not actually followed it, because of its indeterminancies.

rank. But if budding and fading are taken as verbal items functioning as nominal groups, "neither budding nor fading" would be C in the E structure of the sentence "Now the hedgerow /Is blanched for an hour with transitory blossom /Of snow, a bloom more sudden /Than that of summer, neither budding nor fading, /Not in the scheme of generation" (LG I, 14-18). The establishment of the non-finite verb as predicator in dependent clauses has resulted in other indeterminancies. There is a difficulty in distinguishing between a participle acting as a Qualifier of the Head, and the participle functioning as Predicator in the clause structure. In "The dove descending breaks the air" (LG IV, 1), descending may be considered as a non-finite verb functioning in the dependent clause structure [The dove descending]. It may also be taken as a Qualifier of the nominal group "The|dove|descending" (DHQ). The best solution to this problem, I believe, is to designate all clauses containing non-finite verbs as rankshifted clauses functioning at group rank, and should not be accounted for at clause rank at all. It will also avoid mixing of ranks in linguistic description. This is what I have done in my analysis of clause structure.

Compared to traditional grammar, the Firth-Halliday model is revolutionary. The traditional notion of independent and dependent clauses is abandoned. All noun clauses, adjective clauses and adverbial clauses in traditional grammar have been rankshifted, and rankshifted clauses are not recognized as clauses in the formal sense. They are part of the structure of groups instead. In this model, the following passage does not contain any independent clause (i.e., no E element):

> And last, the rending pain of re-enactment
> Of all [that you have done, and been; the shame
> Of motives late revealed, and the awareness
> Of things ill done and done to others' harm]
> [[Which once you took for exercise of virtue.]]
> (LG II, 85-89)

There are only two rankshifted clauses. This functional view of language is to be retained because it has clarified the linguistic description of clauses, a relatively important unit in English.

Lastly, it is important to bear in mind that the usefulness of a linguistic model in application to literature depends largely on its ability both to comprehend and to integrate all features within the level of grammar as well as on all levels of language at various degrees of delicacy. Linguistics is not, and will never be, the whole of literary criticism. Only the literary analyst, not the linguist, can determine the place of linguistics in literary studies. But if the language of a text can be described at all, it should be described on a more well-defined and systematic basis than purely intuition. The Firth-Halliday model does offer the literary critic some new ways of looking at literature. It offers something more than just techniques and terminology. Besides giving "a new vocabulary, a jargon which gives a sense of exclusiveness,"[12] it has reinforced an attitude which also belongs to practical criticism: a steady focus on the text in spotting patterns and meanings. Of course, it presupposes that the meaning of a piece of literature lies _within_ the lines. Linguistics has no message for the text that lies _between_ the lines, and this is where intuitive criticism takes over.

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[12] A. N. Jeffares, _REL_, 6 (1965), 8.

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