

Deep and Surface Structure in Selected Poems

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Abstract

The purpose of this study is to examine the surface and depth of two poems from the Renaissance (1550–1660): Sir Philip Sidney's *Come Sleep, O Sleep* and Edmund Spencer's *Like as a Ship*. Since these two poems have complex structures that require clarification and analysis, the methodology chosen for this study was the stylistic analysis of the poems via phrase structure identification by displaying both deep and surface structure. The Renaissance (1550–1660) is used as an example, along with Sir Philip Sidney's *Come Sleep, O Sleep* and Edmund Spencer's *Like as a Ship*. It is determined that the deep structure of *Come Sleep, O Sleep* and *As a Ship* did adhere to the same underlying structure. Therefore, the research demonstrates that poetry can be syntactically evaluated even if they do not adhere to the basic structure in both surface and deep structure.

Key Words, Grammar, Syntax, Sentence, Deep Structure, Surface Structure, Poem

الملخص

هدف هذه الدراسة هو فحص الهيكل السطح والعمق في قصيدتين من عصر النهضة (1550–1660) تعال يانوم يانوم لسير فيلب سدني والسفينة لادموند سبنسر , بما أن هاتين القصيدتين تتمتعان بهياكل معقدة تتطلب التوضيح والتحليل تم اختيار المنهجية المناسبة لهذه الدراسة وهي التحليل الأسلوبية لهذه القصيدتين من خلال الهيكل التركيبي للعبارات مع عرض الهيكل السطحي والعميق يستخدم عصر النهضة (1550–1660) كمثال , إلى جانب قصيدة عال يانوم يانوم لسير فيلب سدني والسفينة لادموند سبنسر وقد تبين ان الهيكل العميق لقصيدتي تعال يانوم يانوم والسفينة يتبع الهيكل الأساسي وبالتالي تثبت هذه الدراسة انه يمكن تقييم الشعر من الناحية التركيبية حتى وان لم تلتزم القصيدتان بنفس الهيكل الأساسي في كل من الهيكل السطحي والعميق .

الكلمات المفتاحية: القواعد, التركيب, الجملة , الهيكل العميق, الهيكل السطحي, الشعر

1. Introduction

One of the required courses at the English Education Department is syntax, a branch of microlinguistics. The field of linguistics has given us a vocabulary to describe syntax. The rules that regulate the construction of sentences in a language are the subject of syntax. The purpose of studying syntax, according to Chomsky, is to define grammar, the principles by which humans are able to create and comprehend language. Chomsky maintains that real verbal performance should be differentiated from idealized linguistic competence. In order to grasp this material, the capacity to recognize word categories becomes crucial.

According to conventional wisdom, syntactic components provide both the underlying and external structures of a given sentence. The surface structure consists of your thoughts, writings, and spoken words, but the deep structure is the result of the base rules and the input to the semantic component (Harley, 2014). So, the surface structure of a sentence is what is heard or printed, whereas the deep structure is what is in the speaker's head and has a full meaning. In deep structure, we remember the actual

meaning of what we want to say; for example, when someone wants to tell someone a concept, they need to put it into a sentence so that other people may understand it. For this reason, it is essential that students acquire both deep and superficial structures in order to reduce instances of miscommunication when it comes to comprehending complex sentences.

A second-language English speaker has to have a firm grasp on sentence structure before they can properly build sentences by adhering to the linearity of their constituents. If you want to learn English, the sentence is where you should begin. In order to comprehend and express oneself clearly, sentence form is essential. Thus, in order to learn English grammar, students should be familiar with the sentence. The classroom and linguistic research both have a real need for this kind of study that examines both the internal and external structures of sentences. When it comes to the study of syntax in the Chomskyan tradition of transformational generative grammar, the terms "deep structure" and "surface structure" are utilized. A theoretical construct that aims to unite numerous related aspects is the deep structure of a language expression (Mudhsh et al, 2015).

In the early 1960s, Chomsky popularized the phrases "surface structure" and "deep structure" that he had coined. It was "probably borrowed the term from Hockett" according to American linguist Sydney Lamb's 1975 article. "Deep grammar" and "surface grammar" were initially used in a 1958 book by American linguist Charles Hockett called A Course in Modern Linguistics. Chomsky initially alluded to these Hockettian ideas in his 1964 book, Current Issues in Linguistic Theory, which was published after his 1962 work, The Logical Basis of Linguistic Theory. In his formative years, Chomsky made the observation that "slip of the tongue" moments—when someone says something they didn't mean—could be better understood as cases where the intended surface structure did not correspond to the deep structure. In Chomsky's preferred model of deep structure, a phrase is more closely matched to a deep structure in conjunction with its derived surface structure, with an extra phonetic form formed by processing the surface structure. Therefore, in order to provide our learners with examples of well-crafted sentences, it is necessary to do a model analysis of both the surface and deep structure (Mudhsh et al, 2015).

1.1 Research Objectives

This study aims to analyze two poems related to Renaissance (1550–1660); Edmund Spencer ‘s like as a ship and Sir Philip Sidney’s Come Sleep, O sleep which are as follows;

1. To determine the deep and surface structure in Edmund Spencer ‘s like as a ship.
2. To explore the deep and surface structure in Sir Philip Sidney’s Come Sleep, O sleep.

1.2 Research Questions

The research study of this study is as follows;

1. What is the deep and surface structure in Edmund Spencer ‘s like as a ship?
2. What is the deep and surface structure in Sir Philip Sidney’s Come Sleep, O sleep?

2.Literature Review

Studying stylistics is shifting from a narrowly subjective research level to a more expansive and objective research perspective as a result of the ever-evolving field of modern linguistics and the proliferation of new linguistic theories. An example of this would be the functional stylistics that emerged from Halliday's systemic–functional grammar, the generative stylistics that emerged from Noam Chomsky's TG grammar (also known as formal stylistics), and the structural stylistics that emerged from structuralism. Based on the dichotomy of form and substance, generative stylistics examines and debates literary styles in relation to pertinent TG grammar (Zhang, 2012).

With the release of Syntactic Structures in 1957, TG grammar came into being, signaling a sea change in the field of linguistics, a major step forward for the field as a whole, and Chomsky's ascension to the top of modern linguistics. His views center on what makes up language knowledge and how people acquire it; Chomsky reshaped the field of linguistics by altering its nature, subject, aim, and methodology (Zhao Meijuan, 2013). From 1957 to 1965, his theories moved through Classical

Theory, then Standard Theory, then Revised Extended Theory, then Government and Binding, and finally, the Minimalist Program (1993–now).

The field of linguistics has given us a vocabulary to describe syntax. The rules that regulate the construction of sentences in a language are the subject of syntax. According to Chomsky, the point of studying syntax is to pin down the grammar that governs our ability to create and comprehend language. In his work, Chomsky stresses the need to differentiate between our idealized and actual levels of language proficiency (Harley, 2014).

Linguistic competence is the ability to use our intuition to determine which word strings are grammatically correct and which are not. The study of language, its describing rules, and our understanding of these rules is known as linguistics. Analyzing the proper categories for describing the linguistic unit was considered to be one of linguistics' main objectives. Linguists' intuitions about what constitutes an acceptable sentence serve as the main source of data in current linguistics. Two linked concepts form the foundation of Chomsky's work. First, a technical explanation of

language structure; second, the relationship between language and the brain and how children learn language (Harley, 2014).

2.1 Transformational Grammar

Transformational grammar is a method for describing the syntactic structure of sentences. Analysing sentences based on their structure is what it's all about. The symbols utilised in transformational grammar are as follows.

- a. Noun phrase and preposition–phrase categories
- b. Classes of grammar (speech components)
- c. Categories of secondary grammar (sentence function called "case"), tenses (past, present, and future), aspects (possessive and perspective), voices (passive and active), and moods (declarative, imperative, and interrogative)
- d) Classifications according to function (S, V, O, direct–indirect, C)
- e. The syntactic property of the word "f" is subcategorisation. Word syntactic features connected to semantics are subject to strict subcategorisation. "Red Rose G" is one such case. One kind of word restriction is the selectional restriction, which limits possible word

combinations based on their semantic features. The fish adore spoons, for instance (Harley, 2014).

2.2 Immediate Constituent (IC)

Immediate Constituent (IC) analysis is another method for sentence analysis. It is a technique for breaking down a sentence's constituents into smaller, more manageable bits. Tree diagrams and Phrase Structure Grammar (PSR) are the three types of IC analysis (Robert D. Van Valin JR). To date, the deep structure of sentences has been converted into the surface structure of sentences using these tree types of immediate constituents. The Immediate Constituents pattern figures are shown below (Harley, 2014).

2.2.1 Tree Diagram

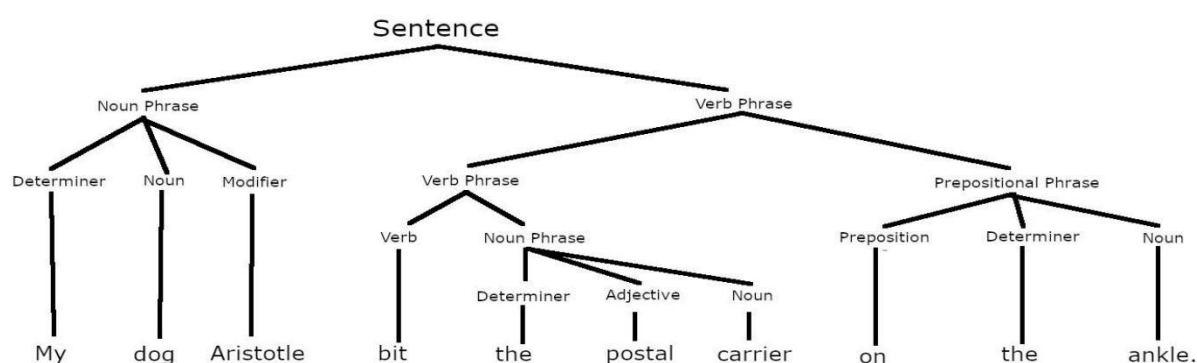


Figure 1; Tree Diagram

When analyzing syntax, tree diagrams are crucial, and it's critical to understand what they mean. There must be at least one clause in every sentence, and every phrase needs a subject. But not every sentence has an object. There is only a subject in sentences that contain an intransitive verb. By producing the procedure, all sentences are converted from deep structure to surface structure. According to conventional wisdom, each sentence has both a surface and a deep structure created by the syntactic component. The deep structure is the result of the semantic component's input and the base rules' output. According to Bornstein (1984), the surface structure serves as both the input for the phonological rules and the output of the transformational rules.

2.2.2 Deep and Surface Structure

There are two kinds of laws that produce surface structure and deep structure. The sentences contained in the deep structures are produced by phrase structure rules. Sentences are transformed into surface structures using transformational rules. It is believed that both kinds of rules constitute a component of a person's language proficiency. According to a transformational grammar, every sentence has two levels:

a surface structure that reflects the sound and a deep structure that conveys the content. An instance of ambiguity arises when a surface structure has relationships to multiple deep structures. There is surface structure in the sentence "My Dog Aristotle bit the postal carrier on the ankle," but deeper structures show the several grammatical links that give the sentences their distinct meanings.

3. Edmund Spencer 's like as a ship

Edmund Spencer, the son of a poor tailor, was born in London in or about 1552. The study of English language and literature was part of his humanist curriculum. served for a while under the immensely powerful Earl of Leicester (Puritan Head Robert Dudley). He was appointed secretary to Lord Grey, the newly appointed Lord Deputy of Ireland, in 1580. It was in 1594 that he courted and married an Anglo-Irish woman named Elizabeth Boyle. A revolution erupted, his house burned down, he escaped to England, and he died in 1599 after being appointed sheriff of Cork.

The religious, humanistic, and patriotic aspirations of Elizabethan England are reflected in his art. His contributions to English literature include a rich blending of the literary and philosophical currents of the English Renaissance, a flexible verse style, and an expanded poetic vocabulary. Religious issues, political issues, and the Shepheardes Calendar. The Faerie Queene, which is an allegory of Complaints: Sundry Small Poems of the World's Vanity, "Amoretti," and "Epithalamion," blended aspects of a chivalric romance, a manual of manners and morals, and an epic poem describing the history and character of a country.

The courtship between Edmund Spenser and his bride, Elizabeth Boyle, is chronicled in Amoretti. It largely adheres to the Petrarchan sonnet model and was first published in 1595. While Spenser wrote about a single woman he married, Petrarch penned his sonnets about women he would never be able to acquire. The connection between Spenser and Elizabeth seems to have broken down in Sonnet 34; it seems as though they got into a dispute and Spenser is waiting for her to forgive him. Spenser illustrates the distance between him and Elizabeth by using the

example of a ship becoming lost in a storm. Additionally, it is an adaption of "Rima 189" by Petrarch.

4. Sir Philip Sidney's Come Sleep, O sleep.

The eldest son of Sir Henry Sidney, Sir Philip Sidney came into this world at Penshurst Place in Kent. On the same day that his biographer and friend Fulke Greville enrolled at Shrewsbury School in 1564, he did the same. Following his time at Christ Church, Oxford (1568–1572), he spent three years traveling around Europe, where he became fluent in French, Italian, and Latin. He was appointed ambassador to the German Emperor and the Prince of Orange in 1577, when he was twenty-two years old. In a confidential letter he wrote to Elizabeth I in 1579, he warned her against marrying the Roman Catholic Duke of Anjou, who was to succeed to the French crown. He was a devout Protestant. He served as a member of parliament for Kent from 1581 to 1584 and 1585 before being knighted in 1583. He assumed the role of joint master of the ordnance in 1585, an office responsible for the nation's arsenal. Over forty works from a variety of fields were dedicated to him since he was a patron of scholars with a broad range of interests. Spenser, who dedicated *Shepherd's Calendar* to him, is the most famous poet to have been patronized by him. He refrained from publishing his works during his lifetime in an effort to avoid commercialism. He was thirty-two years old when he died from a wound he sustained while battling the Spaniards in the Netherlands. This

statesman and courtier who personified Elizabethan virtue was mourned throughout England.

About 1582, Sir Philip Sidney produced a collection of sonnets called "Astrophil and Stella," which included the poem "Come Sleep, O Sleep" among its 108 poems. Astrophil, a star-lover, and his tragic love for Stella are the protagonists of this anthology of sonnets and songs. "Come Sleep, O Sleep" (the 39th sonnet) discusses the impact of sleep on males. The story comes to a close with Astrophil's vivid dream vision of Stella..

Methodology

The methodology chosen for this study involved analysing the poems' styles through the identification of phrase structures, both deep and surface. This was necessary because the poems in question have complex structures that needed to be clarified and studied. The sample is Renaissance (1550–1660); Edmund Spencer 's like as a ship and Sir Philip Sidney's Come Sleep, O sleep.

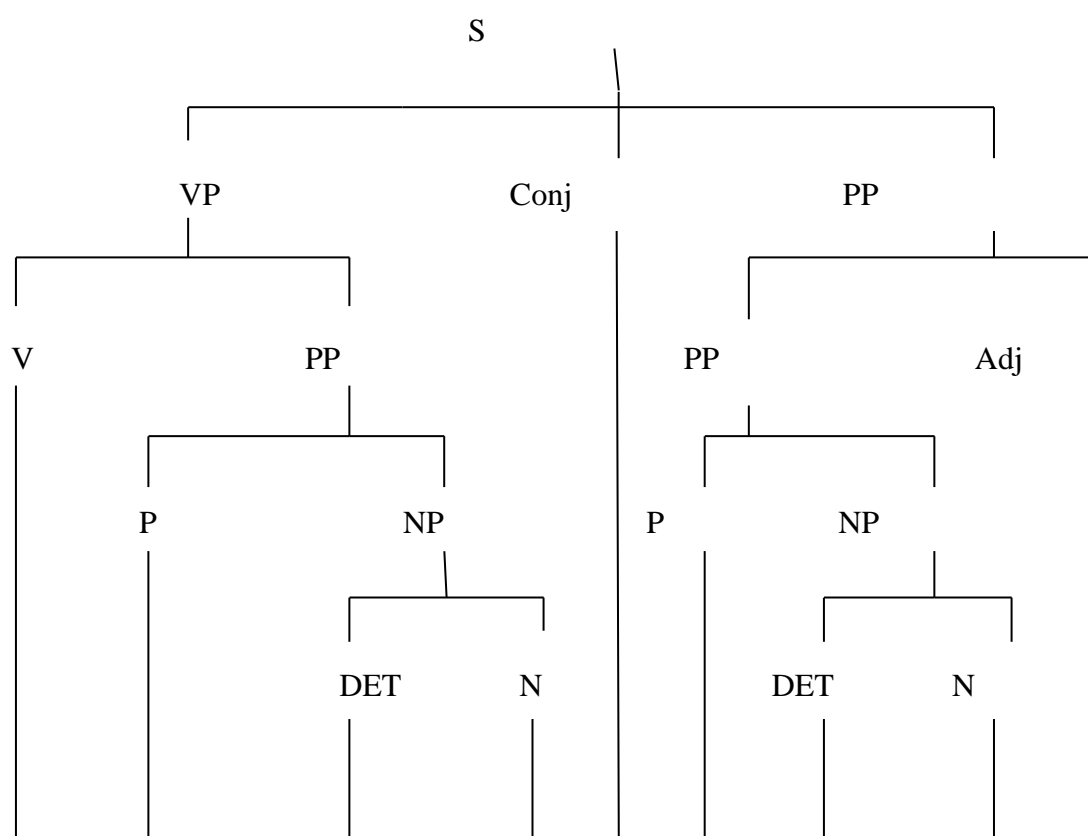
Findings and Discussion

This study was conducted to explore and determine the deep and surface structure of selected two poems ; Edmund Spencer 's like as a ship and Sir Philip Sidney's Come Sleep, O sleep. As the two poems and ambiguous and complicated structure and needs to be analyze. However

by showing the deep structure of each sonnet, each poem become easy to understand it in syntactic structure and semantic meaning.

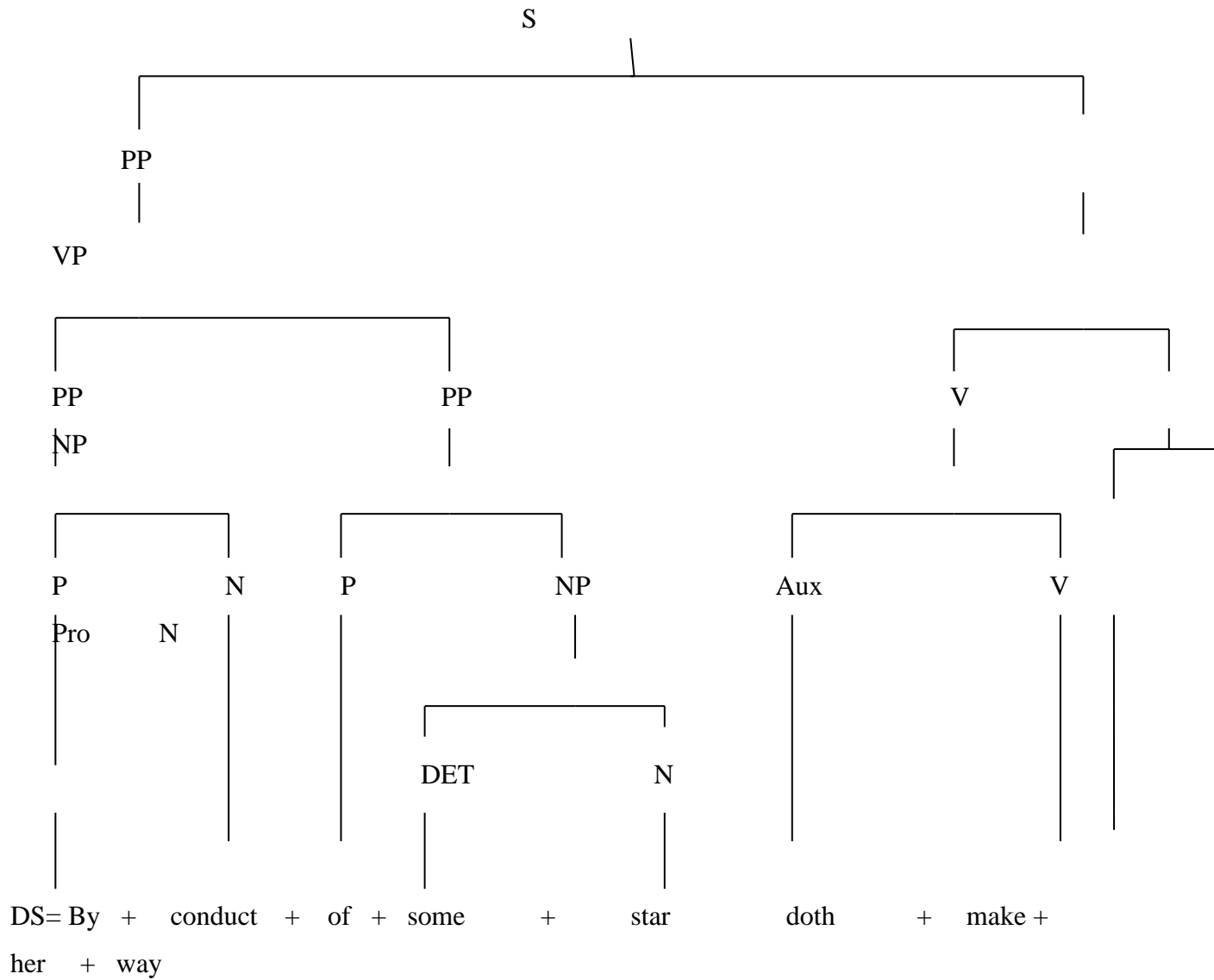
To answer research question one (What is the deep and surface structure in Edmund Spencer 's like as a ship?) . By using the syntactic analysis, the first four lines from the poem (like as a ship) by showing the deep structure of each line as shows below;

Like as a ship that through the Ocean wide,



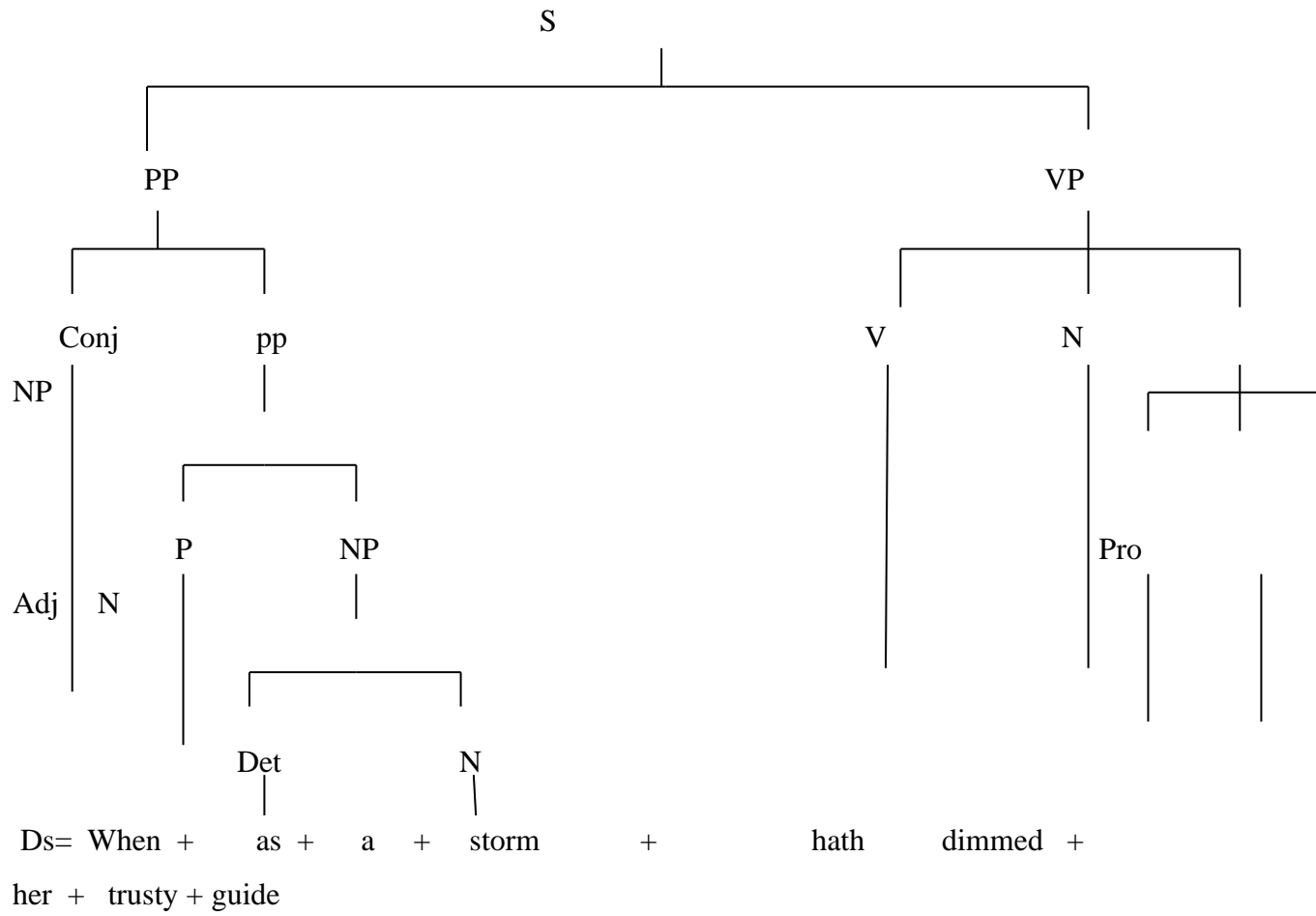
DS= Like + as + a + ship + that + through + the + Ocean + wide

By conduct of some star doth make her way,

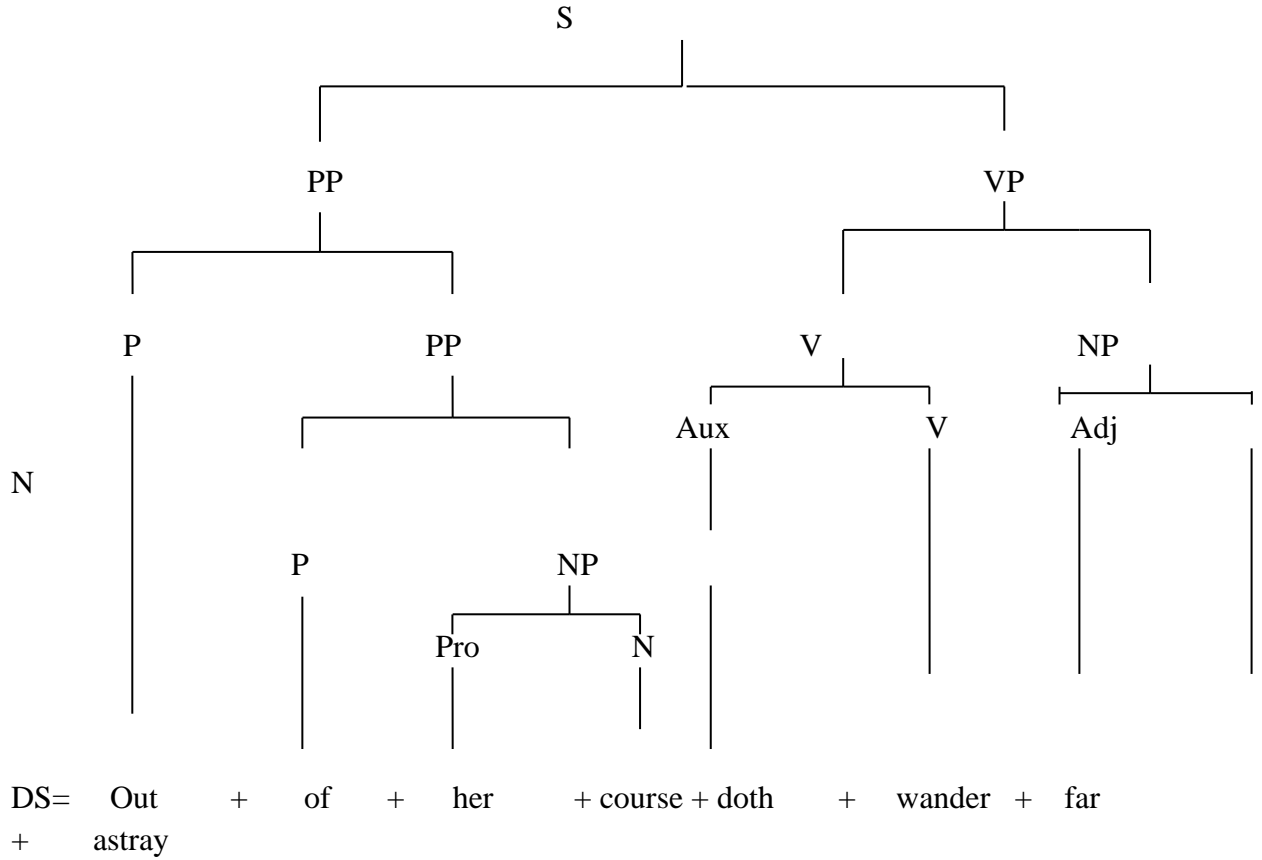


When as a storm hath dimmed her trusty guide,

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Out of her course doth wander far astray



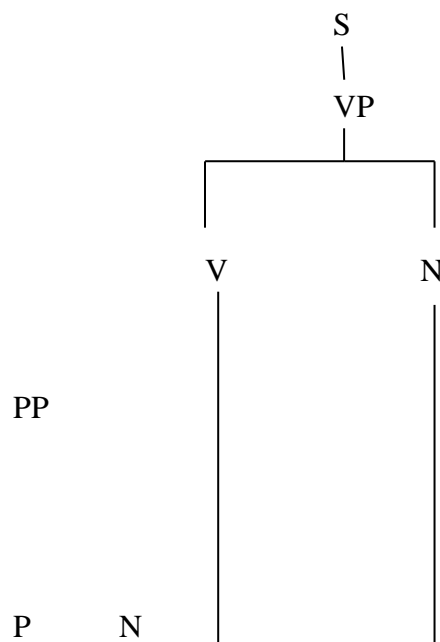
The poem's explanation begins in lines 1–4 and describes a ship that utilises the stars to navigate a vast ocean without land in sight. However, the ship gets off course when storm clouds obscure the stars' light.

The ship is being referred to as "her" in this stanza; the English language typically uses feminine pronouns when describing transportation. Since Spenser's lover is no longer illuminating him, he has become like a ship that has veered off course in this metaphor. An argument can be likened to a storm because of the many adjectives that can be used to describe it, such as dark, angry, heated, wet (indicating crying), and so on. Both the poem and navigation heavily utilise astrology. In the past, navigating

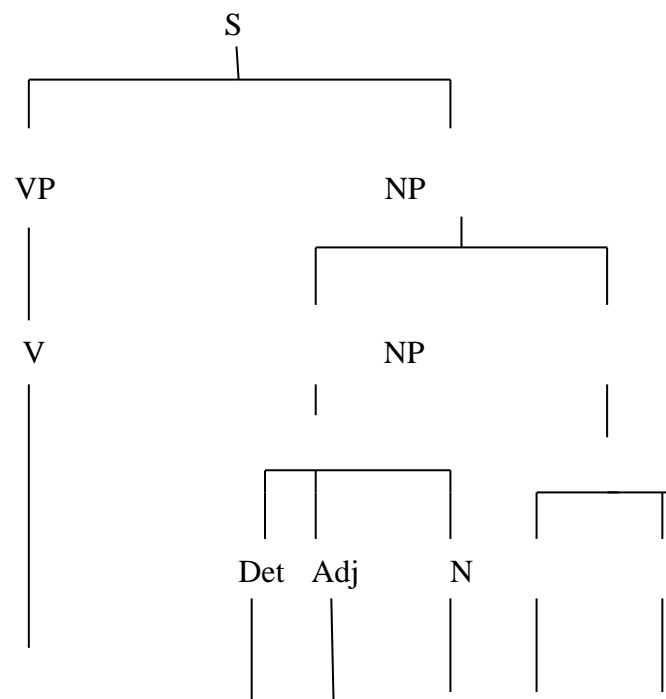
solely by star patterns and compasses was the only option. Even though the North Star is the brightest star in the sky, he doesn't mention it once in this poem. On the contrary, he is making reference to Ursa Major, also known as the Great Bear, which houses the Big Dipper.

To answer research question two (To explore the deep and surface structure in Sir Philip Sidney's *Come Sleep, O sleep*). By using the syntactic analysis, the first four lines from the poem (*Come Sleep, O sleep*) by showing the deep structure of each line as shows below;

Come Sleep! O Sleep, the certain knot of peace,

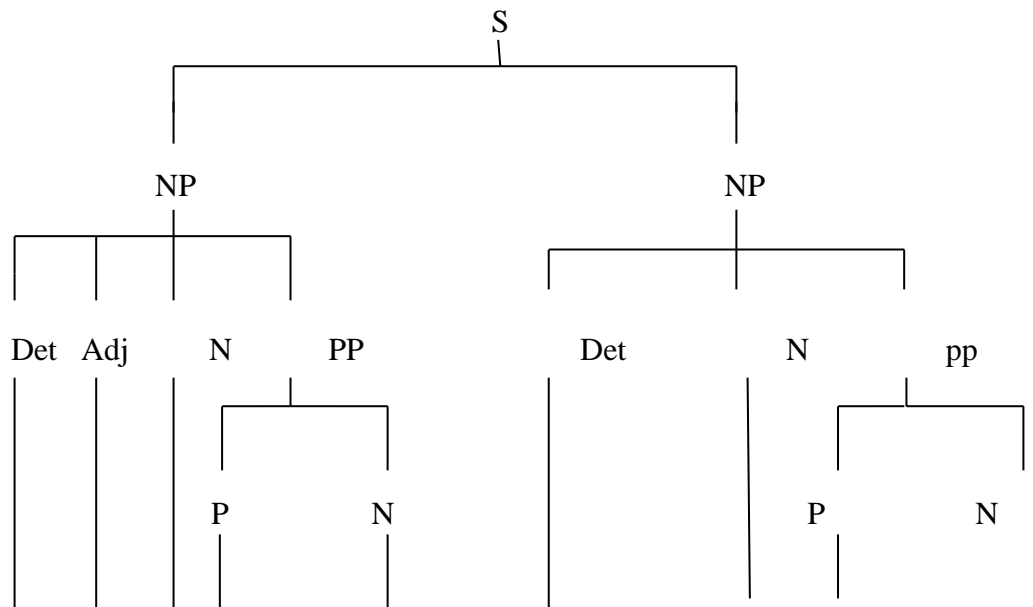


DS= Come + sleep
knot + of + peace



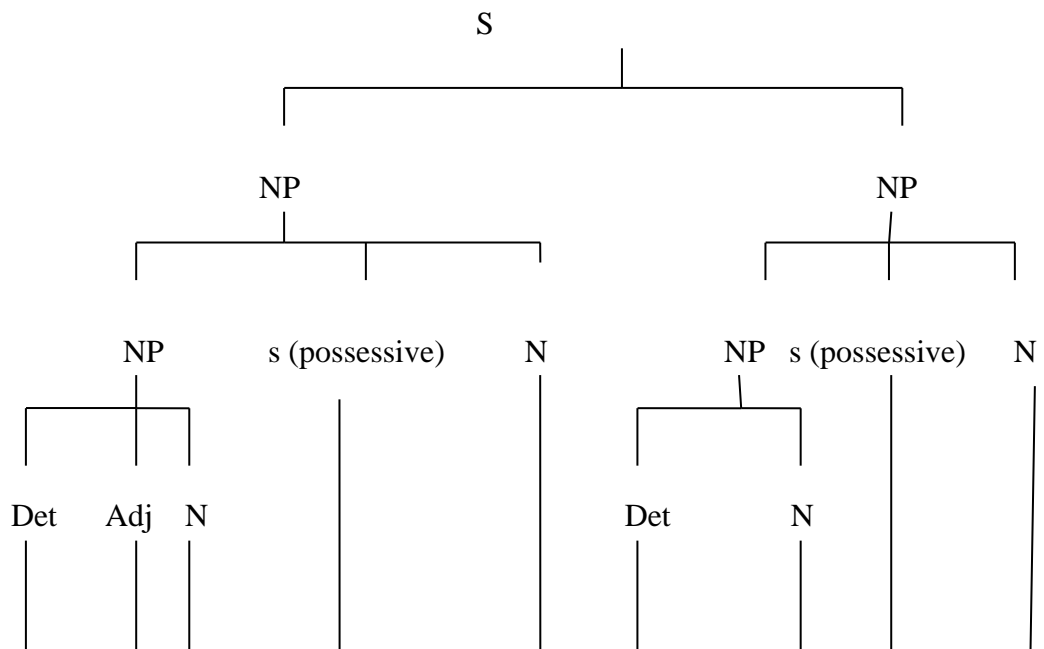
O sleep + the + certain +

The baiting-place of wit, the balm of woe,



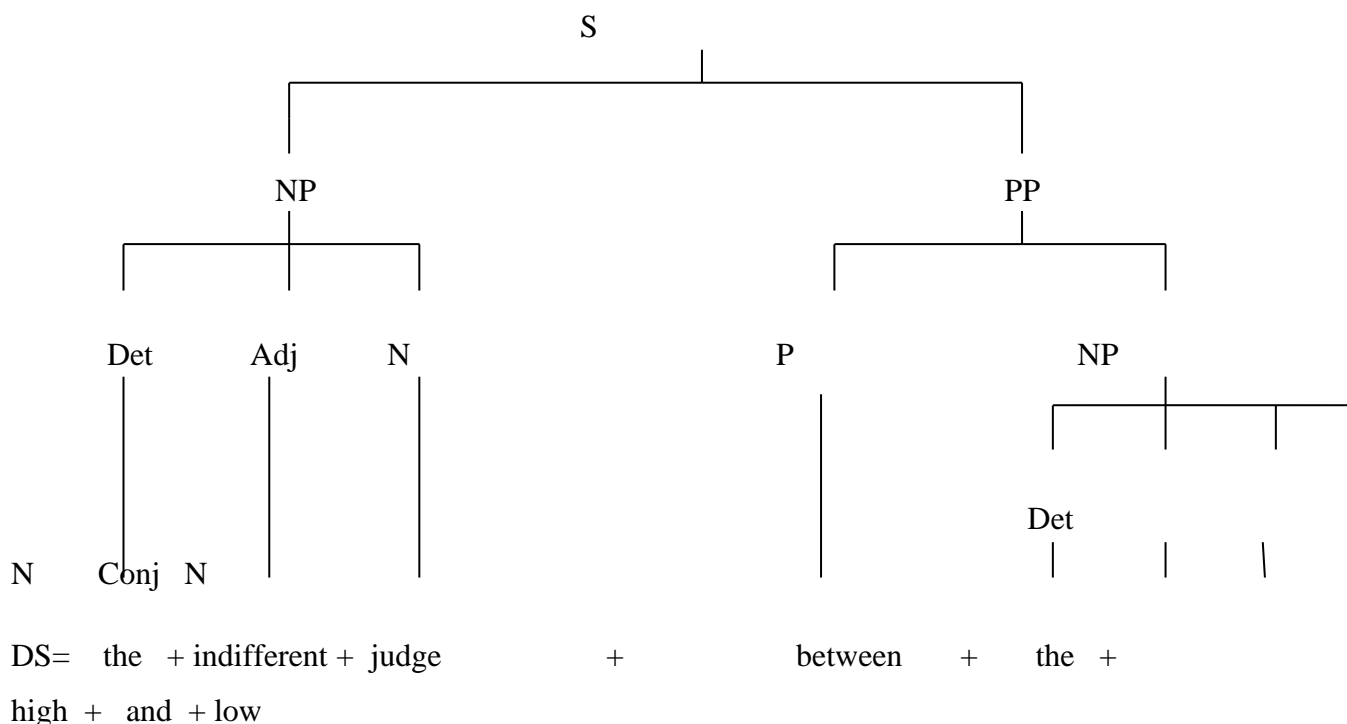
DS= the + baiting + place + of + wit , the + balm + of + woe

The poor man's wealth, the prisoner's release,



DS= the + poor+ man + 's + wealth , + the + prisoner + 's + release

The indifferent judge between the high and low.



The speaker of the poem speaks to the sleep as if it were a human "personification"; he asks, "Please, come and make me feel peace." The speaker goes on to praise the sleep, saying things like, "You are a gold, and you control the peace of the world. You are the master of your mind. You are the wealth for poor man." Rich and poor are on equal ground, according to this last interpretation. Here in this quatrain he is having a chat with sleep, beginning with him saying "O sleep" to summon sleep to him.

Conclusion

This study aims to analyze two poems related to Renaissance (1550–1660); Edmund Spencer ‘s like as a ship and Sir Philip Sidney’s Come Sleep, O sleep. It is concluded that the deep structure of both poems like as a ship and Come Sleep, O sleep did follow the same based structure. Hence, it is proved from the analysis that poems can be analyzed syntactically although it does not follow the based structure in both surface and deep structure.

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