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A STUDY OF DEEP STRUCTURE IN ALFRED LORD TENNYSON'S SELECTED POETRY

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Abstract

According to the dictionary of *Merriam-Webster* Stylistics is an feature of studying literature that highlights the analysis of various elements of style; it is the study of the devices in a language that produce expressive value. When we study in literature that how the language is used then this is Stylistics; therefore, it also presents the scientific analysis of any work in literature by using the devices of grammatical accuracy. It is related to the using the language in literary creativity even though irregular use of any literary device is done by the poet to create intended literary effects in so far as it is believed that stylistic can replace the traditional literary criticism. This paper presents an analysis of the significant stylistic features of deep structure and surface structure that are presented by providing a different understanding into the approach, language expresses in the poetry of Lord Alfred Tennyson at the level of structure. It is everything concerning the selection between several syntactical and vocabulary sources of a language, Tennyson has made.

Keywords: Stylistics, Linguistic devices, literary criticism, deep and surface structure

Introduction

Form of all languages has lexis and grammar; they subsequently provide rules for sentence-construction. Where it is expected that poetry cannot be composed without contravention of language, a good poem will always reflect the difference of deep structure and will be accompanied by minimum variations of surface structure. We create surface structure, and it relates to the sentence as it is articulated or written. Deep structure facilitates the indigenous user of a language to understand what a sentence suggests. It can be understood that the deep structure conveys the semantic contents of a line,

however the surface structure of a line defines its phonetic and grammatical form. Present paper is an attempt to find out deviations of those stylistic features of deep structure which enhances the expressive resources of Tennyson's poetry and captures the attention of reader to go and explore further.

Literature Review

There is a number of levels of language, we can conduct style study of the language of a poet like phonology, graphology, morphology, syntax, semantics and pragmatics etc. when we talk of syntax, Rajimwale (2004:195) says, 'recently a thought on syntax presents a very important

distinction between the 'deep structure' and the 'surface structure' of a sentence. In a sentence surface structure reflects the manner in which that sentence is actually spoken or written, and deep structure directly indicates the meaning of that sentence. Surface structure is considered as the syntactical and phonological end and the deep structure as the semantic end of syntax.' The violations of surface structure are insignificant in the technical manner, and in the manner that they have no elementary effect on the manner in which a sentence is understood as well. But deep structure belongs to underlying meaning of the structure. It is characterized as the semantic end of syntax. In the deviation of deep structure, a place fixed for the words of a specific class is occupied by a word from another class. These types of deviations are mostly considered as 'mistaken-selection' Leech (1988: 45). We remember back the violation of deep structure in a very famous semi-grammatical sequence 'a grief ago' by Dylan Thomas (1914-1953), grammatically in this case, a place fixed for words of a specific classes taken by a word from another class.

Method

Qualitative descriptive research method is used to present the deviation of deep and surface structure in the poetic language of Tennyson. We find a number of violations in the poetry of Tennyson at the level of deep structure, which refers to understand the meaning of the sentence, so is considered significant from the semantic point of view of syntax in developing the understanding of the intended meaning of poet. Selected poetry of Tennyson has been taken for analysis in this paper. 'Most deviation of the deep structure are considered as examples of mistaken selection; and the understanding reflects in not representing the deviant form on to a single accepted form which could take that place.' (Leech, 1988: 45)

Analysis

Tennyson's poetry reflects such semi-grammatical deviations, when we analysis his text closely (as striking use of metaphor, misclassification, and mistaken selections etc.).

See this example:

She lived a moon in that low lodge with him.-(The Last Tournament, 380)

The most peculiar feature of the line is the use of the word 'moon' as in this example one day/night (month in case of full moon) is replaced by 'moon' which is definitely not a normal lexical choice to fit in this sentence.

Next example demonstrates how intervening with the normal linguistic categories can lead to ambiguities at the level of deep structure:

Authority forgets a dying king,

Laid widow'd of the power in his eye

That bow'd the will. - (Morte D'Arthur, 21)

In this example Tennyson has violated the understanding of deep structure of the second line by using the word 'widow'd' instead of 'devoid' and expression is conveyed with the use of other rhetoric devices like personification and metaphor, that contribute to make the surface structure interesting and deep structure rich.

We can find a case of 'misclassification' in above given line from Tennyson's 'A Dream of Fair Women' because a metaphor is a figure of speech that helps us present a comparison between two distinct things by expressing that one thing is another thing, even though this isn't literally true. Here in this example, we see that Tennyson has compared 'old year' to 'a person' and that 'old year is dead' like a person dies:

And the old year is dead. - (A Dream of Fair Women, 248)

Now see this example from Tennyson's 'Sweet and Low':

Come from the dying moon, and blow,

Blow him again to me - (Sweet and Low, 6)

See this example also:

Sad Hesper o'er the buried sun - (In Memoriam, CXXI, 1)

Misclassification of the words though in the form of metaphor as the use of the verb 'dead' for

'year' in first example, and 'dying' for 'moon' in second example, and 'buried' for 'sun' in third example is quite startling and disturbs the meaning of the sentence as its meaning is related to the deep structure of the sentence.

Tennyson has provided a more obvious of degrees of abnormality by the use of metaphor, which can be said something more than a mere metaphor as much of the voluminous literature on metaphor has been devoted to tracing its alleged ties to ambiguous language...and vagueness. Kaufer, D. (1983)

See this example:

The wrinkled sea beneath him crawls.-
(The Eagle, 4)

In this example 'sea' is 'wrinkled', a deviant form of 'the sea full of waves' and thereafter it 'crawls', a picturesque description of a happening but simultaneously disturbing the meaning of sentence at deep structure of the language as when people say figurative language, they don't always mean the precise same thing.

This is how we find that a metaphor violates the usage recorded in the dictionary by creating an unorthodox (figurative) sense of a word or expression and disturbs the semantic understanding at deep structure for the readers.

See this example:

Or crush her, like a vice of blood,
Upon the threshold of the mind? -(In
Memoriam, III, 15)

Now see this example:

What profit lies in barren faith, - (In
Memoriam, CXXI, 1)

See the use of the words 'barren faith' and 'threshold of the mind' in these examples by Tennyson. See one more example:

Three silent pinnacles of aged snow, - (The
Lotos Eaters, 16)

In this example, use of the word 'aged' disturbing the meaning and simultaneously adding charm to the language. Like 'A land of streams!' from

Tennyson's 'The Lotos Eaters', might be 'a land of many streams' or 'a river/lake/sea' any water body.

Conclusion

Thus, we find that Tennyson's poetry reflects the violations of deep structure when subject to close analysis, and we can say that 'in modern literature, linguistic deviation of deep structure mainly seems to have the function of impressionistically evoking psychological estate. (Leech 1988: 46) A reader who does not understand the usage of rhetoric devices can never understand the intended meaning properly, which Tennyson wants to convey through the violation of deep structure created in a fantastic manner. These stylistic features of language operate at the deep structure of language and develop the understanding of text in comprehensive manner, moreover, open way for multiple interpretations by readers.

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