

A Stylistic Study of Information Packaging Constructions in T.S. Eliot's Poem "The Waste Land"

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Abstract—Information packaging constructions are complex and controversial structures. Sometimes there is no clear-cut difference between these types of constructions where they overlap. Almost all previous studies address such constructions syntactically, ignoring the study of these constructions stylistically. The present study tries to be an attempt to investigate and analyze T.S. Eliot's (1922) poem "The Waste Land" stylistically in terms of information packaging constructions. It seeks to explore how these non-canonical constructions are employed for achieving some stylistic devices of deviation and phonological rhyme. The study analyzes the lines of this poem in which information packaging constructions occur, determining their types. In addition, the study specifies the types of deviation and the phonological rhyme and how they are created through the use of such constructions. For achieving these objectives, the study develops an eclectic model for analyzing a poem like this that integrates two approaches. The first one is Huddleston and Pullum's (2002) model of information packaging constructions, and the second one is Short's (1996) model of stylistic deviation and phonological rhyme. The study concludes that the poet employs six types of such constructions. They are preposing, postposing, inversion, existential, left and right dislocation, and passive. Preposing is the most employed type of these constructions. It is mostly employed for its important task in linking the meaning of the lines of the poem. Such constructions create and maintain stylistic deviation and phonological rhyme for poetic purposes.

Index Terms—information packaging constructions, non-canonical constructions, canonical constructions, stylistics, rhyme

I. INTRODUCTION

Information packaging constructions are complex and challenging structures because they have various overlapped types. These types are sometimes like each other, where there is no clear-cut difference between them. Poets employ information packaging constructions stylistically in their poems to achieve various purposes of aesthetics, effectiveness, and creativity, where they deviate from the canonical default counterparts. The diversity of motivations of this deviation and the overlap between such constructions often cause some complexity that generates confusion and bewilderment for the readers and even the learners and researchers in understanding literary texts in which they occur, making them unable to distinguish between one construction and another.

In this regard, the study aims at investigating and analyzing T.S. Eliot's poem "The Waste Land" by distinguishing the types of information packaging constructions and their employment in creating stylistic deviation and phonological rhyme. To do this, the study seeks to answer the following questions:

1. What are the types of information packaging constructions used in T.S. Eliot's poem "The Waste Land"?
2. What is the most employed construction?
3. What are the types of stylistic deviation employed through the use of such constructions?
4. What is the most employed type of deviation?
5. How is stylistic phonological rhyme used in such constructions?

By answering these questions, the study intends to:

1. Identifying the types of information packaging constructions employed in such a poem.
2. Exploring the most employed type of information packaging constructions.
3. Discovering the types of stylistic deviation employed through the use of such constructions.
4. Finding the most employed type of stylistic deviation.
5. Detecting how stylistic phonological rhyme is created through the use of such constructions.

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II. LITERATURE REVIEW

A. *Stylistics*

According to Nørgaard et al. (2010), stylistics is a branch of linguistics which studies how meaning is created by author's choices of language in use. It is concerned with creating approaches to analyze specific linguistic options of the writers or the speakers. It seeks to identify styles of different texts by shedding light on various linguistic aspects and features. In addition, it is dedicated to analyze literary texts objectively, depending on the scientific discipline of linguistics. In this regard, it represents the shared ground between linguistics and literature.

Wales (2011) argues that in addition to describing the linguistic formal features of the texts, stylistics shows the functional importance of the text interpretation. Verdonk (2002) explains that the goal of stylistics is to investigate and analyze a text's linguistic features. He mentions that stylistics is a subfield of linguistics that is defined as the study of style or the study of distinctive linguistic expression.

Stylistics investigates language, more precisely, to disclose effectiveness in language use. It could enrich our ways of understanding language and explore how language offers a substantial purchase on our understanding of texts (Simpson, 2004). Leech and Short (1981) regard any linguistic study of literature as stylistics.

(a). *Stylistic Devices*

Simpson (2004) explains that devices of stylistics are the tools that add a specific analysis to a text, applying the rules of construction. They are three categories: phonetic, lexico-semantic, syntactic, and pragmatic. They are literary devices used to convey meanings or reinforce the effects through comparing or identifying one thing with another that carries an identifiable meaning or implication for the reader or listener (Yefimov & Yasinetskaya, 2011). Baldick (2001) describes a stylistic device as an expression that deviates from the acceptable literal sense or from the normal order of words. Furthermore, he adds that the use of stylistic devices awards words and sentences better creative importance, improving the language and increasing emotion.

Stylistic devices represent the aesthetics of language, because they provide style and beautification to the language. However, it is not only decoration, nonetheless they grant the speakers' views clearness and aliveness. Also, they enable the speaker and the listener to have a clear and influential communication (Corbett, 1966). Language users employ stylistic devices of using words or expressions that function outside of their real meaning to produce diversity and effectiveness or to make the meaning of a statement clearer and easier to recall. Stylistic devices render the literary text more attractive and interesting (Steffoff, 2018).

Stylistic Deviation

Intentional violation of the linguistic norms is a stylistic deviation. It means leaving behind the expectations and typical text patterns. Foregrounding features and their interpretations are a great starting point in analyzing any poem. Authors employ such features intentionally or unintentionally to differentiate what they write. Odd stretches of a text are usually understood by native speakers and might be understood by learners of a second language as well. Rational thinking about the departure from the expected text patterns demands realizing the nature of deviation. Therefore, linguists and analysts need to recognize systematic explanations of various types of deviation to avoid missing some features of deviation during the process of analysis (Short, 1996). Various types of deviation can create the concept of foregrounding. Short (1996) differentiates between different types of deviation. Nonetheless, the present study tackles only discursual and grammatical deviations that are associated with information packaging constructions.

(1). *Discursual Deviation*

Short (1996) argues that the structure of language at a higher level than a sentence is called discourse. This level concerns the relations between the sentences. These sentences constitute paragraphs, paragraphs form sections, and finally, sections construct chapters. The discursual level has various forms, such as speeches, talks, poems, novels, articles, and so on. Furthermore, these forms have standards and grammatical norms, just as language behavior does (Short, 1996). Discourse should start at the beginning of sentences. A political speech that begins with "and, in conclusion" would seem very odd, the same as the final sentence of the discourse begins with "Firstly..." Still, some discourse does not start at the beginning, as in, for example: For this reason, they were prevented from discussing their studies. Here the sentence starts with the prepositional rather than with main clause.

(2). *Grammatical Deviation*

There are many grammatical rules in English. Accordingly, the grammatical deviation is abundantly wide. English poetry employs a variety of word order conventions that are tied to our archetypal assumptions about what constitutes poetry. For instance, in modern English poetry, it is well-known that the adjective occurs after the noun (Short, 1996).

(b). *Phonological Devices*

Short (1996) mentions three types of stylistic phonological devices: they are alliteration, assonance, and rhyme. Rhyme is one of the most essential incentives, as the poet decides to shift word order to conform to the rhyme scheme. Thus, the current study focuses solely on the phonological rhyme as it relates to the use of information packaging constructs.

1. Rhyme

One important characteristic of poetry is rhyme. The end syllable of the end words at the end of lines should be appropriately kept. Thus, the word “five” could be rhymed with “hive” and “alive.” This is somewhat looser than the words “five” and “fife” that are regularly called half rhymes (Short, 1996).

2. Stylistics of Poetry

Leech (2008) explains that poems are regarded as the ideal subjects for the study of early stylistics, since they are short and can be analyzed fully. This might raise the misguided supposition that poems are easier to study stylistically than other types of text. It certainly is true that prose fiction, such as novels and stories, has lengthier subjects to analyze. Therefore, it might be challenging to address this aspect analytically. Moreover, the study of drama was made possible only after studying pragmatics and its tools for dialogue analysis.

However, it is a fallacy to argue that poetry is an easy genre to be evaluated stylistically merely because it lacks other kinds of sophisticated discourse texts (Short, 1996). Understanding poetry might be a much more complex task than interpreting prose or drama. The reader who engages in fictional worlds finds it difficult to understand equally complicated texts, such as deliberately obtuse deictic reference. This brings us to what is perhaps the defining characteristic of what Leech (2008) terms evaluative stylistics, where the goal of the analyst is to recognize the link between the linguistic formal features of the text and their essential functions. This is the most widely experienced kind of stylistics and is especially difficult to get right (Verdonk, 2013).

To conclude, poetry is usually described by the stylist as having unlimited complexities, and he considers poetry as a hard type of text to be studied stylistically. It is hard and difficult to read, interpret, and comprehend. Lovers of poetry consider this challenge as a part of poetry's demands. It demands extensive work from its readers. New students of poetry often find the ambiguity of a poem's content or the complexity of its form impossible to interpret. Stylisticians show great interest in this case of the research questions of what makes poetry difficult to read and interpret, how the analysis of poetry might help interpretation, and what is the relationship between form and meaning in poems (Verdonk, 2013).

B. Information Packaging Constructions

A speaker employs a variety of noncanonical formulations to indicate the information status of different constituents within the proposition. Such structures not only indicate the information status of their constituents but also facilitate processing by arranging distinct units of information. The speaker's choice of constructions then serves to structure the informational flow of the discourse (Ward & Birner, 2006).

Huddleston and Pullum (2002) mention that non-canonical constructions are used for structuring information, also known as “information packaging constructions,” which the authors grouped into eight types: preposing, postposing, inversion, cleft, existential, extraposition, dislocation, and passive. These information packaging constructions usually have basic syntactic counterparts differing not in truth conditions but in the way the informational content is presented. Their study defines some of these non-canonical constructions with their basic canonical counterparts as follows:

(a). Preposing

Huddleston and Pullum (2002) mention that a complement is sometimes placed at the beginning position, preceding the clause's nucleus. It is transformed from the normal postverbal position into the preverbal position. For example:

Basic: He agrees with this opinion.

Preposing: With this opinion, he agrees.

Preposing appears most readily in the declarative main clauses, as in the following:

“Most of it she had written – herself” (Huddleston & Pullum, 2002, p. 1372).

Harold (1995) mentions that a significant date of topicality goes back to Jespersen (1949). More recent works cast a doubt on whether topicality always prefers early position.

(b). Postposing

Huddleston and Pullum (2002) argue that postposing refers to the element that is delayed when it occurs to the right of its normal position, at the end of the clause.

Basic: She did the notes he wanted without objection.

Postposing: She did without objection the notes he wanted.

The postposed element is the predicative complement. Its default position is directly after the verb.

Ward and Birner (2001) explain that in postposing construction, the normal subject is postposed to the final position and “there” occurs in the default position of the subject, what we traditionally call as there-existential and there-presentational.

(c). Inversion

Inversion construction refers to both postposing an element to the delayed position and, at the same time, preposing another element to the fronted position (Huddleston & Pullum, 2002). A set of elements could be reversed with the subject, as illustrated by Huddleston and Pullum (2002) in the following:

Basic: Four pens are on the table.

Inversion: On the table are four pens.

However, Ward and Birner (2001) consider inversion construction as one part of argument reversal and passive as the second part.

(d). *Existential and Presentational*

According to Huddleston and Pullum (2002), existential construction combines the dummy pronoun “there” and the forms of the verb “be,” as in *There are many students in the classroom*. Meanwhile, presentational construction has a verb other than “be,” as in *There stays one lesson*. Furthermore, Ward and Birner (2001) consider both there-existential and there-presentational as sub-types of postposing construction, where some elements would be postposed through using there-existential or presentational.

(e). *Extraposition*

Huddleston and Pullum (2002) state that in extraposition construction, the subject location is occupied by the pronoun “it”, and the dependent clause occurs at the postverbal position of the clause. It is important to note that it is an extraposed subject and not a displaced subject; however, it is an element that is related to the dummy “it.” The most familiar and straightforward cases of extraposition are exemplified in the following examples:

<u>Basic Version</u>	<u>Extraposition</u>
That John hasn't called worries her.	It worries her that John hasn't called.
Why they have told him is unclear.	It is unclear why they have told him.
To receive that would be useless.	It would be useless to receive that.

In default constructions, the subject positions are occupied by subordinate clauses, which are a declarative content clause, an interrogative content clause, and an infinitival clause, respectively (Huddleston & Pullum, 2002).

(f). *Dislocation*

According to Huddleston and Pullum (2002), dislocation construction pushes a noun phrase to the left or right of the nucleus of the clause and connects it with other phrases by an anaphorical pronoun. The following is the basic form with the two left and right dislocated versions:

Basic Form: Her brothers appear heartless.

Left Dislocation: Her brothers, they appear heartless.

Right Dislocation: They appear heartless, her brothers.

In the first example, the noun phrase “her brothers” functions as a subject in the nucleus of the clause and not as an element outside the nucleus. In the second and third examples, by contrast, the noun phrase “her brothers” occurs in an external position of the nucleus, to the left position and to the right position, respectively. The pronoun “they” fills the position of the noun phrase “her brothers” in the basic construction (Huddleston & Pullum, 2002).

1. *Left Dislocation*

Huddleston and Pullum (2002) explain that left dislocation works like preposing construction, but in left dislocation, a coreferential pronoun occurs in the basic marked position of the element. Left dislocation differs functionally from preposing. Preposing construction functions as an integrated class, where the preposed constituent represents information related to a context of the information mentioned in or inferable from the prior context. However, there is no such necessity holds for left dislocation (Ward & Birner, 2001). Furthermore, a left dislocated complement is distinguished from a preposed complement. The following examples illustrate the difference:

Left Dislocation: Her brother—she doesn't like him at all.

Complement Preposing: Her brother, she doesn't like at all.

In the first example of left dislocation, “him” is a referential pronoun that relates the initial element and an element in the nucleus, while in a preposed complement, there is a gap in the pertinent position in the nucleus. Dislocation construction is syntactically less restricted than preposing. The restrictions on the function of the gap are not applied to the explicit pro-form. Firstly, preposing locates an element before the subject. Therefore, there is no preposing of the subject itself, and there is no preposing counterpart. Second, preposing of indirect objects is usually very constrained (Huddleston & Pullum, 2002).

2. *Right Dislocation*

Right dislocation works like existential and presentational constructions, where it involves the noncanonical position of an element in the postverbal position. Right-dislocation differs from existential and presentational in that it does not denote new information (Prince, 1997). It also differs from postposing, even though both constructions involve locating an element in the right position that might canonically occur earlier in the clause. Existential and presentational “there” are required to present new information, either to the discourse for the presentational “there” or to the hearer for the existential “there” (Ward & Birner, 2006). Moreover, right dislocation is distinguished from extraposition construction. Compare:

Right Dislocation: "It annoyed us both, having to do the calculations by hand".

Extrapolation: "It annoyed us both that we had to do the calculations by hand". (Huddleston & Pullum, 2002, p. 1413)

In the two examples above, "it" is used differently. In the first example, "it" is a referential pronoun that works like other pronouns such as "he" or "she." It refers to the context stated in the gerund-participial, whereas "it" in the second example is a non-referential pronoun (Huddleston & Pullum, 2002).

(g). *Cleft*

Huddleston and Pullum (2002) distinguish two main types of cleft construction: pseudo-cleft and it-cleft. Pseudo-cleft construction is divided into two forms: basic and reversed. Examples of these constructions are presented below with the non-cleft canonical counterparts:

Non-Cleft:	He will buy a red car.
It-Cleft:	It is a red car that he will buy.
Basic Pseudo-Cleft:	What he will buy is a red car.
Reversed Pseudo-Cleft:	A red car is what he will buy.

Cleft construction involves dividing the normal clause into two portions. In the examples above, there is a combination of two parts: a red car and he will buy. A red car is used as a topic, and he will buy is non-topicalized. Syntactically, the topic forms a complement of the verb "be" in its identifying sense. Furthermore, it is an internal complement in it-cleft and in the basic pseudo-cleft and is a subject in the reversed pseudo-cleft. The "it" in the it-cleft clause is a subject, with the relative clause occurring at the end position (Huddleston & Pullum, 2002).

(h). *Passive*

Huddleston and Pullum (2002) mention that passive construction differs from active in the form of voice. Observe the following:

Active:	John murdered Phillip.
Passive:	Phillip was murdered by John.

The terms "active" and "passive" are applied based on the correspondence of roles with the function of expressing an action. In the example above, the first sentence is called active because the subject, John, is aligned with an agentic role, that is, the role of the agent. John is the one who performed the action, while the second sentence above is called passive because the subject, Phillip, is related to a passive role, the role of patient. In other words, Phillip was the one upon whom the action was performed. Of course, there are many clauses that do not express actions, as Huddleston and Pullum (2002) show in the examples below:

Active:	"Most members of the cabinet hated the premier."
Passive:	"The premier was hated by most members of the cabinet." (Huddleston & Pullum, 2002, p. 1427)

Still, Ward and Birner (2001, 2006) and Kaltenbock (2020) do not adopt the term "inversion" as adopted by Huddleston and Pullum (2002); instead, they use the term "argument reversal." While preposing involves the non-basic left position placement of a constituent, and postposing involves the non-basic right position placement of a constituent, argument reversal integrates both. English argument-reversing construction includes both passives and inversion.

C. *Stylistics and Information Packaging Constructions*

Oliva and Serrano (2013) explain that the SV order conceptually orders events sequentially, arranging the subject and object positions around the verb accordingly within the canonical structure. To maintain some grammatical objectives, the subject is placed before the verb in a postpositional position to highlight silence. This change in subject position alters the flow of energy, grammatically resembling the subject and object, reducing its effectiveness. Cognitive grammar reinforces this perspective, where the agent has its initial position to perceive the scene by referring to an entity that constitutes the starting point for subsequent events (Downing, 1996).

Discursively, the subject-fronting versus subject-delaying position involves differences in the interpretation of declarative sentences. In sentences with a subject-delaying, the object often comes before the verb; this represents the opposite of the usual SVO pattern, requiring a slightly different perception of events. In general, the choice of patent SV indicates that the event is not understood as expected from a referent previously anticipated in the discourse. The event pre-exists, in some way, with that referent and ends with its formulation. Thus, the topic can be understood simply as familiar or unexpected information (Oliva & Serrano, 2013). Tufte (2006) argues that a writer/speaker sometimes sets a sentence's standpoint by determining how the next sentence begins. The opening words of a sentence affect both the past and the future, establishing relationships with what precedes them and then shedding light on new information. Probably two-thirds of English sentences begin with a subject, then move from familiar to unfamiliar.

III. METHODOLOGY

A. *Research Design*

This paper analyzes and investigates non-canonical information packaging constructions stylistically in terms of stylistic deviation and phonological rhyme. The study analyzes T.S. Eliot's (1922) Poem "The Waste Land" qualitatively

and quantitatively in order to discover the types of information packaging constructions, stylistic deviation, and stylistic phonological rhyme employed in such a poem.

B. Data Collection and Description

The present study selected T.S. Eliot's poem "The Waste Land" to analyze and investigate information packaging constructions and how these non-canonical constructions create both stylistic deviation and stylistic phonological rhyme. Notably, the study only addresses the lines of the poem in which information packaging constructions occur. The reader who wishes to read the whole poem will find it at <https://poemanalysis.com/t-s-eliot/the-waste-land/>.

T.S. Eliot's Poem "The Waste Land" is first published in 1922. It is a symbol of literary modernism and one of the most important poems of the 20th century, depicting the prevalent despair of its time. Moreover, it is considered a distinctive poem of modern poetry, employing experimentation in form and depicting the time of crumbling Victorian idealism. The poem uses myths inspired by the Hindu Upanishads and Buddhist traditions throughout the narrative, drawing on diverse tones.

The context of the poem is that it starts with the declaration that "April is the cruellest month." The speaker claims that flowers and plants rise not as we expect from spring, but they rise out of the lifeless land. April is the cruellest of all the months because, with all those lilacs flourishing out of the dead earth as memory and love, the spring rain mixes up the painful past.

C. Model of Analysis

This study develops an eclectic model that integrates two approaches for analyzing the poem. The first one is Huddleston and Pullum's (2002) approach, which provides the study with eight types of information packaging constructions: (1). preposing, (2). postposing, (3). inversion, (4). existential, (5). extraposition, (6). dislocation, (7). cleft, and (8). passive, along with their subtypes. The second is Short's (1996) approach, which provides the study with types of stylistic deviation and phonological rhyme. These two approaches address the two terms of the field of stylistics and the concept of information packaging constructions that are the focus of this study. Huddleston and Pullum's (2002) approach introduces a detailed account of the definitions and types of information packaging constructions. On the other hand, Short's (2002) approach deals mostly with all stylistic devices of deviation and phonological devices. Furthermore, the study addresses the types of information packaging constructions and stylistic devices that are related to its objectives. The figure below illustrates the types of information packaging constructions and stylistic devices used in this study:

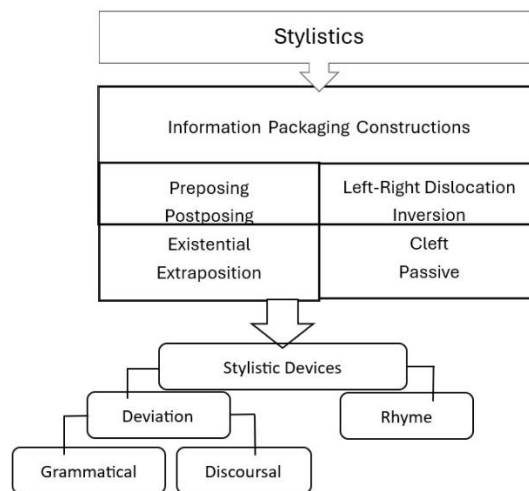


Figure 1. Eclectic Model of Analysis

IV. DATA ANALYSIS

Eliot's (1922) poem "The Waste Land" uses various types of information packaging constructions. These constructions occur in sixteen lines of this poem. The analysis of these lines is presented below:

Line 1: "APRIL is the cruellest month, breeding"

In this line, the poet preposes the constituent "APRIL" to the initial position of a clause to topicalize it. The basic construction of this line is "The cruellest month is April, breeding." Informationally, "April" is fronted for being topicalized. Here, hope is symbolized by April and described ironically as cruel. This type of preposing does not produce stylistic deviation, where the sentence follows the normal default grammatical form. The rhyme is preserved by breeding, mixing, and stirring; the preposing construction does not affect the rhyme.

Line 2: "With a shower of rain; we stopped in the colonnade"

In this line, the poet uses an inversion construction that involves both constructions of preposing and postposing. He postposes the noun phrase “we stopped in the colonnade” and simultaneously preposes the prepositional phrase “with a shower of rain.” The canonical construction of this line is “We stopped in the colonnade with a shower of rain.” Informationally, the preposed adverbial phrase of manner “with a shower of rain” is more familiar than the postposed clause “we stopped in the colonnade.” Therefore, it is preposed to the initial position, linking this line with the previous lines. As for the postposed clause “we stopped in the colonnade,” it is longer and heavier than the preposed manner adverb; thus, it is postposed for the sake of facilitating the processing. Stylistically, the line is deviated from grammatical and discursal norms because of changing word order and starting the line from the middle. By inversion construction, the ending word “colonnade” in this line is fully rhymed with “sled” and half with “went” in the lines that follow.

Line 3: “And went on in sunlight, into the Hofgarten”

The basic form of this line is “And went on into the Hofgarten in sunlight.” The poet uses both preposing and postposing by employing inversion construction. In this line, the temporal prepositional phrase “in sunlight” is preposed to the left of its canonical position. The spatial phrase “into the Hofgarten,” on the other hand, is postposed to the right of its canonical position. Informationally, the temporal phrase “in sunlight” is a more familiar element than the postposed spatial phrase “into the Hofgarten.” Therefore, it is preposed to be topicalized, linking the lines of the poem to each other. Conversely, the postposed spatial phrase “into the Hofgarten” is new information and heavier than the preposed temporal phrase “in sunlight.” Therefore, it is postposed to the right of its normal position. Stylistically, there is no deviation in this line, where the line adheres to the rules of grammar and discourse. It is just preposing the temporal phrase over the locative phrase. Moreover, no end word in this line rhymes with other lines.

Line 4: “And when we were children, staying at the archduke's”

The poet in this line employs the preposing construction by preposing the temporal adverb “when we were children” to the initial position before the verb phrase “staying at the archduke's.” Informationally, “when we were children” is a temporal adverbial clause fronted before the main clause “staying at the archduke's,” which is delayed to the final position. In this line, the time is topicalized as given, preparing the reader for new, focal content to come in the delayed element. Stylistically, the line deviates from the grammatical rules, placing the temporal phrase at the initial position before the main clause. Furthermore, the line does not rhyme with other lines.

Line 5: “My cousin's, he took me out on a sled”

The poet in this line dislocates the subject noun phrase “My cousin's” to the initial left position out of the nucleus and fills its original position with the pronoun “he.” This process is called left dislocation. Informationally, this construction helps to foreground the referent “my cousin” before elaborating on his action, simplifying the interpreting process and avoiding initial discourse and new information. Stylistically, the line does not deviate from the grammatical and discursal norms. It just repeats the subject by the anaphoric pronoun “it” for emphasis and certainty. There is no end rhyme within the line, as “sled” does not rhyme with anything else.

Line 6: “And I was frightened. He said, Marie”

The basic form of this line is “And he said, Marie, I was frightened.” The poet in this line uses a preposing construction. He preposes the objective clause “I was frightened” to the left of its canonical position after the main clause “he said.” Informationally, by this construction, the poet tries to topicalize the fear by presenting it first. Stylistically, in this line, preposing construction breaches the grammatical rules, introducing the objective clause to the left of its canonical position. Discursal rules are also violated, where the line starts not from the main clause. Preposing construction causes the end word of this line, “Marie,” to rhyme with the end word “free” in the following line.

Line 7: “Marie, hold on tight. And down we went.”

“Down we went” is a case of preposing where the adverb “down” is moved to the initial position before the subject and the verb to be topicalized. The canonical form would be “We went down.” Informationally, this preposing emphasizes the direction, making it an affected feeling. Stylistically, “down we went” is a deviation from formal syntax. It reverses the normal S-V-A order to abnormal A-S-V for poetic goals. The end word “went” is not rhymed with the end words of other lines.

Line 8: “In the mountains, there you feel free.”

There are two information packaging constructions employed at the same time in this line: preposing and postposing. “In the mountains” is a preposed locative adverbial phrase taken to the initial position of the sentence for use as its topic because it represents familiar information. “There” is reversed to the place before “you feel free,” which itself is postposed, causing the subject and the verb to be delayed for poetic fashion. The clause “you feel free” is longer than “there.” For this reason, it is postposed, making the processing more convenient. Stylistically, the inversion of “you feel free there” to “there you feel free” is a non-canonical construction, creating grammatical and discursal deviation that increases rhythm and emotional weight. The word “free” has a postpositional structure that rhymes with “Marie” in the previous line and “only” in the next line.

Line 9: “And the dry stone no sound of water. Only/There is shadow under this red rock”

The poet in this line uses two constructions simultaneously. “There is shadow under this red rock” is a clear existential construction. “Only” at the end is preposed to be a topicalized particle fronted for emphasis. The default construction is “A shadow is only under this red rock.” Informationally, the existential “there” functions to introduce new information, placing the concentration on the presence of the “shadow.” Here, “there” is not deictic but syntactic, making existence.

Preposing only restricts what follows, constraining the meaning and highlighting the exception, where shadow is the only thing presented. Stylistically, there is no grammatical deviation, as the sentence is canonical in form, except for the preposed “only,” which is a stylistic, elliptical piece that shapes mood. The preposed “only” is a poetic deviation, enhancing tension and ambiguity. The rhyme is maintained, where the “only” is rhymed with “only” in the previous line and “rock” is rhymed with “rock” in the following line.

Line 10: “Your shadow at morning striding behind you”

In this line, the poet employs a preposing construction. The phrase “at morning” is preposed to the initial position of the clause. The canonical construction of this line is “Your shadow, striding behind you at morning.” Informationally, this construction is used for thematic and pictorial emphasis, highlighting time before action. Stylistically, grammatical deviation is employed, as the entire line is a non-finite phrase, lacking a main verb, a clear grammatical deviation from standard sentence structure. This poetic compression creates intensity, ambiguity, and a visual snapshot. The word “you” is rhymed with “you,” “zu,” and “du” in the lines that follow.

Line 11: “Or your shadow at evening rising to meet you”

Preposing construction is employed twice in this line. “Or” is fronted, acting as a disjunctive connector that suggests an alternative to the previous “Your shadow at morning striding behind you.” Informationally, the phrase “at evening” is preposed to topicalize the thematic image of the time. Stylistically, grammatical deviation occurs, as there is no finite verb; this is a noun phrase followed by a participial phrase. The line’s grammatical incompleteness contributes to its unreal, mythic quality. The coordinating conjunction “or” at the start without a preceding verb or clause also creates discursual deviation. The word “you” is rhymed with “you” in the previous line and with “zu” and “du” in the following lines.

Line 12: “Madame Sosostriis, famous clairvoyante”

The non-canonical construction used in this line is inversion. “Madame Sosostriis” is preposed. The phrase “famous clairvoyante” is an adjective clause that follows a name. It is a classic case of postposed elaboration to add descriptive detail about the character. In usual construction, the subject comes first for immediate identification. Stylistically, the grammatical deviation in this line is that a noun phrase is used in isolation without a main verb. It is a piece that breaks the standard clause structure. It seems more like a headline, which is stylistically modernist. There is no rhyme in this isolated line.

Line 13: “With a wicked pack of cards. ‘Here,’ said she”

The canonical construction is “‘Here,’ she said, with a wicked pack of cards.” The poet employs two constructions of preposing and inversion. The adverbial phrase of manner “*with a wicked pack of cards*” is inverted to the initial position before the main clause “*she said*.” The poet also inverts the subject-verb order. The basic form of this line is “‘Here,’ she said, with a wicked pack of cards.” Informationally, the verb “*said*” is inverted over the subject “*she*” to the preceding position, for it is more familiar than the subject “*she*,” where “*she*” is new information. Stylistically, by using these constructions, the poet deviates from the grammatical and discursual norms. The end word “*she*” is rhymed with the words in the previous and following lines.

Line 14: “Here is Belladonna, the Lady of the Rocks”

The poet employs two non-canonical constructions: preposing and right dislocation. The locative adverb “here” is preposed to the initial position. The line also dislocates the noun phrase “the Lady of the Rocks” to the non-canonical position at the right of its canonical position, where the basic form is “The Lady of the Rocks Belladonna is here.” This inversion topicalizes the adverb “here” to draw the reader’s attention to the poetic space. Informationally, “here” is preposed for thematic prominence, pointing out the location. The noun phrase “the Lady of the Rocks” is dislocated to the right position, adding more details to “Belladonna.” Stylistically, the structure is grammatically complete, although it is reversed. The end word “rock” rhymes with the word “back” in the following line.

Line 15: “A crowd flowed over London Bridge, so many”

The poet here uses non-canonical inversion by preposing the phrase “A crowd flowed over London Bridge” and postposing the phrase “so many.” Informationally, the preposed phrase is poetically effective as it topicalizes the mass of people. The postposed “so many” is set apart after the main clause. It functions almost as an addition, creating a sense of emphasis. Stylistically, “so many” seems elliptical and syntactically incomplete, causing grammatical deviation. The word “many” is rhymed with “many” in the following line.

Line 16: “Sighs, short and infrequent, were exhaled”

The basic form of this line is “Short and infrequent sighs were exhaled.” In this line, the poet employs two constructions: preposing and passive. “Sighs” is fronted before the adjectives, where the grammatical subject appears at the beginning, but what follows modifies it. “Were exhaled” is a passive construction, where the agent is omitted. Informationally, the adjectives “short” and “infrequent” come immediately after their described noun for descriptive emphasis. Passive voice here is used to disguise the agent. Stylistically, grammatical deviation is not full. However, the use of passive voice does not deviate from the grammatical and discursual rules. There is no end rhyme in this line.

V. RESULTS AND DISCUSSION

According to the above qualitative analysis, not all information packaging constructions were employed. The poet employed only six of the eight constructions: (1). preposing, (2). postposing, (3). inversion, (4). left and right dislocation,

(5). passive, and (6). existential. Preposing was the most employed, occurring thirteen times, while inversion occurred four times, and left-right dislocation, existential, postposing, and passive were the least employed at one time only. Grammatical deviation occurs ten times, while discursal deviation occurs six times. The stylistic phonological rhyme is achieved in nine lines. Extraposition and cleft constructions were not employed in this poem. The following table illustrates the quantitative analysis of information packaging constructions, stylistic deviation, and phonological rhyme:

TABLE 1
FREQUENCIES OF INFORMATION PACKAGING CONSTRUCTIONS, STYLISTIC DEVIATION, AND PHONOLOGICAL RHYME

No.	Information Packaging Constructions	Frequency
1.	Preposing	13
2.	Postposing	1
3.	Inversion	4
4.	Existential	1
5.	Extraposition	0
6.	Left dislocation	1
7.	Right dislocation	1
8.	Cleft	0
9.	Passive	1
Stylistic Deviation		
1.	Grammatical Deviation	10
2.	Discoursal Deviation	6
Stylistic Phonological Device		
1.	Rhyme	9

The results explain that preposing is the most employed construction. Eliot concentrated on preposing construction because, through this construction, he tries to link the lines of the poem with one another, thereby topicalizing the themes in each line. In addition, by preposing, the poet relates the whole meaning of the poem. Inversion is the second most employed construction that involves both preposing and postposing. The importance of postposing is that the poet introduces and focuses on new information or delays heavier elements in the clause. Four constructions have one employment: (1). existential, which introduces new information; (2). left dislocation and (3). right dislocation, which simplifies processing and clarifies references, respectively; and (4). passive, which hides the agent of the action. Extraposition and cleft are two constructions that were not employed in the poem, both of which involve the same job as the previous constructions. Extraposition delays the heavier constituent to the last position of the clause, and cleft distinguishes between foregrounded and backgrounded elements. It is worth mentioning that some lines of the analyzed poem employ two information packaging constructions.

Stylistic grammatical deviation is employed more than discursal deviation. Grammatical and discursal deviations almost always occur when preposing, postposing, inversion, and dislocation constructions are employed, as these constructions involve changing the word order by fronting or delaying elements. Grammatical deviation is more associated with information packaging constructions than discursal deviation; therefore, it occurs more. However, grammatical and discursal deviation do not occur in cleft and existential constructions, where there is no change in word order. Even in some cases of preposing, inversion, and dislocation, grammatical and discursal deviation might not occur because they may involve mild changes in the word order. Using such information-packaging constructs, the poem's stylistic phonological rhyme is employed in over half of its lines.

VI. CONCLUSION

The current study concludes that six of the information packaging constructions are employed in Eliot's (1922) poem "The Waste Land": preposing, postposing, inversion, existential, left and right dislocation, and passive. The construction that is most often employed is preposing. It contributes to conveying the whole intended meaning of the poem by linking all lines of it with each other. Such constructions function for various purposes of stylistics. The use of these non-canonical constructions deviates from grammatical and discursal standards. These deviations might be intended by the poet for the goals of aesthetic effectiveness and creativity. Stylistic grammatical deviation is more affected by using these constructions than discursal deviation. Furthermore, these constructs are occasionally employed to accomplish the rhythm and the musicality of the poetry as well as to achieve the phonological rhyme. Simultaneously, information packaging constructions have other important informational tasks of linking the poem's lines thematically, shifting the heavier elements to the final position for facilitating the processing, distinguishing the new and old information, identifying foregrounded and backgrounded elements, and finally, achieving and maintaining the phonological rhyme.

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