On the Use of Syntax in Literary analysis
Dr. Ala' Hussein Oda
University of Basrah - College of Education

Introduction

Walt Whitman is a great revolutionary not only In hie subject matter and attitude to life, but also in hie style, diction and versification. He believes that language derives its life and vitality **when** it springs from the poets own experience and not from books. It must arise out of absorption of the life around, and not from any dictionary. He feels that he wants to speak plainly and clearly to his readers because he has something very important to say, and therefore he requires a poetic medium which should be as simple as possible. SirapL'dht -. the quality of expressing in precise and exact terms what the poet wishes to convey __ is considered by Whitman as the highest quality of great poetry. He condemns old poets because it took so much pains in polishing the style of their writing that the subject matter became obscure under its glittering and dazzling cover, and the readers' attention was diverted by the outward form , •. hich stood in the way of the proper understanding of the matter (Whitman,1982, p.10).

Despite this Whitman's **poetry suffers** from **obscurity and difficulties** of communication. So, many **times the readers fail to catch the themes**involved in the poems.It is very easy to discover the reasons behind these difficulties. Whitman tried his best to increase the expressive range of his language. For this end, he introduced slangs, vulgar isms and colloqualisms into the language of his poetry»0ften be made free use of words from trades, factories and farms, Sometimes he compounded words freely or freely coined new words. At other times he imported words from foreign languages, and distorted and adapted them to his own uses»Thus in his language there is a curio«s and fantastic mixture of words taken from different levels and contexts. The result is often incongruous, grotesque and comic. Miller (1957:59) writes in this connection "his book (The Leaves of Grass) is America's linguistic melting-pot.in it all the languages of all the people are mixed and stirred into one heady, hearty stew, "Not only this, Whitman's poetic style is a curious mixture of a number of discordant elements. That is why it has provoked difficult reactions. Whitman himself (1982:247) admits that his poems are indeed a strange and untranslatable voice., Swinburne (quoted in Allen,1955:70)

condemned Whitman's style as being "cabined, cribbed, confined, bound in, to limits of a thoroughly unnatural, imitative, historic, and affected style. "The heterogeneity of his style has been necessated by the diverse and often opposite and antagonistic philosophies and concepts which he tried to cram into his poetry. He *was* a poet of the body as well as of the soul, of the physical as well as the spiritual, of the material as well as the transcendental, of the scientific and the mystic.(shyberg,1951:71).

Undoubtedly literature has never used new intrinsic syntactical structures, though it has areas of relative free8om» These areas of freedom may show some tendency often extended by the poets to depart from the ordinary USE of language. But" the use of specific linguistic devices to make desired effects does not isolate literature from the common core of the language. "(Chapman,1973:72)But to deviate from the norms of the code means to sacrifice clarity and intelligibility*, because these norms have been established in the minds of the speakers of any language. The difference between the ordinary speakers and the poets is that the latter can alone use creatively the linguistic devices which the former cannot use effectively. It is believed that these deviations give the literary work, whether a poem, a novel, a short story, a further stylistic value.

Deviations are normally divided into two kinds .'internal and external. The first kind is concerned with item against other items within the poem itself. The second kind is concerned with some norms outside the world of the poem.(Levin,1965:230)These deviations could occur on all stylistic levels: semantic, syntax, morphology and phonology. Because of the scope of this paper, we will concentrate on the syntactical deviations, hoping to pinpoint that part of the difficulties of communication and obscurity in Whitman's poetry lies in his deviation from, and violation of, the basic rules of syntax. The study will focus on Whitman's Song of Myself because it is the longest, the most characteristic and the most important poem in Leaves of Grass. We intend to confirm the fact that «the language of poetry is very different from the ordinary language. It has its own syntax which is subject to change like **any** other element in poetry.

The study will depend on what Levin. (Ibid:254) believes to be the main reasons for syntactical deviation: "It **nay** instance a wrong word order, or it may instance a wrong order selectioa, or it nay instance a combination of the preceding." It also takes into consideration what Whitman said of his Leaves of Grass "it is only a language experiment" (19S2:668),and what Chapman(1975:40) and Stankiewicz (1960:70) said about deviation as "a linguistic exploitation, and not ungraamaticality. "Whitman's Song of Myself: A Syntactical Approach

Song of Myself is considered the most **characteristic** and autobiographical* of Whitman's poem.(Reeves & Seymour-Smith1976:xxviii) It is along poem

in(52)clusters or groups of long lines closely related with each other. Though it is a collection of lyrics, it is epical in its value and significance. It contains the gist of all that Whitman bad to say, and which he kept on saying in different words and forms all through his life. Song of Myself is the key both to **Whitman's** art and his thought. It is a mystical experience which Miller ,1959:90) divides into seven. major sections. Carl E. Strauch (quoted in Asselineau,1960:82) and M. Cowley (1982:xiii) trace in it a direct pattern of mystical evolution, ana try to show that the poet recorded the various phases of the journey of his soul towaras a union with the divine in **the** various sections of the song. Beside this the poem is also considered the song of the daily i life of the average, unheroic American-. The **poet sings of himself and** in singing of himself also sings of the Modern Man. David Daiches (Bode; 1959:123) *says* that in Song of Myself "the one is an intermediate pronoun between me and you. It is the impersonalising of the self immediately." Indeed the themes of democracy, brotherhood, fraternity and equality loom so large in the Song that one may be excused for saying thai Whitman's mysticism is an attempt at providing a spiritual, panthestic justification of democracy which is his main theme.

Depending on **what** I said **in** my **introductioa (that I will depend on what** LevinWhitman, Chapman, and Stankiewicz in **this regard), syntactic deviations** in Whitman's Song of Myself will **be** studied **under** the **following headings:**

1.WORD ORDER

1.1 Inversion

English language has a rigid system of word order and most of its sentences follow the same pattern: SVO. This order is subject to change due to different reasons, one of them is the demand of creativity. This change is called dislocation or inversion which **is** defined as" arranging the fundamental units of a sentence in an unusual sequence(Boker,1967:10)• This process is very frequent in poetry because it helps "to depart from the dull, normal language (Leech,1966:149)»and it requires some efforts to decide what's what. The researcher has traced the following types of inversion in Whitman's song of Myself:
Subject/Object Inversion: usually the subject proceeds the verb in English Sentence. Whitman Inverts the syntactical order of the sentence to give his lines variety, elegance and symmetry which in most cases replace the rhyme and rhythm usually used in their traditional sense in many poems written by other poets. He aleo wants to attract the attention to the experiences under description wants his readers to understand these experiences the way they are. The adverbials of place and time influence the order of the fundamental elements in the sentence. The following intances illustrate how Whitman employed this technique in his poetry:

a. **adverbials**

1. Directional Adverbial
Cut from the crowd steps the marksman, takes his position, levels his piece. Section (15)

2. Locative Prepositional Phrase
In walls of adobie, ln canvas tent, rest hunters and **trappers, after their**

'ay's sport. Section (**15)**

3. Time Adverbial
At eleven O'clock began the burning of the bodies. (Section33)

b. **Adjectival**

White and beautiful are the faces around me. (Section 33)
Subject/Object Inversion: This is another familiar Inversion in £ong **of** Myself. It occurs In more than twenty places.
hands I have taken, faces I have kiss'd, mortals **I have'** ever **touch'd,** It shall be you. (section34).

The inversion fits the function this section does in the poem. This section is a highly autobiographical in which the poet's self acquires a cosmic dimension The poet is self-assertive and rather aggressive and arrogant in the tall claims he makes for himself. This example is token from o long excerpt where the poet worships his body and all things that have gone into the making of his body. He worships the various objects of nature for they have all contributed their own *mite* to the formation of his body. The poet's imagery takes on a sexual-overtime <°s he describes the various object of nature which he has loved, and which have loved him in turn. The poet's self, here, projects itaelf into the very self **of** nature and becomes one with it.(Miller,1957;76)

Another example illustrates the significance of syntax in reflecting another aspect of Whitman. In section (**5**) Whitman writes of his soul:

> Hot words, not music or rhyme I wont, not custom or lecture, not even the best, Only the lull I like, the hum of your valved voice. The soul is pictured on the poet's beloved. The inversion helps to make clear the fact that the poet does not welcome any other company but her (his soul).He would not like to listen to any other voice, however sweet, wise, or sensible it may be. He would like to be there in perfect silence or at the most, listening to the hum of his soul's voice.

OBJECT/ADVERB INVERSION:

Usually adverbs are governed by certain rules. For example, adverbs are never allowed to precede the object. But Whitman breaks this rule many times in Song of Myself for instance:

> Swiftly arose and spread around me the peace and knowledge that
> pass all the argument of the earth Section (5)

The adverbial "around me" is put between the verbs "arose" "spread" and the objects "the peace and the knowledge". By this inversion, Whitmon wants to show us the type of mystical union he is undergoing. His body is suffused not only with peace, but also with knowledge and wisdom far greater than any earthly knowledge or bliss.

Inversion within the Noun Phrase:

Adjectives are separated from their head nouns. It can be demonstrated in the following instance taken from section (4):

Looking with side-curved head curious what will **come** next. Instead pof proceeding its noun head "head", the adjective "curious" follows it to give the effect of expectation, to know what is coning next Initiation of ADVERBIALS **without** AJFECTIMG **the BASIC SYNTACTICAL** ELEMENTS:

It is noticed that Whitman is interested in using adverbs in initial position without influencing the basic structure of the sentence. This technique is very frequent in Song of Myself. It appears more than forty times•

Alone far in the wilds and mountains I hunt.   (section 10) This example illustrates the importance of nature and natural life in Whitman's poetry

And of these one and all I weave the song of myself, (section 15) The inversion is necessated by the fact that this line suaunarises the whole section which has presented   a panaromic picture of different types of people, professions, ect. The adverbial ia also connecting the (I) which pleys an important role in the poem, and the crowds we usuelly meet in Song of Myself.

2. Repetition;

Repetition, as a stylistic device, is used when the writer is under the spell of an emotional or mental moment. Whitman uses different types of repetition for different reasons. He USESWORDS AND **syntactical** repetition, repetition of grammatical units. He uses repetitions to vary the sounds of some passages, to increase the monotony of some other passages and to highlight dramatic situations. Syntactical repetitions used by Whitman could be classified as follows:

A. Anaphora

Here the; first words or phrases of several successive lines are the some:

In vain the speeding or shyness, In vain the plutonic rooks their old heat against mv approach, **section (31)**.

B. Epistrophe:

It means the repetition, of the same words or phrases at the end of the lines or sentences:

Translucent mould of me it shall be you,
Shaded ledges and rest it shall be you,
Firm musculine colter it shall be you, section (24).

C. Symploce;

Here we have the repetition of the same words or phrases at the beginning and of the end of the lines or sentences:

And I know that the hand of God is the promise of my own, And I know that the spirit of God is the brother of my own section (5).

D. Anadiplosis:

It is a type of repetition where the last words or phrase in a sentence is used at the beginning of the next sentence:

The friendly and flowing savage, who is he \? Is he wanting for civilization,or past it and mastering it section (39).
Smile 0 voluptuous cool breath'd earth, Earth of the slumbering and liquid trees, section (21).

Such repetitions reflect the fact that Whitman has an ear well-attuned to the music and melody of language. The main clue to the understanding of Whitman's special diction is .that he intended to create *A* spoken rather than a written poem. In

this connection Bliss Perry (Quoted in Carlisle,1973;112) rightly "remarked" not to apprehend Leaves of Grass as a man speaking is to miss its purport." •

1.3 PARALLELISM and CHIAMUS:

Structures are said to be parallel if they have the same grammatical construction like SV.SVO-etc. Parallelism could be complete 01- partial. Parallelism could be used to generate rhythm, to emphasize diversity, to contrast ideas, and to carry a semantic equality of the structures (Galperin,1977:209)Chiasmus is another stylistic device used in literary language to mahupilate the point of focus or to break the monotony of a certain pattern, but in a reversed order.

Whitman's versification is as unconventional as his language, and it is equally suited to his purpose<.Miller (1957:66)states in this regard that "Whitman was the first poet in history to exploit to the full the possibilities of free verse."But though Whitman's poetry represents a radical departure from the past,at the same time it keeps firm hold on many poetic traditions. A glance on any of the leaves reveals the use of such standard devices as assonance, alliteration, repetition, inverse '*• etc.

Parallelism end chiasmus help Whitman to free himself from the shackles of the traditionally measured feet,and at the same time to give his lines a rhythem of their own ,strong in the ear even if elusive to the eye.They give hie verse a sweeping movement like the great currents of living people. The palpable is in its place and the impalpable is in its place- section (7).

White and beautiful are the faces around me, the heads are bored of their fire-caps, section (33).

The use of parallelism and chiasmus in the instances above charges Whitman's poetry with rhetorical tone. His poetry always reminds us of the rhythmical chants of the Psalms, and of the sonorous, impassioned tones of contemporary orators and Evangelical preachers < (Asselineau;l960:78)These stylistic devices make his poetry capable of the widest orchestral effects. In practically all Whitman's poems the basic form is parallelism or thought rhythem (Alien 1955. 100).Walter Sutton 0.959:243)states thai; in "the relation of syntax to meaning, it has been observed that grammatical parallelism is an appropriate form for a poet like Whitman with a democratic equalitarian point of view ".

1.4 . Interruption:

Galperin (1977:87) states that a word, phrase, clause or a sentence could be used as an apposition or explanatory item interrupting the aynlactic construction. Whitman frequently uses interruption(about thirty two times) in Song of Myself to achieve different purposes:

to comment on the events under discussion, to say things he has forgotten. or to introduce people into the scenes or to the readers.

Now I tell what I knew in Texas in my early youth,
(I tell not the fall of Alamo, Hot one escaped to tell the tall of Alsmo,
The hundred and fifty are dumb yet at Alamo)   (section *34)*

Interruption is a useful technique because it brings the language *oZ* poetry closer to the colloquial language.(Baker,1967:32)This supports the belief that Whitman's poetry is mainly a spoken poetry. Interruption has made the Song of Myself 3-ook simple, natural bold, naked and free, like everyday's speech. Interruption makes us feel that Whitman is anixious to make his poetic canvas wide enough to contain every detail of the life around *him.*

2.WRONG WORD SELECTION

This topic could be studied under the following devices:

2.1 Selection Restriction

Words in a sentence are syntagmatically related. Some verbs take only animate sub,-) sets, like drink, but a verb like worship takes o subject which should be [+animate] and +human].These features are described, in terras of transformational grammar as Selection restriction (Liles,1971;30-40)These restrictions are violated in poetry, especially in metaphors, where the poets set up new relations by liberating the words from the shackles of the syntactical relations. The following example illustarates how Whitman, in his language experiment, violates these restrictions to produce metaphors which could be described as Whitman-esque:

Earth of the slumbering and liquid trees. Earth of departed sunset-
earth **of** the mountainous mistytopt! (section 21)

Usually nouns are semantically modified by adjectives. The adjectives above" slumbering; liquid" reqiure subjects that are (+animate] (a man or animal) andj+ animate] respectively, Whitman violates the rule of selection restriction and chooses

a subject which is entirely different from what the adjectives require. Thus 'Whitman has managed to sublimate the physical, sexual love into a love far all divine creation. It becomes a union with the soul or inner essence of the universe .Asslinepu (1960:113) writes that the sensibility and, all the more, his (Whitman'ssensuality often modify the image of things which he gives to us ".

Another instance sheds the' light on another aspect of how Whitman violates the rule of selection-restriction:

> showing the best and dividing it from the worst, age vexes age, Knowing - die perfect fitness and equanimity **of** things, (section 3)

The verb (vex) is very peculiar in this instance. We know that things people, OR. events can vex, but the object should be always (+concrete), (+animate), (+human).The object (age) lacks these distinctive features. In this regard Hallway (1955;70) tells us that the, poet, as in this instance, would often remain lying for hours together contemplating the trees, the blossoms and the sky. and at such moments he would have a mystic experience. He would have a feeling of oneness with all created things, end his soul would embrace with love even the smallest created objects, as well as the greatest and the perfect.

> Leaving me baskets covered with white towels swelling the house with
>
> the plenty, section (3).

A house does not swell because swell implies distention. The metaphor used here has a sexual implication Sex-symbolism is used by Whitman to convey to his readers his perception of divine mystery. He is at the threshold of initiating a mystical journey at the end **of** which he expects much bliss "swelling the house with plenty " awaits him.

> The smoke of my own breath,
> Echoes, ripples,
> buzz'd whispers,
> love-root. silk-thread,
> crotch and vine   section (2)

These lines and what follows are indicative of the poet's sound health and his zest for life. He enjoys everything, both human and natural, both good and evil. But at the present moment he is determined, to commune with nature and allow her to speak **to** him unhindered. The metaphor in the firs;; line uses the possessive structure:KPl+of+MP2 *f*

Breath has no 8iiioke.Gigarxettes,for example, burn and give smoke. The difference between cigarettes and breath lips in the different restriction features. Cigarettes are concrete + artificial + being burn out and evaluative; while breath is concrete +natural +being continuous 2.2. Rank-Shift

In English words are classified into different parts of speech-Because this classification proved unsatisfactory, linguists have subclassified these categories. These subcategories are regarded a very rich resource in poetry. Poets have shown a great freedom in using, for example, an adverb instead of an adjective, or a noun instead of a verb. Widdowson (1975:16) noticed that "in literary writing it is common to find instance of language use which cannot be accounted for by grammatical rules. Whitman uses this technique as a part of the experiments he carries out in language.

Behaving licentious toward me ,taking no denial. section (28)

Lack one lacks both, and the unseen is proved by the seen. section (3)

In the first example Whitman uses the adjective "licentious" in a position which requires an adverb, whereas he uses the verb "lack", in the second example, instead of the participle.

3.Deletion:

ft is believed that the subject, verb, and. the compliment constitute the basic elements of the sentence in English. The deletion of any element will wide open the way for different interpretations. Poets use deletion as a major resource for giving depth, provocation, and economy for their poems. Baker(1967:17) believes that adding, deleting, or rearranging v/ords give variation to the things written.

There are cases where deletion becomes compulsory, like the imperative cose. But we are concerned here only with deletions of usual types.

Due to the freedom poets have, they can drop any element of the sentence they are writing to achieve the effect they seek. Whitman often tries to achieve economy and effectiveness through dropping this element or that. Pie never hesitates to delete any part of the sentence, whether basic or secondary, for some poetic purposes. For example:

And am around, tenacious, acquisitive, tireless and cannot be shaken away. section (7)

Though Whitman never deviates from celebrating all through celebrating self, yet so many times he dr6ps the subject. In the previous example, Whitman

sacrifices the (I) which is very important in the Leaves of Grass to concentrate the attention of the reader on the special qualities of this (I) whitman in this section tries to achieve detachment, to become a kind of detached spectator, unattached to any action or ita consequence, sharing all experiences, and yet detached from it, watching the specttacle of life, as if from a distance. However, Whitman's detachment is not complete, for instead of an inner withdrawal and concentration on the supreme, as in the case of the traditional mystio, the poet's self or ego expands outwards and achieves identification with a ntfciber of objects and persons that are catalogued in the usual manner-of the poet.

And make short account of neuters and geldings, and favour men and women fully equipt. And beat the gong of revolt, and stop with fugitives and them that plot and conspire,   section (23)

Whitman, in this extract, is focusing the light on the situation of modern man. Thus he drops the subject twice. He believes that man is a slave to tradition, custom and convent ion, which come in the way of the full development of human personality. They hamper the soul from achieving union with the divine. The poet is leading a revolt against orthodoxy and conservatism.

Verb is another fundamental element which is subject to deletion in poetry. The copula verbs rank first among verbs deleted For example:
        deeds and schools in abeyance,   section (1).

The absence of the (be) verb intensifies idleness in the midst of nature. Because of this state the poet wants everything around him to be suffced at what they are He will not allow them to interfere with his poetry, or come between him and nature. The poet wants to be in a mystical communion with nature, and this communion will give wisdom and power.

So many times Whitman tends to delete the subject and the verb together. The result is a very condensed picture that is pregnant with many alternatives;

Nature without check, with original energy,   section (1) In this instance Whitman drops the subject and the verb. He wants to soy " I speak to nature ... " .The poet is in a happy carefree mood, because he feels that nature could speak to him unhampered with all her prestine energy and power.

Whitman also resorts to such deletion, when he embarks on elaboration of an image that is very central either to tile whole poem, like the following example, or to the section where it appears:

Darker than the colorless beard of old men, Dark to come from under the faint red roofs of mouth, section (6)

The subject and verb omitted are " the grass is.. " Section (6), where this example appears, brings out full significance of a leaf of grass which *is* the central symbol in Yifhitman's poetry. The deletion of the subject and the verb allows us to concentrate on the words " darker, dark " which ' moan youth because the poet believes that dark grass represents youth. This gr9ss,l;;.ke youth, is active and free. The deletion also helps to divide the line into two balanced halves: one stands for youth, the other for whatever not 'youth'.

The deletion of object is very rare in Song of Myself .The world of the poem is very crowded, and Whitman has the interest of crowding hi." lines with so many objects, to the e;ctent that though he wants to detach himself, as we have seen previously, he fails to find himself among objects of different types:

1 harbor for good and bad, I permit to speak at every hazard. section (1)

The poet drops the object of the second sentence. He wants to say "I permit nature to speak. "The poet wishes that his soul should be in harmony with the soul of nature.

Though Whitman insists always on simplicity, his catalogues and fragmentary pieces tend to make his Song of Myself obsecure. and difficult. In hia catalogues and fragmentations the poet tends to cram his lines until there is no room for more. The result is that we have omnivorous lines that have a sweeping movement which swallow some of its elements. Thus we notice, specially in catalogues and fragments which ore plenty in Song of L.yself, the deletion of one or more of the b-ioic elements of the sentence.

Whitman is very famous for his catalogues which serve a very useful purpose. They help him to talk of all those rudimentary, common, even vulgar things which otherwise would never form the subject of poetry. Theualso help him to translate his board democratic vision into words. " This enormous out going, identifying power makes these catalogues vibrant with life and interest because they;, have become part of the people identity (Daiches .in Bode,1959:127).

The blab of the-pave, tires of ca3ffcs,sluff of boot-soles, talk of the promenders.

The heavy omnibus, the driver with his interrogating thumb, the clank of the shod horses on the granite floor.

The snow-slenghs, clinking, shouted jokes, pelts of snow-balls section (8)

The catalogue goes in this style for nine lines, with no single verb to connect things together. The final picture set in front of our eyes' by such a catalogue is a microcosmic picture of life in America during the nineteenth century Another example **illustrates the** point we are after:

A gigantic beauty **of a stallion, fresh and responsive to any care-**esses

Heod high in the forehead, wide between the ears,

Limba glossy and supple, tail dusting the ground

Eyes full of sparkling wickedness, ear finely out, flexibly moving. section (32)

Though the pascoge in fragmentary, having dioruted syntax, we feel that it is semantically clear. Whitman is painting with words a very a beautiful stallion Song of Myself shows other miscellaneous deletions like the deletion of connectives and prepositions:

> Or I guess it is the handkerchief of the Lord, A scented gift and remembrance designedly dropt section (6)

> Or I had him sit next me at table,my fire-lock'd lean'd in the corner, (section 10)

Whitman drops (or) in the first instance, and (to) from the second to secure swift transition while enumerating the meanings of grasa, and. a special type of intimacy between himself and the slavy. The absence of connectives, articles and conventional punctuation also it helps to malke the passage a grammatical structure, phrases group themselves by semantic linking, not by grammar."(Baker,1967:13).

4.Abrupt Syntactic Transition:

LIatthiessen (197l;530) sees that Whitman '"understood that language was not an abstract construction made by the learned, but it had arisen out of the ••;ork and needs, the joys and struggles and desires of long generations of humanity." His language releases new potentialities of expression because he always used to remind himself to omit all the traditional ornaments of poetry which only tended to separate him from hisreaders. (Shyberg;1951:118)Thus every time we read Whitman ho cur-prises us, if not puzzles us, for the way he manipulates his language, violating whatever traditional patterns that stand between him and his purpose. Of the significanct surprises that shock the reader- is the shift of tense. A sudden change in the tense of any discourse would certainly produce a sense of surprise. Whitman often makes such shifts, leaving his readers bewildered:

Swiftly arose and spread around me the pc;uce and knowledge that pass all the argument of the earth,   section (5)

After using eight verbs in the past (two of them appear here, ai-oue and spread),Whitman swiftly changes the tense to the present (pass). The shift marks a change in the attitude of the poet, from the concrete to the abstract. After describing an earlier occasion when he lay there on the grass on a clear summer morning, making love with hia beloved (his soul) and making the most intimate contact with his body, the poet prepares himself for a mystical experience which goes far beyond any earthly knowledge **or** bliss.

I celebrate myself ,and sing myself
And what I osaume you shall assume
For every atom belonging to me as good belongs to you section (1)

The use of the present participle corresponds to the fact that the poet derives his ego-centric self confidence from the pantheistic faith: that the inner essence of all is over and in divisible.

"Not that there is a broad middle ground, between the, (I) as the poet and the (I) as personarin this middle area the poet often begins with a personal experience and. then changes tone to a profound or ecstatic burst of poetry that impresses the reader as a representative rather than an individual voice." '(Brown & Milstead:1963:34)

This means that the poet starts from a personal experience and then expands into a universalized statement.

5. Ungrammaticality:

Whitman, as a mystic, is thoroughly anti-rational and anti-scientific in temper. He distrusts reason and intellect: the world of sense perception has no meaning for him. This is reflected on the language he uses. Due to the mystical experience Song of Myself ia describing, Whitman's language runs out of his control many times to produce such ungrammatical instances:

I believe in you my soul, the other I am must not abase itself to you. section (5)

Every kind for itself its own, for me mine male and female. section (7)

Whitman is very cautious about the references he makes to his body and his soul. He is the poet of the body and the poet of the soul. Whatever he gives to the

first, he must give something equivalent to the second, even at the level of syntax. This explains his use of (I am) together to refer to his body.
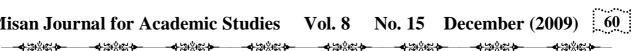
Conclusion:

At the end of this study one can say that Walt Whitman is a great innovator. He struggled hard to reach a composition style which could be described as flowing, strong, appropriate and speaking. His poetic style is mainly oral and conversational. In his attempt to give expression to the ideas, and emotions of his fellow-men, he moulded the English language for his peculiar use, and coined many new words and phrases. He refuses to follow the beaten tracks, and writes poetry in his own manner, dealing with the common people, using o language which is actually spoken by them, not the high-flown, flomboyont style of the scholarly poets, but the home-mode, pedestrian vocabulary of everyday use. And the wonder is that out of this unpoetic material he has evolved a peculiar style of his own, which is highly effective, sweeping and enchanting that the reader finds himself under the its magical spell. The man uses every possible resource in language, and through his violations of some traditional patterns, he has added new force to his poetry. Whitman, therefor, stands not only for mental freedom, but for poetical freedom and his experience has exercised a tremendous influence on modern poetry.

Table (1)
Frequencies of Syntactic Deviation in Whitman's *Song of Myself*

Type	No.
Inversion: Subject/Verb	22
Subject/Object	31
Object/Adverb	10
Inversion within Np	50
Inversion within adverbial	54
Repetition: Anaphora	102
Epistrophe	33
Symploce	6
Anadiplosis	8
Interruption	34
Parallelism	44
Chiasmus	10
Selection-Restriction	46
Rank-Shift	13
Abrupt Syntactic Transition	8
Ungrammaticality	9
Deletion	80

Bibliography

1. Allen, Gay Williams (1995) *The Solitary Singer*. New York: McMillan.
2. Asselineau, Roger (1960) *The Evolution of Walt Whitman*. Mass. Bellknap Press.
3. Baker, Williams (1976) *Syntax in English Poetry*. Los Angeles: Los Angeles University Press.
4. Carlisle, Pred (1973) *The Uncertain self:Whitman's Drama of Identity*. Machigan: Machigan University Press.
5. Chapman, Raymond (1973) *Linguistics and Literature*. London: Edward Arnold.
6. Chase, Richard (1955) *Walt Whitman Reconsidered*. New York: William Morrow&co.
7. Chastman, Segmour (1965) *Reading Literature*. Chicago: Chicago University Press.
8. Daiches, David(1959) *Walt Whitman as Innovator*. London: Heinneman.
9. Davis, Donald (1977) *An Inquiry into English Poetry*. London: Routledge&Kegan Paul.
10. Galperin, I.R.(1977) *Stylistics*. Moscow: Higher School.
11. Levin, Samuel (1965) Internal and External Deviation in Poetry. In *WORD* No.21.
12. ----------------(1973) *Lingustics: Structure in Poetry*. Paris:The Hague.
13. Leech, Goeffrey (1966) " Linguistics and the Figures of Rhetoric" In Essays on Style and Language. Roger Fowler (ed.) London: Routledge.
14. Liles, Bruce (1971) *In Introductory Transformational Grammar*. Englewwood: Prentice Hall.
15. Whitman, Walt (1982) *Complete Poetry and Selected Prose*. New York: The Library of America.
16. Widdowson, H.G.(1985) Stylistics and the Teaching of Literature. London: Longman Group.