

Reiteration In T.S. Eliot's "The Love Song of J. Alfred Prufrock"

**Assis.Lecturer. Balsam Saleh Abood
College of Education / Al-Qadisiya University**

Abstract

Language plays a vital role in the making of poetry, that's why literary men often try to use language to the utmost to achieve their aims. Reiteration is considered one of the ways by which the literary writer can evoke additional meanings through the whole work. This is achieved when any unit of a text is used again. It can be used directly or indirectly as a means of gaining emphasis, clarity, unity, continuity, antithesis, and textual cohesion. This is usually done when the repeated aspect is used as a unifying device to give unity and coherence to the whole text. Reiteration is considered one of the categories of cohesion. It consists of different types.

T.S.Eliot uses reiteration in the poem very often. His use of this stylistic device enriches his poetry through using it as a unifying factor throughout his whole work. Reiteration also serves as a method to indicate shifts or development of emotions. It can also be extended in such a way that it becomes a method of contributing to the progress and development of ideas. Eliot uses many types of reiteration, each of these give different effects according to the context in which it is used. The poet's use of reiteration is handled skillfully so that the use of this technique is not a mere carbon copying to the exact phrases or sentences since this would be boring and monotonous- but he utilized repetition to give the effect he desired

1.0 Prefatory Notes

When the term reiteration is used, it is usually connected with Halliday and Hasan's (1976) model of cohesion. According to this model, reiteration is considered as one of the five categories that constitute the model. It is part of what is called Lexical Cohesion of a text. In this paper we are trying to deal with the problem of reiteration through applying it to a certain literary text and then show the significance of the use of reiteration in this text. The literary text chosen for the analysis is a poem by T.S. Eliot named "A Love Song of J Alfred Prufrock".

I .1 Halliday and Hasan's Model of Cohesion

According to Halliday and Hasan the relation between the elements of a text may contribute to the whole meaning of a text. The following is a summary for the model of cohesion by Halliday and Hasan (1976:318).

The model consists of five categories these categories are:

- 1. Reference which includes:**
 - a. pronominal**
 - b. definite article**
 - c. demonstrative**
 - d. comparative**
- 2. Substitution**
 - a. nominal**

- b. verbal
 - c. clausal
- 3. Ellipsis
 - a. nominal
 - b. verbal
 - c. clausal
- 4. Conjunction
 - a. cohesive conjunction
 - a.1. additive
 - a.2 adversative
 - a.3 temporal
 - a.4 causal
 - b. continuative
- 5. Lexical cohesion
 - a. Reiteration
 - a.1 same word(repetition)
 - a.2 synonymy (or near-synonymy)
 - a.3 superordinate
 - a.4 general word
 - b. Collocation

In their modified work, Halliday and Hasan (1984) made certain modifications on the model regarding lexical relations. Thus, the fifth category after the modification appears as follows:

Lexical Cohesion

- a. General
 - a.1 repetition
 - a.2 synonymy
 - a.3 antonymy
 - a. 4 hyponymy
 - a.5 meronymy
- b. Instantial
 - b.1 equivalence
 - b.2 naming
 - b.3 semblance

In the light of the brief account of the model, we can see that reiteration is equivalent to general cohesion. Reiteration according to Halliday and Hasan (1976: 278) then refers to “a form of lexical cohesion which involves the repetition of a lexical item, at one end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale; and a number of things in between-the use of synonymy, near synonymy, or superordinate”.

Each of these sub-divisions of reiteration is going to be dealt with separately to show its meaning and the significance of its use in the chosen text.

I.1.1 Repetition

Todd and Hancock (1986:405) state that repetition “may occur at all levels of a language, including sound, syllable, word and structure.” They also add “repetition can be both effective and impressive when used skillfully”.

In the light of the above definition, there are numerous types of repetition. The present study is not going to deal with sound repetition. Word repetition is of various types; the most common are the following:

- a. **Anadiplosis** means the repetition of the last word of the clause or sentence at the beginning of the text. The term anadiplosis means in Greek “doubling” Thorne (1997:38) cites the following example from Samson in Samson Agonists

I Seek

*This unfrequented place to find some ease,
Ease to the body some, none to the end
From restless thoughts.*

- b. **Anaphora** refers to the repetition of the same word or group of words at the beginning of successive clauses, sentences or lines.
- c. **Epistrophe** is the apposite of anaphora. It is ending a series of lines, papers, clauses or sentences with the same word or words.
- d. **Epizeuxis**: in Greek means “fasting together”. It is the repetition of words with no others in between.

Synatactic repetition includes a number of figures some of them are:

- a. **Anaphora**: mentioned above.
- b. **Epistrophe** (in Greek means “upon turning”) in which each sentence or clause ends with the same word (Cudden, 1977:239).
- c. **Isocolon** is a series of similarly structured elements having the same length. The length of each member is repeated in parallel fashion.
- d. **Repotia** is the repetition of a phrase with slight differences in style, diction, tone, etc.

Galperine(1971: 214) states that “repetition is Poly functional . The primary function is to intensify the utterance”. It may also stress monotony of action or may suggest fatigue or despair, hopelessness or doom.

Throne (1997:446) declares that repetition “is a device which emphasizes an idea through reiteration. It is a major rhetorical strategy for producing emphasis, clarity, amplification or emotional effect.”

Brik and Brik (1972: 59) state that when repetition is used skillfully, it impresses key words and phrases in the reader’s mind, creates emotional effects, and binds together sentences in a paragraph.”

The semantic repetition involves repeating the word with different shades of meaning. This is going to be dealt with under the heading of synonymy.

I.1.2 Synonymy

The term is derived from Greek (synonyma) (together +name). Synonymy is defined by Crystal (2003: 450) as “the lexical items which have the same meaning.” This does not necessarily imply that synonymous words are identical in meaning, since total synonymy is impossible. The occurrence of synonyms is possible when two words are close enough in their meaning that it is possible to make them interchangeable in some contexts. The same idea might be repeated but by the use of words which carry nearly the same meaning. This is either used to verify the style or to emphasize the main idea throughout the presentation. Sometimes it is used to amplify or give a more detailed explanation about a given idea.

I.1.3 Antonymy

Todd and Hancock (1986:49) state that the term came from the "Greek "anti" (against)(onyma) "name". The general term applied to the sense relation involving "oppositeness" of meaning.

Crystal (2003: 27) agrees with Todd and Hancock (1986:49) about the distinction of the three types of "oppositeness" namely:

1. Graded antonyms
 2. Complementary
 3. Converseness
1. The first type of antonyms is generally found with items in which there are degrees of difference, for example big-small, good-bad. Words like "big" and "good" can be interpreted in terms of being "better" or "bigger than" respectively. This is established as the norm for the comparison.
 2. Complementary: This refers to the existence of pairs like male and female. The assertion of one pair implies the denial of the other. So, if one is a male then he is not a female. The difference between graded antonyms and complementary pairs is clear in the following examples:

John is not single. Implies:

John is married

But when we say:

John is not good. does not imply:

John is bad.

3. Converseness is the relationship that exists between such related pairs of sentences as:

John sold it to me.

And

I bought it from John.

where "buy" and "sell" in a converse relationship. The most common conversely related verbs are: (borrow, lend, loan, command, and learn. Accordingly, there are also nouns that correspond to converse verb: (teach, learn) the nouns are (teacher, student, teach and consult the nouns are (doctor, patient)

Francis and Donald (1959:184) state that antonymy may lead to "balance between equal but opposite idea". Thus, synonymy links while antonymy opposes. They (ibid) conclude that antonymy "lends vigour to statement. We weight opposite ideas, as in a scale, and thus dramatize the tension of opposite forces."

Eastman (1970:170) emphasizes the idea that by repeating antonymous structures it is not to stress similarity but to stress contrast.

I.1.4 Hyponymy

Hyponymy is a "hierarchical sense relation that exists between two terms in which the sense of one is included in the other", (Finch, 2005:158). There are so many instances for hyponyms, for example: daisy, daffodil and rose are all related to the meaning of flower. The more general term is superordinate. Yule (1985:96) describes the relation between hyponyms as being "a kind of" for example "an asp" is a kind of snake.

I.1.5 Meronymy

Meronymy is "a sense relation that describes a part-whole relationship between the senses of words." For instance "cover" and "page" are meronyms of "book". The hierarchical relationship that is available in Hyponymy is available as well in meronymy. Wheel, engine, door, window, boot are all parts of a car. (Finch, 2005:161)

I.1.6 The Importance of Reiteration in Texts

All the five subcategories of reiteration that are discussed above are going to be dealt with in a literary text by T.S. Eliot in order to show its significance in achieving the cohesion of the target text.

Leech (1970:121) states:

In studying cohesion, we pick out the patterns of meaning running through the text, and arrive at the same sort of linguistic account of what the poem is “about”. In this case we also notice how tightly organized the relationships are: It might almost be said that the poet make it too easy to follow his meaning.

Leech (ibid) also talks about the importance of choices when he says “to bring to light what is of most significance in the language of a poem, we have to deal with choices which would not be expected or tolerated in a normal language situation.” Fowler (1986:69) affirms, “in continuous text, sentences are linked together by an intricate system of cohesive ties”. The importance of textual cohesion is that it draws a distinction between “a well –formed text from a random list of sentences.”

2 .0 Reiteration in The Love Song of J. Alfred Prufrock: Discussion and Analysis

Halliday and Hasan (1976:328) state that “the linguistic analysis of literature is not an interpretation of what the text means; it is an explanation of why and how it means what it does”. They add that “linguistic analysis of a text is not an evaluation of that text; it is an explanation of how and why it is valued as it is”.

The discussion and analysis of the poem is going to be according to the divisions of the poet and half of it is going to be discussed. The epigraph will not be included. No reference is going to be made to the lines of the poem inside the text since the appendix will include the text of the poem

Pishkar (2000:458) states that “poems are not exhausted by any discussion, and this extraordinary poem seems more inexhaustible than many others”. The poem is considered as one of the major pieces written by Eliot. It is considered “a modernistic poem in the form of dramatic monologue.” <http://www.Cummingsstudyguides.net>. It presents a moment in which a narrator or speaker deals with a certain idea, and by this he reveals his personal feelings and beliefs to a listener. In this poem Prufrock is the speaker. He is confident neither with himself nor with his appearance. This lack of confidence makes him a terrified person, isolated, pessimistic and alienated (ibid: 2). Starting with the title of the poem, it is a “love song” so we expect that the poem is going to deal with the theme of love of J. Alfred Prufrock. The origin of the name “Prufrock” may be combined with “Proof-rock” as a punning variant of touchstone (Pishkar: 2000:459).

2.1 Reiteration in Lines (1-14)

Purfrook is making an invitation to an unspecified (you) to go with him “through sordid streets to the room where the women chatter, but coming away having failed to achieve anything.”(ibid: 459). The time of walking is the evening and the surroundings will remind the speaker of his own deficiencies. In these lines of the poem there are various types of reiteration:

Repetition : Words are repeated in different lines. "Let us go" is repeated three times. These exact words are repeated in Lines (1,4 and 12). This type of repetition is called **anaphora**. Such sort of repetition is of significance. "Let us go" is repeated three times but without any clue of the movement. He is not going anywhere but Eliot is expressing the idea in a paradoxical way. The word "street" which is used to indicate the place is used two times: one of them at the end of line (4) and the other at the beginning of line (8). Thus, it is an instance of **anadiplosis**. This is to make a direct connection between the ideas. The word "night" which is a reference for time is repeated two times in line (6). "You" in line (1) is repeated in line (10).

Synonymy: The use of synonymous words in these lines is occurring in line (5) when the word "muttering" is a synonym of "argument" in line (8) and "talking" in line (14). The "evening" in line (2) is a synonym for "night" in line (6).

Antonymy: is manifested through the contrast between "come" and "go" in line (13). It is a converse antonym. This use is a direct contrast with Prufrock's situation. There is neither going nor coming. There is stagnation only. Antonymy is used to emphasize the contrastive status of Prufrock.

Hyponymy: is made clear through the use of "you" and "I". Both are co-hyponym of "us" in line (4). "Evening" in line (2) and "night" in line (6) are also co-hyponyms of the day, which is part of the general term "time".

Meronymy is the part-whole relationship which is characterized by the reference to "oyster-shells" which is a type of meal served in a restaurant in line(7). The restaurant in return is one of the parts of a hotel in line (6). "Question" in line (7) is part of the root word "ask" in line (18).

The poet in these lines uses all the types of reiteration. These lexical ties mentioned above are used to describe the protagonist of the poem. A delineation of Prufrock's character is drawn. In addition to that, the different kinds of reiteration are used to show the main ideas in the poem.

Reiteration in Lines (15-22)

In this part of the poem, it seems that Prufrock is having all this in his mind. He returns to his actual surroundings. The time is evening, the weather is foggy and his attention is focused on the fog, which is mixed with smoke. He then makes a metaphorical process that equates the movement of the fog with the movement of a cat. (www.answers.com)

Reiteration: is used in this part through repetition, synonymy, antonymy as well as meronymy.

Repetition: Eliot is using "**repetitia**" in lines (15 and 16) because the same lines are repeated with slight difference in diction. This is to emphasize that he is in the same place. He did not go anywhere and all what is going is inside his head. This repetition reflects Prufrock's coming back to reality from his imagined visit. The word "back" in line (15) is repeated in line (19). The verb "fall" is repeated twice in line (19). The emphasis on time is shown again through the references to evening in line (17) and "October night" in line (21).

Synonymy: "stand" in line (18) is a synonym to "lingered upon". "Slipped" in line (20) is a synonym to "made a sleep" in line (20).

Antonymy: Contrastive reference occurs in line (18). The word ("Lingered upon" is an antonym to "come and go". This is used to emphasize the idea that Prufrock is still in the room. He is not going anywhere. "Slipping by" in line (20) is an antonym for "lingered upon" in line (18). "Curled about" in line (22) is an antonym to make a leap in line (20).

Hyponymy and Meronymy: are manifested through the use of “window-panes” in lines (15 and 16), which are parts of a window. The window in its turn is part of a room. They are both considered as co-meronyms. “The evening” in line (17) is part of the day. It is a co-hyponym of the day. This word is used in the first part of the poem and it is repeated here. This is again to show Prufrocks concern about time. “Soot” in line (19) is an outcome of the chimney. It is a hyponym of a chimney, which is a co-meronymy of a house. Both the “chimney” and the “terrace” in line (20) are linked through being co-meronyms of a house. The fog is pictured like an animal (a cat) that is having a body. Parts of the body are described in the lines (15,16,17and 18) and these are all considered as components of the body. So they are co-meronyms. These parts are “back” in line (15), “muzzle” in line (16), “tongue” in line (17), “back” in line (18) and “curled” in line (22).

Two important elements in this part helped in evoking the meaning of this extract. The first one is the type of language used. This is done through the use of the different categories of reiteration. The most influential is the device of meronymy. Instead of repeating the exact words, the varieties help in avoiding redundancy and show the effectiveness in the manipulation of language by the poet. The second one is the length of the lines, which is very near to each other. It helps in drawing the picture of the character. These two elements in this part reflect “the dream-like emotional state evoked by the fog, and a kind of trance like state is established. ([Http://www.answers.com](http://www.answers.com))

Reiteration in Lines (23-34)

In these lines of the poem Prufrock is focusing more on where he is going and what he is about to do there. Once again he is overwhelmed. Prufrock’s state is associated with the acts of murder and creation. There is a reference to “works and days”, to an Eighth century B.C poem by Hesiod about the farmer who urges his brother to work as hard as himself. Prufrock sees that other hands are working harder than him. But still he asserts that he has time for a hundred visions and revisions.

Reiteration: In this part of the poem is characterized by the heavy use of multiple kinds of repetition:

Repetition: The most prominent kinds of repetition used in this part are **Repotia** in lines (23 and 28) when the poet repeats, “there will be time”. Repotia is used again in lines (24 and 25) since these two lines are considered a repetition for lines (15 and 16). In line (26) an instance of **Epizeuxis** is found. The same words are repeated without any others between. This emphasis on time helps in making it as the prevailing idea in the whole part and as a cohesive device in linking it with the previous part of the text. In line (27) the words “face” and “meet” are repeated in a parallel antithetical structure. The use of the antithetical structure helps in drawing the equal contrast between the contrastive ideas. Line (28) starts with same words in line (23) and line (26), these words are “there will be time”. The parallel structure is used again in line (31) when the poet says “time for you and time for me”. The repetition of the same thought in four lines creates a framework surrounding the whole part of the poem and clarifies for the reader the main idea.

In this part of the poem the word “time” is repeated eight times. He is worried about great issues like death and life, but still he states that there will be enough time to do everything. As if the whole part is evolving upon this matter of “time”. The word “question” is repeated in line (30). It is linked to line (10). The word “hundred” is repeated in line (32) as well as line (33) to indicate that there is a leisure of time to do so much things; things with huge number.

Synonymy: It is used through the use of the verb “meet” in line (27) and the verb “visit” in line (12). “Days and hands” in line (29) is a synonym for “work”.

Antonymy: It is drawn by the use of the contrastive verbs “murder and create” in line (28). This is an instance of the complementary opposites. “Lift” and “drop” are again in a contrastive state in line (30). It is another instance of complementary opposites.” Slide along” in line (24) is an **antonym** of “curled about”.” Days” in line (29) is in direct contrast with “night” in line (21).

Meronymy is depicted through the use of “face” in line (27), which is the **meronymy** for “tongue” in line (17). The different lexical devices used here create the cohesiveness and the unity of this part of the poem.

Reiteration in lines (35-36)

The reference to “toast” and “tea” in line (43) makes him think again of the women in the room who are talking about Michelangelo. These two lines as a whole is a complete repetition for lines (13) and (14). This is to indicate that life is repetitive and dull for Prufrock. Things are repeated as they are without any sort of change. This sort of repetition help in making the parts of the text linked with each other.

Reiteration in lines (37-48)

Prufrock here says that “there will be time” to wonder whether he dares to approach a woman. He talks about his appearance, he has a bald spot; his hair is thin; his arms and legs are thin too. He thinks that he will meet the same people so why should he care. Prufrock repeats, “Do I dare” three times. He repeats that while there is time for all these thoughts. The situation is still hopeless for him. As long as it requires making a decision as long as it requires reversing that decision. (www.answer.com)

In this part of the poem reiteration is manifested through the use of different lexical devices. :

Repetition is used right from the beginning of this part. Line (23) is repeated wholly in line (37). “Do I dare” is repeated three times to reflect the depth of Prufrock’s dread. He repeats this, though he is asserting that there is time for everything. Lines (41 and 44) are also an instance of repetition. **Repotia** is used here because there is a slight difference in diction. Prufrock is pensive about their talking about him behind his back, that’s why he repeats the same words. The word “time” is repeated again in lines (37, 39 and 47). “Minute” which is part of time is also repeated in lines (47 and 48). The recurrent repetition of words and lines shows his “feelings of inadequacy in communicating with the people around him”. www.antiessays.com.

The poet wants to put a special emphasis on these words and lines because of their importance to the development of the central idea of the poem. They function as the cohesive ties between what is mentioned in this part of the poem and the other parts.

Antonyms are available in this part as well. Contrastive words are used to reflect the conflict of Prufrock.”Say” in line (41) is an **antonym** to “ask” in line (11). “Decision” in line (48) is a direct contrast with “indecisions”

Hyponymy is available in line (39) when descend “coheres” with “go” in line (35). The “bald spot” in line (40) is a **hyponym** of “hair”. The “thin hair” in “the hair is growing thin’ in line (41) is also a **hyponym** of “hair” because it is one of the conditions of hair. “Necktie” in line (42) is like a “morning coat” in line (42). They are both **co-hyponyms** of “clothing”. The case is the same with “pin” in line (43) and “necktie” in line (42). They are

both **co-hyponyms** of “clothing”. “Reverse” in line (48) is a type of “revisions” mentioned in line (48).

Meronymy like **hyponymy** is also used heavily. In line (39) “turns back” is part of “come and go” in line (41). “Stairs” in line (39) is one of the parts of a house and both “stairs” and “room” are **co-meronyms** of a house. “Chin” in line (42) and “hair” in line (41) are parts of the body. Both are **co-meronyms** of the parts of the body. “Minute” in line (47) coheres with “time” in line (47) through **meronymy** as time is the **superordinate** of “minute”.

In these lines Eliot uses repetition, hyponymy and meronymy more than the other lexical devices. Repetition is used to clarify the state of Prufrock. He is irritable and in a conflicting state. The use of hyponyms and meronyms to describe his appearance, clothes and parts of the body shows that he is not confident at all neither with his appearance nor with his physical status. He is scrutinizing his clothes and the parts of his body starting from the head till the legs. This is to reflect his insecurity and lack of confidence.

Reiteration in lines (49-54)

Prufrock here is trying to explain why he is indecisive about his feelings. It is because he knows the kind of people he is going to meet. They are the same uninteresting people. The evening, mornings, afternoons are all illusion to the philosophy of Henri Bergson an author of highly influential work. He sees time as a “continuous flow, rather than a series of measurable units as tracked by a clock or a calendar or by scientific calculation.” (www.cummingstudyguides.net). As a result for this he measures his life with cups of coffee. He is not able to communicate with them so how would he be able to be part of a woman’s life.

Repetition as one type of reiteration is used in the following instances. In line (49) the words “know them all” is repeated twice. This is to clarify the idea of familiarity with such kind of people. “Have known” in line (49) is repeated again in line (50) in addition to the parts of the day: evening, morning and afternoon. But he starts his days from the evening rather than the morning. “Known” is used in line (50) and repeated twice in line (52). The word “dying” is repeated twice in line (52). “Fall” in line (52) coheres with “falls” in line (19). “Room” in line (53) is a repetition for “room” in line (35 and 13). The use of antonymy is manifested through the contrast between “dying” in line (52) and “life” in line (51). **Hyponymy** and **meronymy** are used here through the following samples. “Coffee spoons” in line (51) and “plate” in line (30) are co-hyponyms since both of them are among the foodstuff. The reference to the evenings, morning and afternoons are all part of the day. They are co-meronyms of the day in line (29). These are repeated in the plural to show the multiplicity of these days as well as the repeatedness of these days. He had known them all. “Room” in line (53) is related to “stairs” in line (46). Both are considered co-meronyms of the house.

All the details mentioned above through the use of different categories of reiteration are used to depict the state of Prufrock and to give a better idea about his state. These links between the parts are important to show the continuity as well as to give clarity for the situation.

Reiteration in Lines (55-61)

Prufrock states again right from the beginning that he knows those people very well. He has seen their looks before. Their way of gazing at him had formed an opinion. He thinks that he is like an insect pinned into a place. How will he be able to explain himself to them? He

measures his life by butt-ends (the end of cigarettes). How can he explain the ordinariness, the simplicity of his life (www.cummingstudyguides.net)

Reiteration is shown through the use of different lexical devices. Repetition of “I have known” is used in line (55). It is directly linked with the previous part of the poem because it coheres with the same lines. “Known them” in line (55) also coheres with line (49) because the same words are repeated. The word “eye” in line (56) is used again in line (57) and “pin” in line (57) is in a cohesive link with the previous part of the poem, for the word “pin” is available in line (43) and it is used again in line (58). “When I am” is used in lines (57 and 58). The line (59), “Then how should I begin” is repeated in line (61) but the verb “begin” is changed into “presume”. Another instance of repetition of this line is in line (61).

The repetition of these lines draws a line of continuity between the parts of the poem and help in forming the framework of the text. The word “formulated” in line (56) is repeated in line (57).

Hyponymy is used with “spit out” which is considered as an angry kind of talking in line (36). “Wall” in line (58) is a meronymy of “room” in line (35). Meronymy is exemplified by the use of days in line (60). The evenings, mornings and afternoons are co-meronyms of the day.

Throughout the analysis of the six parts of the poem we can see that reiteration is used heavily through the different occurrences of the cohesive ties included in it. The most widely used tie is repetition. The repetition of “time” is used as the prevailing idea in all the six parts of the poem. Synonymous and antonymous words are used as cohesive links as well to give new shades of meaning and to amplify the ideas further. The use of hyponyms and meronyms is used again in a large scale since these pave the way for the poet to talk about the details of the situation in amore effective way. The following chart will summarize the occurrences of these devices in the examined text.

	Repetition	Synonymy	Antonymy	Hyponymy	Meronymy
Part 1	8	3	1	2	3
Part 2	4	2	3	3	8
Part 3	11	2	4	----	1
Part 4	2	1	1	----	1
Part 5	10	----	2	5	5
Part 6	9	-----	2	1	3

Conclusions

Reiteration in its various types is amply used in the poem. This usage is not random. The various categories of reiteration function differently according to their various occurrences in the text. The study of the various types of reiteration helps in the interpretation of the text and makes it more understandable by the reader. The chosen poem proves to be a cohesive text through the use of the multiple lexical cohesive ties that constitute reiteration. These contribute to achieving the unity of the text. In addition to what is mentioned above the modified model of Halliday and Hasan (1985) proves to be practical model since it is easily deployed and the categories are easily defined.

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الخلاصة :

التكرار في قصيدة تي اس اليوت "قصيدة حب جي الفريد بر فروك"

تلعب اللغة دورا فاعلا في صناعة الشعر ، لهذا السبب فان الادباء غالبا ما يلجئون في كثير من الأحيان لاستخدام وسائل لغوية مختلفة لتحقيق اهدافهم. ويعتبر التكرار احد وسائل اللغة والتي من خلالها يستطيع الكاتب ان يعكس معاني مختلفة في عمله الادبي. يمكن الوصول الى هذه النتيجة باعادة استخدام اداة لغوية معينة. هذا الامر ممكن ان يؤدي بصورة مباشرة او غير مباشرة الى حصول التأكيد والوضوح والوحدة والاستمرارية والتضاد والارتباط النصي. يحصل هذا الامر حينما تلعب الوحدة اللغوية المكررة دور اداة الربط حيث تعطي النص الوحدة والتناسق. ويعتبر التكرار احد عناصر نموذج التماسك النصي. وقد استخدم الشاعر تي اس اليوت التكرار اللغوي في قصائده كثيرا حيث تعمل هذه الاداة كوحدة ربط في قصيدته "قصيدة حب جي الفريد بر فروك" كما تساعد في تصوير الحالات الانفعالية المختلفة في القصيدة في طرح الافكار وتطويرها. من خلال استخدام اليوت لظاهرة التكرار يمكن ان نرى تمكنه اللغوي في استخدام التكرار بظواهره المختلفة بالاضافة الى دور هذه الاداة في حصول القارئ على فهم افضل للنص.