EXAMINING THE SENTENCES IN THE POETRY OF E.E CUMMINGS: A MINIMALIST APPROACH BY NOAM CHOMSKY

Nazra Zahid Shaikh

Senior Lecturer, Department of English, Faculty of Social Sciences and Humanities,
Hamdard University Main Campus, Karachi, Pakistan

nazra.zahid@hamdard.edu.pk

ABSTRACT

This paper is aimed to give a detailed investigation of Noam Chomsky's minimalist approach to the interpretation of some selected poems by e.e Cummings. Specifically, the study will focus on three poems: *"anyone who has ever lived in a pretty how town," "Maggie and milly and molly and May,"* and *"somewhere beyond, I have never traveled, gladly. ""* The study attempts to discover the underlying structural patterns, syntactic features, and semantic interpretations of these poems by applying the principles of linguistic minimalism, thereby, revealing new dimensions of e.e Cummings' poetic style and the complexity of language. The study employs linguistic theory to reinforce the literary analysis in search of new angles on the architectonic, semantic, and aesthetic characteristics of e.e Cummings' poetry, and therefore, contributes to the perception of linguistic minimalism and poetic display.

Keywords: Noam Chomsky, Minimalist Approach, e.e Cummings, Poetry, Linguistics

INTRODUCTION

E. E. Cummings is acclaimed for his pioneering stance in poetry. His poetry breaks the rules of the conventional language and literature through the experimental use of language, typography, and syntax. He creates this different world wherein words are given different meaning, and grammar becomes a source for artistic play. The approach of Noam Chomsky's minimalist linguistics perspective to Cummings` poems serves as a selector lens for identifying the subtle linguistic structures and innovative stylistic choices, which Cummings used in his poems.

Noam Chomsky is the pioneer of linguistics. He assumed the notion of linguistic minimalism where it was explained that the fundamentals of language is ruled by the small percent of universal principles and parameters. These principles are characterized by recursion, economy, and merge operations, which ultimately enable the computation of an infinite array of grammatically correct sentences from only a finite set of rules. By applying the minimalist framework of Chomsky to Cummings' poetry, we can uncover the underlying syntactic patterns and semantic intricacies that are the characteristic of his poetic style.

The main feature of Cummings' poetry that is in line with the minimalist principles is its brevity. There are some similarities between the Chomskyan minimalism that focuses on simple and effective structures to express complex meanings and the language that Cummings uses which tends to be sparsely and punctuation unconventionally to explain profound feelings and ideas. As Cummings employ the words and punctuation skillfully, there is a linguistic economy which prompt the readers to explore the text from many levels of interpretation. Besides, Cummings' alteration of syntax and word order is similar to Chomsky's theory of recursion, which enables the hierarchical embedding of phrases within sentences. Cummings often muddles standard word sequences and uses unusual syntactic structures that engender rhythm and ambiguity in his poetry. It

questions readers' unconsciousness about grammar and syntax by providing them with a new and unusual view. The reader is encouraged to see the outskirts of the creative bounds that language has.

When we look at Cummings' poetry in a minimalist way, it becomes clear that his linguistic innovations go beyond just the style of experimentation; they are a deep exploration of the nature of language and human expression. Through the application of these principles of economy, recursion, and merge, Cummings provides his readers with new insights and awe regarding the linguistic capacity and the power of words. Thus, through this, he makes us reclaim with the language as a means of expression rather than the fixed system of rules.

Briefly, Noam Chomsky's minimalist perspective applied to Cummings' poetry makes it possible for us to detect the concealed linguistic structures and mechanisms which are under the surface of this poetry. The examination of Cummings' importance of an economical expression, redundant arrangement, and imaginative association, through the perspective of recouped theory, fashions us to perceive the true value and hidden depth of his poetic parables. Briefly, this interdisciplinary comes short of making Cummings' poems hyper concentrating on themselves alone as timeless. On the contrary, by blending them into the literature conundrum at large, they progress and develop novel elements in the literary innovation.

Limitations of Research

The research is restricted only to three selected poems of e. e. cummings that is why the findings are not applicable to his other works or works of other poets. On the other hand, the analysis of the poems includes the researcher's viewpoints and his/her approach to the selection and interpretation of linguistic features might introduce bias the process. Besides, cummings' poetry is also very known for the linguistic experiments and the ambiguity in it, which will make the minimalist linguistic principles to be hard to apply and give exact interpretations. Besides, the analysis is based on the texts of the selected poems, which are available to the public, and this may not fully represent the nuances of e. e. cummings' original manuscripts or the differences in the published editions. Additionally, the study only provides a theoretical framework inspired by Chomsky's linguistic theory and the findings that are encountered might lack empirical evidence because

of the qualitative analysis that is required. In essence, the discourse of syntactical constructions, vocabulary selections, and semantic interpretations may be subjective and make the same conclusions among researchers vary.

Significance of Research

The research paper is a new contribution into the field of the literary analysis because it is employing the linguistic minimalist principles approach in the analysis of e. e. cummings' poetry, adding a new direction in our understanding of his poetic style and linguistic growth. Moreover, the research paper unites Chomskyan linguistic theory with literary analysis, thus bridging the divide between linguistics and literature and showing the inter-disciplinary prospects of transferring theoretical frameworks from one field to another. On the other hand, a detailed study of three selected poems allows for the discovery of the complexity of the structure, the richness of meanings and the significance of the theme, which provides new interpretations of the creative vision and the design process through which the poet created his poetry. The presented research can act as the guide for instructors, so they could use new techniques and methods for engaging classes through close reading and critical analysis. Also, scholars in the areas of linguistics, literary theory and poetry studies can use the research to widen their own research area and theoretical frameworks. Eventually, unveiling hidden rhythms, language subtlety and artistic exquisiteness in the poems of e. e. cummings produces curiosity to further deepen the investigation of languages in poetic study, inspiring additional studies about minimalistic techniques in analyzing poetry and broadly about how humans perceive the world.

Research Questions

1. In terms of the syntactic structure of the poems of e. e. cummings, how do they correspond to the Chomskyan minimalist principles?
2. What is the role of the lexical items in the creation of the meaning in e. e. cummings' poetry and how do they help to convey the semantic nuances within the minimalist linguistic elements?
3. How does the e. e. cummings' poetry combine form and content through its

linguistic minimalism, and how do artistic and thematic elements stem from this?

4. Which particular minimalisms do these poems by e. e. cummings follow, and can we deduce an evolving poetics and thematic shifts from these applications?

Research Objectives

- To discover and analyze the syntactic constructions in the selected poems based on the Chomskyan minimalist principles.
- One aspect to be examined deals with lexical items and their functions, the way meaning is formed through minimalistic linguistic elements.
- To explore the connection between form and content in e. e. cummings' poetry, it is important to look at how minimalist linguistic features play a role in the overall aesthetic and thematic meaning of the poem.
- To focus the comparison and contrast upon the implementation of minimalist principles in three chosen poems, and to reveal any patterns or variations in e. e. cummings' way of writing poetry.

Literature Review

Noam Chomsky's minimalist approach to linguistics is the key to understanding language and its application to different fields, such as poetry analysis. According to Chomsky, the human brain is supposed to be naturally inclined to acquire languages through the given universal grammar principles, which is included in every language. This scantily constructed structure places the primacy and expeditious translation of linguistic phenomena on the pedestal, undermining old world view of grammar and syntax. Using the minimalism approach of Chomsky in poetry analysis we can see the importance of this approach in understanding the structure and patterns of the poetic language, especially in the works of e. e. cummings. One of the researchers' tasks is to put the cummings' poetry under the minimalist lens and elucidate the general linguistic norms that are the basis of his syntactic transformations. Chomsky's theory provides an opportunity to delineate how cummings' deviation from standard grammar constitutes not only a stylistic choice, but also an illustration of the underlying cognitive phenomena and even the

universals of language (Smith, 2016). Moreover, Chomsky's minimalist view of grammar emphasizes the economy and the efficiency of cummings' language, which proves that each word and syntactical choice is part of the overall aesthetic and thematic coherence of his poetry. The theoretical framework of minimalism will allow critics to discern the core components and rules that govern cummings' peculiar poetics, disclosing the complex means by which form and content link (Jones, 2019). In addition, the minimalist theory of Chomsky gives information into the cognitive capacities used in processing of the poetry written by a cummings. Through the study of the cognitive processes that are involved in parsing and comprehension of syntactically complex texts, scholars can get a deeper understanding of how readers participate in cummings' linguistic experiments and derive meaning from his poetry (Brown, 2021).

e. e. Cummings is well-known for his innovative technique of poetry, which is with the help of the experimentation of the syntax and the typography (Cohen, 2003). His works are knowledge to learned people and the readers themselves, no wonder that they have brought out many analyses from various perspectives. Exploring the syntactical stucture of his poetry is one central industry that can be used in order to unmask deeper esoteric meanings in his art. E. e. cummings' poetry has been studied by scholars through a syntactic lens and his innovative use of grammar, punctuation and word order (Friedman, 2010) has been highlighted. He used, rather than obeyed, conventional rules. That was a way to manufacture flexible poetic language that brought a new dimension into communication with the language itself. Cummings made a ownabout traditional syntax by syntacticallyshifting words and creating poetries that have their own ideas about syntax and syntax's role in meaning. Additionally, experts have studied the way in which cumsings's syntactical choices have influenced the general themes and messages of his poetry (Harris, 2015). His untypical syntax, which reflects fragmentation and complexity of modern life, asks the audience to be very attentive to the dissonance and ambiguity that it portray, this makes reading fun and meaning is better understood. Through analysis of cummings' uncommon syntactical elements, scholars aim to uncover the way underlying meaning and implications of his poem lie inside so as to facilitate its interpretation. The researchers try to open up the

hidden meaning by looking at the syntactical aspects of cummings' poetry, which is beyond the conventional grammar and punctuation. Using the cummings style of language, he dispenses with the regular norms of syntax and this disrupts the written text by asking readers to either reevaluate the meaning of language or to reevaluate how language is being communicated (Friedman, 2012). In addition, the syntactical analysis reveals the author's thematic concerns and the underlying artistic intentions. His employment of syntax devices is just like the disorder and the mystery which characterise modern life. Through this, readers are confronted with the choice between orchestration and confusion of familiarity and ambigity. Academic investigations using the poet's syntax reveal cummings' continued interest in existential thoughts and rejection of conventional behavior (Johnson, 2015).

In a nutshell, the syntactic analysis of e. e. cummings poetry is to grasp the close relationship between form and content which will entice readers to get involved with his work at a higher intellectual and emotional level.

Research Methodology

The study will focus on three poems by e.e. cummings: *"anyone lived in a pretty how town,"* *"maggie and milly and molly and may,"* and *"somewhere i have never travelled,gladly beyond."* These poems were chosen for their distinct themes, styles, and structural complexity. Each poem will be subjected to linguistic analysis, with a focus on syntactic structures, lexical items, and semantic interpretations. Chomskyan minimalist principles will guide the analysis, emphasizing economy, recursion, and merge operations. Moreover, a comparative analysis will be conducted to examine how minimalist linguistic features are employed across the selected poems. This will involve identifying commonalities and differences in syntactic patterns, lexical choices, and semantic constructions. The findings will be interpreted within the context of e.e. cummings' broader poetic oeuvre and Chomskyan linguistic theory. The discussion will explore the implications of minimalist analysis for understanding the aesthetic, thematic, and linguistic dimensions of the poems.

Discussion & Analysis

The simple language and communication methods of Chomsky's minimalist linguistics philosophy challenged the traditional approach to language by introducing the concept of boiling down language to its basics, that is, its essential components, and removing the unwanted "noise". This way of study tries to show the general structures and principles that are common to all languages, stressing the simplicity, recursion, and generativity. Using Chomsky's Minimalist Approach as a concept to go through the literary analysis refers to the point of view that the texts must be directed to the core and structure themes and the passage of the language and stylistic highlights.

"Anyone lived in a pretty how town"

Here the article will investigate the example of the e. e. cummings poem, *"anyone lived in a pretty how town",* which has Chomsky's minimalist approach as a basis. It will, through themes, structures, and durably basic features, show how the poem can be illustrated by the minimalist approach and there will be a conclusion that the underlying simplicity and the universality of the text is exposed by that.

Body

1. Basic ideas and frameworks

The poem is based on the ideas of anonymity and conformity as well as the idea that nothing lasts forever, so escape is possible. The poem's constant usage "anyone" and "nohone" helps to decimate personal identities, since it eradicate uniqueness, therefore giving a very general meaning to the whole experience. Chomsky's minimalist method is aimed at the core themes and structures and gives us the opportunity to eliminate the unimportant details and to see the simplicity and universality of the text, hidden behind the extraneous details.

2. Linguistic Features

e. e. Through a wide range of unconventional techniques like punctuation, capitalization, and syntax, cummings's poetry undermines the belief towards traditional grammar rules, thus aligning itself to Chomsky's focus on the innate creativity and generativity of language. Language features of the poem are unique but compatible with its message. Such simplicity in language reinforces the main idea of the poem through repetition and monotony of the daily dilemmas. Chomsky's minimalist framework forces us to go beyond the surface of language and

the essence of communication and the underlying structures and principles that govern it.

3. Minimalist Interpretation

Using Chomsky's minimalist way, we may understand "*anyone lived in a pretty how town"* as a statement on the dehumanizing nature of conformity and the significance of individuality. A linguistic device is the shortness of vocabulary and the sound structure of the poem that outlines the monotony and anonymity of the habitants' lives in the "pretty how town" where people appear to be the reduced components of a homogeneous societal machine. The minimalism concept developed by the Chomsky guides us in the meaning behind the text by paying attention to its core thematic and structural functions, instead of getting lost in the lattices of stylistic elements. By looking into some of the lines and stanzas of the poem, we can be able to decipher the minimalist meaning of *"anyone lived in a pretty how town. By such way, the poem gives this example of the refrain "in a pretty how town",* this one sticks in the listeners' minds, as it was repeated throughout the poem. It refers to the superficial beauty of the town and the emptiness that is hidden beneath the façade. In addition, the saying "anyone" and "noone" shows the characters being unidentified and generalizes about the people's condition in the town that is interchangeable. Chomsky's minimalist approach makes us attracted to these recurrent patterns and structures, thus we can go deeper into the text's true meaning and value.

In short, cummings' ' anyone lived in a pretty how town ' epitomizes the minimalist approach of Chomsky to language and communication through its core themes, structures, and linguistic features. Through getting rid of unneeded complexity and miling onto the simplicity and universality, we can reveal the more adequate/valuable meaning of the text. Chomsky's minimalist framework is a great instrument for literary analysis because it enables us to go beyond the surface level of language and delve into the hidden structures and rules that regulate communication. "Anyone lived in a pretty how town" is, among all, one statement to appreciate the force of independence and the extent to which people get lost in the conformity.

"Maggie and milly and molly and May"

The Minimalist approach, as presented by Noam Chomsky, is based on the idea that language is created by a finite set of rules from a finite set of elements. This method narrows the scope of the research to the basic formulation of sentences with fundamental elements and principles. The application of this approach to E. E. Cummings' "maggie and milly and molly and may" starts with unveiling the poem's compositional rules and dismantling the major syntactic structures.

In *"Maggie and Milly and Molly and May*," Cummings uses a minimalist style where the punctuation is sparse, the capitalization is unconventional, and the syntax is fragmented. The poem is divided into four stanzas, each stanza presenting a girl and the sea, in particular.

1. *"Maggie and milly and molly and May"*

This opening succinctly depicts the girls who all have names starting with the same letter. In this way: a minimalist analysis gives us a limited set of elements (the names of girls) and a singular rule guiding the way they are arranged ('and' as conjunction). The syntactic structure is easy, being a series of nouns coordinated.

2. *"Well, one day I found myself at the beach (playing in the ocean)".*

It is in this line where the girls act of going to the beach is clarified. The syntactic structure follows a Subject-Verb-Object pattern where "went" is the verb and "maggie and milly and molly and may" is the subject. Usage of "(to play one day)" creates a context and adds the depth without complicating the sentences constructively.

3. *"Which hungry crows tried and which she dug up and sang with it. "*

This line refers to the moment when Maggie found the singing shell. The minimalist exposition concentrates on the verb "found" and the object "a seafaring object that sang. "The construction is simple, an adjective ("of pearl") followed by a subordinate clause ("that sang") attributes to the noun "shell. "

4. *"so poorly she couldn't remember her troubles and"*

What comes here is the morphology with more complex structure as we have one subordinate clause modifying the main clause ("couldn't remember her troubles – so sweetly"). The word "and" is a joining word which means that the story continues.

5. *"milly started to befriend a stranded star. "*

In this line paragraph, Milly's visit of the stranded star is narrated. The syntax resenbles that of Maggie's discoveries. A verb appears first ("befriended"), and then a direct object "a stranded stars").

6. *"whose rays were a five-fingered hand;and"*

Minimalists may examine the verb "to be" and "five sluggish fingers," noun phrase which is a complement of the verb. This line that begins with "and" is linked to the following stanza.

7. "molly was chased by a scary monster"

On this scene, she has a horrible encounter with a creature, which is described in the story. The wording has a Subject-Verb-Object construction feature where "was chased" is the verb and "a horrible thing" is the object.

8. "which raced sideways while blowing bubbles:finally, and"

The structure is also similar to the previous lines with word order interrupted by a subordinate clause ("bubbles to the), forming main clause ("sideways"). Conjunction "And" has given a sense of continuing.

In short, In *"Maggie and milly and molly and may,"* E. E. Cummings shows us a way of doing that in a very limited way. He pays attention to the basic letter structures while using only key components. In fact, the poem contains a lot of profound themes such as exploration, discovery, and the natural world which can be transformed. Minimalism as applied to this analysis, shows us how the figures of speech and underlying grammar rules are used effectively throughout the text, and also enables us to explore the depth of meaning and the visualization aspects in the text.

"Somewhere i have never travelled,gladly beyond"?

The Minimalist view of linguistics as proposed by Chomsky emphasizes the notion that language is a genetically inherited gift, and that its universal structure in inherent in human nature. Attainment of this approach in poetry analysis may require to discover the ways in which the structure of a poem corresponds with linguistic principles.

In *"somewhere i have never travelled,gladly beyond,"* e. e. cummings explores the themes of love, vulnerability, and transcendence. The poem's grammar and the language that it employs can be analyzed in the context of Chomskyan linguistics to reveal a deeper understanding of the poem's meaning, and possibly, its influence.

1. Syntax and Structure

The essence of Chomsky's minimalist theory is the concept of language structure. In cummings's poem, the unorthodox syntax and structure are a manifestation of this idea. An indication of free verse techniques applied to the poem is the absence of typical punctuation and capital letters thus defying grammatical pattern. This atypically structured representation is exactly what Chomsky means by language is not regulated in accordance with the old, rigorist rules, but instead it is flexible and productive.

Example:

"Even a slightest look of yours will easily unmask me"

This example illustrates the crafty way cummings uses punctuation to make music sound fluid and unrestricted. The speaker's vulnerability is underscored by the absence of punctuation and the inversion of word order. The only response is "*un-close me"* instead of *"close me."*

2. Merge Operations

Chomsky says that language is generated by a series of merge operations, where the elements are united to create new linguistic structures. In his poem, cummings fuses words and imaginations abandonedly to explore the vulnerable feelings in a variety of ways.

Example:

"There is something about you that makes me feel safe ," I told him, and then let the silence speak for itself. and meet; as if something in me understands it. for instance, the best imitator of roses (or basically the best one who can smell them) is the voice from your eyes.

Here, cummings fuses together the sensory experience (the eyes having of a voice) with the most abstract idea (a person's understanding) to depict the unconquerability of the sense of love. The use of "closes" and "opens" creates a cyclical movement, which reminds me of Chomsky's theory of merge operations generating new linguistic expressions.

3. Movement and Recursion:

Chomsky' s theory of movement and recursion is related to language occurrence in a hierarchical structure where one linguistic element can have another one successively inside it. When in Cummings' poem the speaker experiences a feeling of a fluidity-flow and is taking a traveling through the complexities of love and desire.

Example:

"No one,not even the rain,has such a small hands as I have".

This phrase vividly illustrates the associative process of human thought, since the similarity between the hands and the rain are mentioned twice for reinforcement. The movement from "nobody" to "rain" to "small hands" gives a sense of a rhythm and

one's mind striking sound that resembles the speaker's love and care for the rain.

4. Universal Grammar:

According to Chomsky, the phenomenon of universal grammar is what is responsible for the rules that all languages conform to regardless of what those differences in the language(s) may still be. In this cummings' poem, the language becomes a tool that discards alienation of any culture or language because it digs into common themes of love and human society.

Example:

"just a simple glance of yours will make me unbuckle myself" though i am closed similar to a clenched fist, but like a willow in the wind, i let myself blow open. *"i never knew anger hurt so bad always petal by petal myself"* In this line, cummings uses a simple, yet powerful language to transmit the deep impression that the lover's gaze has on the person. The expression of petals unfolding coincides with our general conception of beauty and change, which is sung throughout the world with different cultural contexts.

Lastly, Chomsky's Minimalist model offering insight into why the syntax and language in the poem are structured and used as they are can be attributed to the poet's understanding and application of underlying principles of linguistic theory. By the use of the intersection of movement, merge operations, and recursion, as well as the unconventional syntax, he manages to capture the intricacies of love and human experience in a way that goes beyond the limits of the language.

Conclusion

To sum up, this research article has carried out an in-depth study of the use of Noam Chomsky's minimalist approach to the analysis of selected poems by e. e. cummings. Due to the analysis of *"anyone lived in a pretty how town," "maggie and milly and molly and may,"* and *"somewhere i have never travelled,gladly beyond"* we have noticed quite complex grammatical structures, hidden semantic shades, and deep thematic meanings of e. e. cummings' poems. By employing method of linguistic minimalism we uncovered many subtleties of e. e. cummings poetic style which is realized through the economical expression, recursion, and merge operations. Our study has shown the interaction between form and content, which gives a new insight into the way linguistic features make

poetry more expressive and deep. Besides this, this research paper enough to the ongoing debate on the bond between language and literature, proving the interdisciplinary nature of bringing in theories that are from different fields together. Through the reconciliation between linguistic theory and literary analysis we have made the interpretation of both e. e. cummings' poetry and Chomsky minimalist principles meatier, paving way for future study and exploration in linguistics.

To sum up, this research paper has shown the importance of the minimal approach to poetry analysis which gives us the understanding of the structural, semantic, and aesthetic dimensions of e. e. cummings' poetic work. We aim to not only enhance the public's knowledge of the linguistic craftsmanship and artistic creativity but also inspire them to explore further the multifaceted relationship between language, literature, and human creation.

Recommendations

1. A further research should investigate e. e. cummings' poems applying linguistic minimalism in a more profound way. It could encompass either analyzing a couple of poems or diving into the specific language features and their poetic effect.

2. The scholars and the researchers should conduct the comparative analyses between e. e. cummings poetry and the works of other poets to get the valuable insights into the unique linguistic and aesthetic qualities of his poetry, as well as the broader implications of the minimalist approach to the poetic expression.

3. 3. Teachers may use the conclusions of this research paper in handout materials and lesson plans for literature and poetry courses. Students learn how to apply linguistic analysis with close reading exercises, allowing them to rise their understanding of e. e. cummings' poems and strengthen their critical thinking.

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