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Foregrounding Spiritual Desolation through Deviation and Parallelism: A Stylistic Analysis of T.S. Eliot's The Hollow Men



Khadija Zulfiqar

M.Phil. English Linguistics & Literature Scholar, Riphah International University, Sahiwal Campus
Email: khadijagujjar8@gmail.com

Dr. Sibtain Aslam

Assistant Professor / HoD, Department of English Linguistics and Literature, University: Riphah International University, Sahiwal Campus, Pakistan

Abstract

T.S. Eliot's *The Hollow Men* (1925) is a seminal Modernist poem that reflects the spiritual disillusionment, moral paralysis, and existential uncertainty of the post-World War I period. While previous studies have explored its theological, philosophical, and intertextual aspects, less attention has been given to the linguistic techniques that shape these themes. This study examines the functions of linguistic deviation and parallelism as foregrounding devices in the stylistic construction of spiritual desolation in the poem. The analysis is based on Geoffrey Leech's Foregrounding Theory, rooted in the Russian Formalist concept of defamiliarization (*ostranenie*). Using a qualitative stylistic approach, the poem is analyzed across semantic, lexical, grammatical, graphological, phonological, and syntactic levels. The findings show that semantic deviation, particularly through paradox and oxymoron, disrupts conventional meaning and conveys ontological emptiness. At the same time, syntactic and structural parallelism create repetitive patterns that foreground stagnation, incompleteness, and immobility. Grammatical fragmentation, graphological irregularities, and phonological weakening further reinforce themes of spiritual exhaustion and communicative failure. The study concludes that the interaction of deviation and parallelism serves as the poem's primary stylistic mechanism, transforming abstract despair into a concrete linguistic experience and demonstrating the effectiveness of foregrounding theory in Modernist stylistic analysis.

Keywords: T.S. Eliot; *The Hollow Men*; Stylistics; Foregrounding Theory; Linguistic Deviation; Parallelism; Defamiliarization; Modernism; Spiritual Desolation.

Introduction

Background of the Study

Modernist poetry fundamentally reimagined the relationship between language and human experience, often fracturing traditional syntax to mirror a deeply fractured world. T.S. Eliot's *The Hollow Men* (1925) stands as a definitive articulation of post-war European disillusionment. Literary critics have long recognized the poem's exploration of spiritual bankruptcy, ontological emptiness, and existential paralysis. However, the precise linguistic architecture supporting these profound themes warrants closer, more systematic examination. Stylistics provides the necessary empirical tools for this inquiry. Rooted in the Russian Formalist tradition, stylistics views literary language as distinctly separate from ordinary, utilitarian discourse. Victor Shklovsky's foundational concept of *ostranenie*, defamiliarization posits that the primary function of art is to recover the sensation of life. It makes the familiar appear strange, forcing the reader to slow down and consciously process the medium itself. In poetry, this defamiliarization occurs through the deliberate, artistic deformation of standard linguistic norms. Geoffrey Leech later refined these Formalist concepts into his comprehensive theory of foregrounding. Foregrounding occurs when a text intentionally deviates from established linguistic conventions or employs highly regularized, repetitive parallel structures. These linguistic anomalies capture the reader's attention, shifting focus from the message to the linguistic code, thereby generating complex new layers of meaning. In Eliot's work, language does not merely

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describe desolation; it structurally and phonologically performs it.

Research Problem

The critical reception of *The Hollow Men* has historically prioritized thematic, theological, and intertextual analyses. Scholars frequently examine its rich network of allusions to Dante's *Inferno*, Joseph Conrad's *Heart of Darkness*, and Shakespeare's *Julius Caesar*. They meticulously trace the poem's articulation of theological despair, cultural exhaustion, and the absolute failure of human communication. While these macro-level interpretations are undeniably invaluable, they frequently overlook the micro-level linguistic mechanisms that actively construct these macro-level meanings. Purely thematic interpretations risk treating language as a transparent medium rather than an active, resistant participant in meaning-making. A traditional literary approach might identify the poem's suffocating atmosphere of paralysis, but it often lacks the analytical vocabulary to explain exactly how the underlying syntax, lexicon, and phonology force the reader to physically and cognitively experience that paralysis. The core research problem lies in this persistent methodological gap. There is an urgent need to systematically analyze the precise stylistic devices Eliot employs to articulate such profound spiritual desolation. Specifically, the dynamic, often paradoxical interaction between linguistic deviation (the breaking of grammatical or lexical rules) and parallelism (the excessive enforcement of structural patterns) requires rigorous investigation. How do broken syntactic structures, semantic anomalies, and obsessive repetitions manifest the hollow men's inability to act, feel, or pray? This study addresses this critical gap by applying Leech's foregrounding theory to decode the poem's internal linguistic mechanics.

Research Objectives

To address the identified research problem, this study establishes the following objectives:

RO1: To identify instances of deviation and parallelism in T.S. Eliot's *The Hollow Men* using Leech's Foregrounding Theory.

RO2: To examine how foregrounded patterns of deviation and parallelism contribute to the representation of spiritual desolation in the poem.

Research Questions

Guided by the research objectives, this study seeks to answer the following core questions:

RQ1: What types of deviation and parallelism are foregrounded in T.S. Eliot's *The Hollow Men*?

RQ2: How do deviation and parallelism contribute to the construction of spiritual desolation in the poem?

Significance of the Study

This study offers significant, multi-layered contributions to both literary criticism and the field of stylistics. First, it effectively bridges the historical divide between empirical linguistic analysis and abstract literary interpretation. By employing a rigorous structural framework, the study grounds broad thematic discussions of Eliot's metaphysical concerns in concrete, observable textual evidence. This prevents interpretation from drifting into subjective impressionism. Second, it robustly

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demonstrates the enduring utility of Geoffrey Leech's foregrounding theory for analyzing complex, fragmented Modernist poetry. Modernism is inherently characterized by its aggressive linguistic deformation. Leech's dual focus on deviation and parallelism provides an ideal, highly sensitive lens for unpacking this specific type of literary experimentation. Furthermore, the findings will offer contemporary scholars a fundamentally deeper understanding of *The Hollow Men*. The analysis moves beyond merely acknowledging the text's despair to revealing the actual architectural blueprint of that despair. It illustrates precisely how spiritual emptiness is coded into the very grammar of the stanzas. Finally, this study provides a highly replicable methodological model for future stylistic analyses of early twentieth-century poetry.

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Introduction

The study of T.S. Eliot's *The Hollow Men* has generated extensive scholarly discussion across literary criticism, Modernist studies, theology, philosophy, and stylistics. Since its publication in 1925, the poem has been widely regarded as one of the most significant representations of spiritual emptiness, moral paralysis, and existential uncertainty in twentieth-century literature (Bush, 1984; Moody, 1994; Childs, 2000; North, 1991). While earlier criticism primarily focused on Eliot's religious concerns, symbolism, and intertextual references, more recent scholarship has increasingly emphasized the importance of linguistic and stylistic analysis in understanding how the poem constructs meaning (Leech & Short, 2007; Simpson, 2004; Toolan, 2014; Jeffries & McIntyre, 2010).

Contemporary literary scholarship highlights the growing convergence between formal linguistics and literary criticism, particularly in the analysis of Modernist texts characterized by fragmentation, ambiguity, and complex psychological representation (Carter & Stockwell, 2008; Simpson, 2004; Semino & Culpeper, 2002). Within this intellectual context, stylistics provides a systematic and replicable methodology for examining how linguistic choices contribute to thematic development and reader interpretation (Leech, 1969; Short, 1996). Consequently, the present study investigates *The Hollow Men* through the lens of stylistics, focusing specifically on the concepts of deviation and parallelism as foregrounding devices.

Modernism and T.S. Eliot's Poetic Vision

Modernism emerged during the late nineteenth and early twentieth centuries as a response to profound social, political, and cultural transformations, including industrialization, urbanization, technological advancement, and the devastation of the First World War (Bradbury & McFarlane, 1976; Childs, 2000; Lewis, 2007). Modernist writers rejected traditional literary conventions and sought innovative forms capable of expressing the fragmentation and uncertainty of modern life (Perkins, 1976; Ellmann & Feidelson, 1965).

Among the leading figures of literary Modernism, T.S. Eliot occupies a central position due to his experimentation with poetic form, his intellectual engagement with cultural decline, and his integration of diverse literary traditions (Kenner, 1971; Bush, 1984; Moody, 1994). Eliot's poetry consistently explores themes of alienation, spiritual crisis, cultural decay, and the search for meaning in a fragmented world (Brooker, 1994; North, 1991). His works challenge conventional modes of

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representation through complex imagery, discontinuous narratives, and extensive intertextual references.

The Hollow Men is frequently interpreted as a pivotal text within Eliot's poetic development because it occupies a transitional position between *The Waste Land* (1922) and *Ash Wednesday* (1930) (Bush, 1984; Moody, 1994; Childs, 2000). Critics generally agree that the poem reflects the profound spiritual disillusionment and moral uncertainty that characterized post-war Europe (Perkins, 1976; North, 1991). Through fragmented voices, paradoxical imagery, and repetitive structures, Eliot portrays individuals trapped between redemption and damnation, action and inaction, faith and despair.

Eliot's poetic method is strongly influenced by his concept of the "mythic method," which he described as a means of imposing order upon the "immense panorama of futility and anarchy" characteristic of modern history (Eliot, 1923; Kenner, 1971; Childs, 2000). This method enables the poet to connect contemporary experiences with historical, religious, and mythological frameworks. Similarly, Eliot's concept of the "objective correlative" proposes that emotions should be conveyed through a specific arrangement of objects, situations, and events rather than through direct emotional expression (Eliot, 1919; Bush, 1984). These principles play a crucial role in *The Hollow Men*, where symbolic landscapes and fragmented imagery generate a powerful sense of spiritual desolation.

Stylistics as an Approach to Literary Analysis

Stylistics is broadly defined as the systematic study of language in literary and non-literary texts (Leech & Short, 2007; Simpson, 2004; Verdonk, 2013). Unlike traditional literary criticism, which often relies on subjective interpretation, stylistics combines literary analysis with linguistic methodology to provide a more objective examination of textual meaning (Short, 1996; Jeffries & McIntyre, 2010).

According to Leech and Short (2007), stylistics seeks to explain how linguistic choices contribute to literary effects and thematic significance. Similarly, Simpson (2004) argues that stylistic analysis bridges the gap between language and literature by demonstrating how formal textual features shape interpretation. This approach enables researchers to investigate literary texts at multiple linguistic levels, including graphology, phonology, morphology, syntax, semantics, and discourse (Toolan, 2014; Carter & Stockwell, 2008).

Recent studies emphasize that linguistic analysis is not merely supplementary to literary interpretation but constitutes an essential component of scholarly inquiry (Jeffries & McIntyre, 2010; Verdonk, 2013). Without systematic attention to language, critical readings risk overlooking the mechanisms through which literary texts produce meaning. Therefore, stylistics provides an appropriate methodological framework for analyzing Eliot's poetic language and identifying the linguistic patterns that contribute to the poem's representation of spiritual emptiness and existential paralysis.

Russian Formalism and the Concept of Literariness

The origins of modern stylistics can be traced to Russian Formalism, a critical movement that emerged in the early twentieth century and sought to identify the characteristics that distinguish literary language from ordinary communication (Erich, 1981; Eagleton, 2008). Formalist scholars argued that literature should be studied as

an autonomous verbal construct rather than as a reflection of social or biographical realities (Shklovsky, 1917/1965; Jakobson, 1960).

Central to Formalist theory is the concept of literariness (*literaturnost*), which refers to the specific qualities that make a text literary (Jakobson, 1960; Erlich, 1981). Formalists maintained that literary texts achieve their artistic effect through the manipulation of language, making readers aware of the medium itself rather than merely the message it conveys (Shklovsky, 1917/1965; Eagleton, 2008).

This emphasis on linguistic form laid the foundation for subsequent developments in stylistics and foregrounding theory. The Formalists' concern with textual structure, linguistic innovation, and artistic technique continues to influence contemporary approaches to literary analysis (Leech, 1969; Simpson, 2004).

Defamiliarization and Foregrounding

One of the most influential concepts associated with Russian Formalism is Shklovsky's theory of defamiliarization (*ostranenie*) (Shklovsky, 1917/1965). According to Shklovsky, everyday perception becomes habitual and automatic over time. Art counters this process by presenting familiar objects and experiences in unfamiliar ways, thereby renewing human perception and intensifying aesthetic experience.

The Prague Linguistic Circle expanded this concept through the development of foregrounding theory (Mukařovský, 1964; Havránek, 1964). Foregrounding refers to the linguistic prominence achieved when a text departs from ordinary language patterns or creates unusual regularities (Leech, 1969; Short, 1996). Such foregrounded elements attract readers' attention and encourage deeper engagement with the text.

Foregrounding has become one of the most influential concepts in modern stylistics because it explains how literary texts achieve aesthetic impact through linguistic manipulation (Simpson, 2004; Verdonk, 2013). The theory is particularly relevant to Modernist poetry, where experimentation with language often reflects broader concerns with fragmentation, alienation, and cultural instability (Childs, 2000; Perkins, 1976).

Geoffrey Leech's Foregrounding Theory

Geoffrey Leech (1969) provided one of the most comprehensive and influential formulations of foregrounding theory. Drawing upon Russian Formalism and Prague School linguistics, Leech argued that foregrounding is realized through two principal mechanisms: deviation and parallelism.

According to Leech (1969), literary language attracts attention either by breaking established linguistic norms or by creating unexpected patterns of regularity. These two mechanisms enable writers to manipulate reader expectations and generate complex layers of meaning. Leech's framework remains particularly useful for the analysis of poetry because it offers a systematic method for identifying and interpreting stylistic features across multiple linguistic levels (Leech & Short, 2007; Simpson, 2004).

The present study adopts Leech's model because it provides a comprehensive theoretical framework for examining the linguistic construction of meaning in *The Hollow Men*. Specifically, the concepts of deviation and parallelism offer valuable tools for understanding how Eliot's language embodies spiritual fragmentation and existential paralysis.

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Deviation as a Foregrounding Device

Deviation refers to the deliberate departure from linguistic norms, conventions, and expectations (Leech, 1969; Short, 1996). It occurs when writers violate established patterns at phonological, graphological, lexical, grammatical, semantic, or discourse levels.

Leech (1969) argues that deviation draws attention to particular textual elements by disrupting readers' expectations. Such disruptions encourage readers to engage more actively with the text and to search for deeper meanings. In Modernist literature, deviation often functions as a representation of fragmentation, alienation, uncertainty, and psychological disintegration (Perkins, 1976; Childs, 2000).

Numerous scholars have observed that Modernist writers frequently employ linguistic deviation to challenge conventional modes of representation and to depict the fractured nature of modern existence (Bradbury & McFarlane, 1976; Lewis, 2007). Consequently, deviation constitutes a crucial analytical category for understanding Eliot's poetic language.

Parallelism as a Foregrounding Device

Parallelism represents the second major component of Leech's foregrounding model (Leech, 1969). Unlike deviation, which foregrounds language through irregularity, parallelism achieves prominence through repetition and structural regularity. Modernist poetry, repetitive patterns often coexist with fragmentation, producing a tension between formal coherence and thematic disorder. In *The Hollow Men*, this tension is reflected through recurring structures that reinforce the poem's depiction of spiritual emptiness, paralysis, and stagnation.

Jakobson (1960) describes parallelism as the projection of equivalence across linguistic structures. It may occur at phonological, lexical, grammatical, syntactic, or semantic levels. Through repetition, parallelism creates rhythm, cohesion, emphasis, and memorability (Leech, 1969; Leech & Short, 2007).

Scholars have noted that parallelism often establishes order within texts characterized by thematic instability or emotional turmoil (Short, 1996; Simpson, 2004). In Modernist poetry, repetitive structures frequently coexist with representations of fragmentation, creating a productive tension between formal organization and thematic disorder. This tension is particularly evident in *The Hollow Men*, where repetitive patterns contribute significantly to the poem's portrayal of spiritual stagnation.

Previous Studies on *The Hollow Men*

Scholarly research on *The Hollow Men* has focused extensively on its themes of spiritual barrenness, religious uncertainty, cultural decay, and existential despair (Bush, 1984; Moody, 1994; North, 1991; Brooker, 1994). Many critics interpret the poem as a reflection of post-war disillusionment and the collapse of traditional systems of belief (Childs, 2000; Perkins, 1976).

Stylistic scholars have examined the poem across various linguistic levels. At the graphological level, critics note the poem's division into five sections of irregular stanzas and its unusual punctuation patterns, which contribute to an atmosphere of incompleteness and suspension (Leech, 1969; Simpson, 2004). Morphological studies highlight Eliot's use of compounding and affixation to construct images of decay and

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spiritual absence (Leech & Short, 2007).

Phonological analyses emphasize the poem's dense sound patterning, including alliteration, consonance, and assonance, which compensate for the absence of a regular rhyme scheme (Short, 1996; Toolan, 2014). Researchers have also examined how sound symbolism contributes to the representation of dryness, emptiness, and collapse throughout the poem.

At the syntactic level, scholars identify extensive use of repetition and parallel structures, particularly in the famous "Between the..." sequences (Leech, 1969; Simpson, 2004). These structures create a sense of interruption and incompleteness that mirrors the psychological condition of the hollow men. Lexical analyses similarly emphasize the poem's reliance on paradox and oxymoron, including expressions such as "hollow men," "stuffed men," "Shape without form," and "Paralysed force" (Brooker, 1994; Bush, 1984).

Intertextual studies have further highlighted Eliot's extensive use of literary, religious, historical, and cultural references (North, 1991; Kenner, 1971; Moody, 1994). Scholars consistently identify allusions to Conrad's *Heart of Darkness*, Dante's *Divine Comedy*, Christian theology, Guy Fawkes, and traditional nursery rhymes as crucial components of the poem's meaning.

Research Gap

Despite the substantial body of scholarship devoted to *The Hollow Men*, several gaps remain. Existing studies largely prioritize thematic, philosophical, theological, and intertextual interpretations (Bush, 1984; North, 1991; Moody, 1994). Although stylistic observations appear throughout Eliot criticism, these discussions often remain fragmented and descriptive rather than systematic.

Moreover, relatively few studies have applied Geoffrey Leech's dual framework of deviation and parallelism comprehensively to the poem. Previous research frequently identifies individual stylistic features without examining how these features interact across multiple linguistic levels to generate a unified experience of spiritual desolation and existential paralysis (Leech, 1969; Simpson, 2004; Short, 1996).

Therefore, a significant methodological gap exists in the literature. There remains a need for a detailed stylistic investigation that systematically explores the relationship between deviation and parallelism and demonstrates how these foregrounding devices contribute to the poem's thematic construction.

Theoretical Framework

The present study is grounded in Geoffrey Leech's (1969) Theory of Foregrounding, which originates from Russian Formalism and the Prague School tradition. Foregrounding refers to the process through which certain linguistic features become prominent because they deviate from established norms or exhibit unusual patterns of repetition (Mukařovský, 1964; Leech, 1969; Simpson, 2004).

According to Leech (1969), foregrounding operates through two principal mechanisms: deviation and parallelism. Deviation involves departures from conventional linguistic expectations at graphological, phonological, morphological, lexical, syntactic, and semantic levels. Parallelism, by contrast, involves the repetition of linguistic structures that create emphasis, cohesion, and aesthetic patterning.

This study employs Leech's framework as the primary analytical model for examining *The Hollow Men*. The analysis focuses on identifying instances of graphological,

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phonological, morphological, lexical, semantic, and syntactic deviation, as well as patterns of parallelism operating across the poem. Through this approach, the study investigates how Eliot's linguistic choices foreground themes of fragmentation, alienation, spiritual emptiness, and existential paralysis.

The theoretical framework assumes that meaning in literary texts emerges not only from thematic content but also from formal linguistic organization (Leech & Short, 2007; Jeffries & McIntyre, 2010; Simpson, 2004). Accordingly, the interaction between deviation and parallelism serves as the central analytical lens through which the stylistic architecture of *The Hollow Men* is examined. By applying this framework systematically, the study seeks to demonstrate how Eliot's manipulation of language transforms spiritual desolation into a powerful aesthetic and cognitive experience. Modernist poetry, repetitive patterns often coexist with fragmentation, producing a tension between formal coherence and thematic disorder. In *The Hollow Men*, this tension is reflected through recurring structures that reinforce the poem's depiction of spiritual emptiness, paralysis, and stagnation.

DATA ANALYSIS AND DISCUSSION

Introduction

This chapter presents a detailed stylistic analysis of T.S. Eliot's *The Hollow Men* using Geoffrey Leech's (1969) Foregrounding Theory as the principal analytical framework. The analysis focuses on two major foregrounding mechanisms: deviation and parallelism. Drawing upon Russian Formalist principles, particularly Shklovsky's concept of defamiliarization (*ostranenie*), the chapter examines how Eliot manipulates language at graphological, phonological, lexical, semantic, morphological, and syntactic levels to construct the poem's central themes of spiritual emptiness, moral paralysis, fragmentation, and existential despair.

Foregrounding theory posits that literary language attracts attention either by deviating from established linguistic norms or by creating unexpected regularities through repetition and structural patterning (Leech, 1969; Simpson, 2004). In *The Hollow Men*, these two mechanisms operate simultaneously. Deviation disrupts readers' expectations and generates estrangement, whereas parallelism imposes rigid structural patterns that reinforce stagnation and paralysis. Through the interaction of these stylistic devices, Eliot transforms abstract theological and philosophical concerns into a tangible linguistic experience.

The chapter is organized into three major sections. The first section examines various forms of linguistic deviation. The second investigates parallelism and repetitive patterning. The final section discusses how these foregrounded structures contribute to the representation of spiritual desolation and existential collapse throughout the poem.

Foregrounding through Linguistic Deviation

According to Leech (1969), deviation occurs when a writer deliberately departs from conventional linguistic expectations. Such departures attract readers' attention and compel them to engage more actively with the text. In Modernist poetry, deviation often functions as a stylistic representation of fragmentation, uncertainty, and alienation (Childs, 2000; Simpson, 2004). Eliot employs deviation extensively in *The Hollow Men*, creating a poetic discourse that mirrors the fractured consciousness of modern humanity.

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Lexical Deviation

Lexical deviation refers to the unusual selection, formation, or contextual deployment of words. Eliot repeatedly employs lexical choices that destabilize conventional theological and existential categories.

One of the most significant examples appears in his repeated modification of the noun *kingdom*:

"Death's dream kingdom"

"Death's other Kingdom"

"The twilight kingdom"

Traditionally, Christian theology conceptualizes the afterlife through fixed and clearly defined categories such as Heaven, Hell, or Purgatory. Eliot disrupts this certainty by attaching ambiguous modifiers such as *dream*, *other*, and *twilight* to the word *kingdom*. These lexical combinations create liminal spaces that resist clear categorization.

The repeated modification of *kingdom* foregrounds uncertainty and theological ambiguity. Rather than occupying a stable spiritual location, the hollow men exist within undefined transitional spaces. This lexical instability reflects the broader Modernist crisis of faith and the collapse of absolute metaphysical certainties.

Similarly, compound nouns such as:

"Headpiece"

"Crowskin"

"Rat's coat"

represent unusual lexical constructions that evoke images of artificiality and decay. These compounds suggest that the hollow men are assembled from fragments rather than complete human beings. The vocabulary itself reinforces the poem's representation of disintegration and spiritual impoverishment.

Semantic Deviation

Semantic deviation constitutes one of the most powerful foregrounding devices in the poem. It occurs when linguistic expressions violate conventional logical or semantic expectations (Leech, 1969).

The opening lines provide the clearest example:

"We are the hollow men"

"We are the stuffed men"

The adjectives *hollow* and *stuffed* function as semantic opposites. Logically, an object cannot simultaneously be empty and filled. The juxtaposition therefore creates a semantic contradiction that immediately demands interpretation.

This paradox forces readers to recognize that the hollow men are physically present but spiritually absent. Although they appear complete on the surface, they lack inner substance and authentic identity. The contradiction foregrounds the central theme of spiritual emptiness that dominates the poem.

Semantic deviation becomes even more pronounced in the following sequence:

"Shape without form, shade without colour,

Paralysed force, gesture without motion"

Each phrase systematically strips an object of its defining characteristic.

A shape cannot exist without form.

A shade implies colour.

A gesture presupposes movement.

Force implies action.

By removing essential attributes from these concepts, Eliot creates semantic impossibilities that challenge conventional patterns of understanding.

These paradoxes perform an important thematic function. They linguistically enact a world where meaning has been emptied out and existence continues without purpose. The hollow men occupy a state of ontological suspension where categories remain intact while their defining properties disappear.

Morphological Deviation

Morphological deviation involves unusual word formation processes. Although less prominent than semantic deviation, morphology contributes significantly to the poem's representation of fragmentation. Words such as *headpiece* and *crowskin* combine lexical elements in unexpected ways. These compounds create hybrid images that blur distinctions between human, animal, and artificial forms. Morphological deviation in *The Hollow Men* appears through unusual word formations that reinforce themes of fragmentation. Compounds such as *headpiece* and *crowskin* combine lexical elements in unexpected ways, creating hybrid images that blur the boundaries between human, animal, and artificial forms. The repeated use of negative prefixes further emphasizes absence, incompleteness, and failure. These morphological features contribute to the poem's portrayal of unstable and fragmented identities. The repeated use of prefixes further reinforces absence and incompleteness. Expressions containing negative or recursive prefixes suggest inability, repetition, and failure to achieve fulfillment. Morphological structures therefore participate in the poem's larger thematic pattern by depicting identities that remain incomplete, fragmented, and unstable. The repeated use of negative prefixes further emphasizes absence, incompleteness, and failure. These morphological features contribute to the poem's portrayal of unstable and fragmented identities.

Grammatical Deviation

Grammatical deviation is particularly significant because it reflects the breakdown of communication and spiritual coherence.

Throughout the poem, Eliot frequently employs fragmented syntax and incomplete constructions. Clauses are often juxtaposed without explicit logical connectors:

"Let me be no nearer

In death's dream kingdom

Let me also wear

Such deliberate disguises"

The absence of conjunctions and explanatory links produces a disconnected syntactic flow. Thoughts appear fragmented rather than logically organized.

The most striking example of grammatical deviation occurs near the conclusion:

"For Thine is

Life is

For Thine is the"

This sequence represents a severe syntactic breakdown.

The structure begins by invoking the Lord's Prayer, thereby activating readers' expectations of completion. However, the expected grammatical construction never materializes.

Instead, syntax collapses into incompleteness.

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This interruption symbolizes the inability of the hollow men to establish meaningful communication with the divine. Their language fails because their spiritual condition prevents completion. The grammatical structure therefore embodies theological failure.

Graphological Deviation

Graphological deviation concerns visual features of the text, including punctuation, capitalization, spacing, and typographical arrangement.

One of the most notable graphological features of *The Hollow Men* is its limited use of terminal punctuation. Despite comprising ninety-eight lines, the poem contains very few full stops. This absence creates a continuous flow that resists closure.

The lack of punctuation mirrors the spiritual condition of the speakers. Just as the hollow men remain trapped between salvation and damnation, the text itself remains suspended between completion and continuation.

Italicization also functions as a foregrounding device:

"Here we go round the prickly pear"

The visual distinction separates this passage from the surrounding text. As a result, the distorted nursery rhyme appears alien, ritualistic, and unsettling.

Similarly, the repeated capitalization of:

"Shadow"

elevates the term beyond its literal meaning. The graphological prominence transforms the Shadow into a symbolic force that actively obstructs human action and spiritual fulfillment.

Phonological Deviation

Phonological deviation occurs through unusual sound patterns and the rejection of traditional poetic harmony.

Unlike conventional poetry, *The Hollow Men* lacks a consistent rhyme scheme. This absence itself constitutes a form of phonological deviation because readers often expect regular sound patterning in lyric poetry.

Instead of relying on rhyme, Eliot constructs an auditory landscape dominated by harsh consonantal clusters:

"Rat's coat, crowskin, crossed staves"

The repetition of voiceless plosives (/t/, /k/) and fricatives (/s/) produces an abrasive sound texture.

Similarly, the description:

"Our dried voices"

contains repeated fricatives and sibilants that imitate whispering sounds.

These phonological patterns create an atmosphere of dryness, exhaustion, and decay.

The poem culminates in perhaps its most famous phonological deviation:

"Not with a bang but a whimper."

Conventionally, apocalyptic endings are associated with explosive sounds and dramatic energy. The word *bang* satisfies this expectation through its forceful plosive sounds.

However, Eliot immediately replaces this expectation with *whimper*, a word characterized by softer and weaker phonetic qualities.

The contrast creates an anti-climactic ending that foregrounds weakness, impotence, and exhaustion. The apocalypse arrives not through grandeur but through depletion.

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Table 4.1: Major Types of Deviation in *The Hollow Men*

Level of Deviation	Example	Stylistic Function
Lexical	"Death's dream kingdom"	Creates theological ambiguity
Semantic	"We are the hollow men / We are the stuffed men"	Represents spiritual emptiness
Morphological	"Headpiece," "crowskin"	Suggests fragmentation and artificiality
Grammatical	"For Thine is the"	Represents communicative and spiritual breakdown
Graphological	Limited punctuation	Denies closure and resolution
Phonological	"Not with a bang but a whimper"	Creates anti-climax and existential collapse

4.3 Foregrounding through Parallelism

While deviation disrupts expectations, parallelism creates significance through repetition and structural regularity (Leech, 1969). Eliot repeatedly employs lexical, syntactic, structural, and rhetorical parallelism to reinforce themes of paralysis and stagnation.

Lexical Parallelism

The poem repeatedly recycles a limited set of lexical items:

Eyes

Death

Kingdom

Voices

Shadow

The recurrence of these words creates a closed semantic universe. The speakers appear incapable of moving beyond a restricted vocabulary.

This lexical repetition reinforces the impression of psychological confinement and spiritual stagnation.

Syntactic Parallelism

The most important example occurs in Part V:

"Between the idea

And the reality"

"Between the motion

And the act"

"Between the conception

And the creation"

Each sequence follows an identical grammatical pattern.

The repetition creates strong structural regularity while simultaneously emphasizing separation rather than connection.

Every anticipated transition is interrupted by the repeated clause:

"Falls the Shadow"

Thus, syntax repeatedly promises movement but delivers paralysis.

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Structural Parallelism

Structural parallelism operates across entire sections of the poem.

Repeated stanzaic patterns create a ritualistic quality that resembles religious liturgy. However, unlike traditional liturgical forms, these repetitions fail to provide transcendence or redemption.

Instead, repetition becomes mechanical and empty.

The poem's structure therefore mirrors the hollow men's inability to escape cyclical patterns of spiritual stagnation.

Anaphora and Repetition

Anaphora contributes significantly to the poem's stylistic organization:

"We are the hollow men"

"We are the stuffed men"

The repeated opening structure establishes collective identity while simultaneously erasing individuality.

Likewise, the concluding refrain:

"This is the way the world ends"

repeated three times, creates a chant-like rhythm.

The repetition transforms the line into a ritualistic incantation that reinforces inevitability and resignation.

Discussion: Foregrounding and Spiritual Desolation

The analysis demonstrates that deviation and parallelism function together rather than independently. Their interaction creates the poem's central representation of spiritual desolation.

Semantic paradoxes construct emptiness.

Grammatical breakdown enacts the failure of prayer.

Graphological fragmentation denies closure.

Phonological deviation transforms apocalypse into exhaustion.

Simultaneously, parallel structures imprison the reader within repetitive cycles of incompleteness. The result is a text that does not merely describe despair but linguistically reproduces it. Readers experience fragmentation through fragmented syntax, paralysis through repetitive structures, and spiritual emptiness through semantic contradictions.

Consequently, Eliot's foregrounding strategies convert abstract philosophical concerns into concrete linguistic experiences. The poem's stylistic architecture becomes inseparable from its thematic concerns.

Chapter Summary

This chapter applied Geoffrey Leech's Foregrounding Theory to analyze *The Hollow Men* at multiple linguistic levels. The findings reveal extensive use of lexical, semantic, morphological, grammatical, graphological, and phonological deviation. The analysis also identified significant patterns of lexical, syntactic, and structural parallelism.

Together, these foregrounding devices construct a linguistic representation of fragmentation, spiritual emptiness, moral paralysis, and existential despair. The study therefore confirms that Eliot's stylistic choices are not ornamental features but

fundamental mechanisms through which the poem generates meaning. The interaction between deviation and parallelism ultimately transforms *The Hollow Men* into a powerful Modernist exploration of spiritual desolation and the collapse of human certainty.

FINDINGS

Introduction

This chapter presents the major findings derived from the stylistic analysis of T.S. Eliot's *The Hollow Men* through Geoffrey Leech's (1969) Theory of Foregrounding. The findings demonstrate that Eliot systematically employs both deviation and parallelism as complementary stylistic strategies to foreground the poem's dominant themes of spiritual emptiness, existential paralysis, fragmentation, loss of faith, and cultural decline. The analysis reveals that these linguistic patterns are not merely ornamental features of poetic language; rather, they function as integral mechanisms through which meaning is generated and communicated.

The findings further indicate that Eliot's poetic discourse is characterized by a complex interaction between structural disruption and structural regularity. While deviation destabilizes conventional linguistic expectations and produces estrangement, parallelism imposes repetitive structures that reinforce immobility and stasis. Together, these foregrounding devices construct a linguistic representation of the spiritual condition of the hollow men and enable readers to experience the cognitive and emotional consequences of that condition.

Major Foregrounded Deviations in *The Hollow Men*

The analysis reveals that linguistic deviation constitutes one of the most significant stylistic features of the poem. Eliot repeatedly departs from conventional linguistic norms at semantic, grammatical, phonological, graphological, and morphological levels. These deviations generate foregrounding effects that force readers to engage critically with the text and participate in the construction of meaning.

Semantic Deviation: Construction of Ontological Emptiness

Among all forms of deviation identified in the poem, semantic deviation emerges as the most dominant and thematically significant. Eliot consistently employs paradoxes, contradictions, and oxymoronic constructions that violate ordinary logical relationships and semantic expectations.

The opening declaration,

"We are the hollow men

We are the stuffed men"

represents the most striking example of semantic foregrounding. The lexical opposition between *hollow* and *stuffed* creates an immediate contradiction because the two conditions are logically incompatible. By combining these contradictory states, Eliot compels readers to move beyond literal interpretation and engage with the symbolic implications of the paradox.

The analysis demonstrates that this contradiction establishes the central thematic concern of the poem. The hollow men are physically present yet spiritually absent. They possess external form but lack inner substance. Consequently, semantic deviation becomes a linguistic representation of existential emptiness and spiritual bankruptcy.

A similar pattern occurs in the sequence:
"Shape without form, shade without colour,
Paralysed force, gesture without motion"

Each expression removes an essential characteristic from the noun it modifies. A shape cannot exist without form, force cannot be separated from action, and a gesture is meaningless without movement. Through these semantic contradictions, Eliot creates a world in which entities continue to exist despite the absence of their defining qualities.

The findings indicate that semantic deviation functions as a powerful stylistic mechanism for representing ontological instability. The hollow men occupy a liminal condition in which existence persists while meaning, purpose, and vitality disappear. Therefore, semantic deviation directly contributes to the poem's representation of spiritual desolation and existential uncertainty.

5.2.2 Grammatical Deviation: Linguistic Representation of Failure and Incompletion

The analysis also reveals extensive grammatical deviation throughout the poem. Eliot frequently disrupts conventional syntactic structures through fragmentation, ellipsis, asyndeton, and incomplete constructions.

Several passages consist of disconnected phrases rather than fully developed syntactic units. The absence of conjunctions and logical connectors creates a fragmented discourse that reflects the fractured consciousness of the speakers.

However, the most significant grammatical deviation occurs in the poem's concluding section:

"For Thine is
Life is
For Thine is the"

This sequence represents a profound syntactic collapse. The structure initiates a familiar liturgical formula derived from the Christian doxology but repeatedly fails to reach grammatical completion.

The findings suggest that this grammatical breakdown performs multiple functions simultaneously. First, it foregrounds the inability of the speakers to complete a prayer. Second, it symbolizes the breakdown of communication between humanity and the divine. Third, it demonstrates the collapse of linguistic certainty itself.

Most importantly, the analysis indicates that grammatical failure becomes a metaphor for spiritual failure. The hollow men cannot achieve salvation because they cannot complete the language through which salvation is traditionally sought. Thus, grammatical deviation serves as a linguistic enactment of religious alienation and theological disconnection.

Phonological Deviation: The Soundscape of Desiccation and Exhaustion

The findings reveal that Eliot deliberately rejects traditional poetic harmony by abandoning regular rhyme schemes and replacing them with fragmented and abrasive sound patterns.

Rather than creating musicality through end-rhyme, Eliot relies on clusters of consonants, internal sound repetitions, and harsh phonetic combinations. Expressions such as:

"Rat's coat, crowskin, crossed staves"

contain repeated plosive and fricative sounds that produce auditory friction.

Similarly, phrases such as:

"Our dried voices"

utilize sibilant and fricative sounds that imitate whispering and rustling noises.

The analysis demonstrates that these phonological patterns create an acoustic environment characterized by dryness, weakness, and exhaustion. Sound itself becomes a vehicle for thematic expression.

The most significant phonological finding concerns the poem's final line:

"Not with a bang but a whimper."

This statement subverts conventional expectations regarding apocalyptic endings. The word *bang* contains forceful plosive sounds associated with violence, power, and finality. By contrast, *whimper* consists of softer phonetic elements that suggest weakness and depletion.

The findings indicate that Eliot deliberately undermines the traditional image of catastrophic destruction. Instead of ending with explosive energy, the world concludes through exhaustion and decay. The phonological structure therefore reinforces the poem's broader vision of spiritual and cultural collapse.

Graphological Deviation: Denial of Closure and Stability

Graphological analysis reveals that Eliot manipulates visual features of the text to reinforce thematic instability.

One of the most prominent findings concerns the severe restriction of terminal punctuation throughout the poem. The absence of full stops prevents readers from experiencing clear moments of closure and completion.

As a result, the text appears suspended and unfinished. Readers are denied the sense of certainty that punctuation typically provides.

The analysis suggests that this graphological strategy mirrors the condition of the hollow men themselves. Just as they remain trapped between salvation and damnation, the text remains suspended between completion and continuation.

Additional graphological foregrounding occurs through capitalization and typographical variation. The repeated capitalization of:

"Shadow"

elevates the term from a simple descriptive noun to an autonomous symbolic force.

Likewise, the use of italics in passages such as:

"Here we go round the prickly pear"

visually isolates these lines and emphasizes their ritualistic and disturbing character.

The findings therefore indicate that graphological deviation contributes significantly to the poem's atmosphere of uncertainty, fragmentation, and psychological unease.

Morphological Deviation: Fragmented Identity and Artificial Existence

Although less frequent than semantic and grammatical deviation, morphological foregrounding remains an important feature of the poem.

The analysis identifies several unusual compound constructions, including:

"Headpiece"

"Crowskin"

These compounds combine lexical elements in ways that create unfamiliar and unsettling images.

Rather than describing complete human beings, these formations depict fragmented and artificial entities assembled from disconnected parts.

The findings suggest that morphological deviation reinforces the poem's broader

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representation of fractured identity. The hollow men are linguistically constructed as incomplete beings whose existence lacks coherence, unity, and authenticity.

5.3 Major Foregrounded Parallel Structures in *The Hollow Men*

While deviation disrupts linguistic expectations, the analysis demonstrates that parallelism introduces excessive structural regularity. This regularity creates repetitive patterns that reinforce the poem's themes of immobility, repetition, and existential paralysis.

Syntactic Parallelism: The Linguistic Architecture of Paralysis

The findings reveal that syntactic parallelism is the most prominent form of parallel structure in the poem.

Part V is particularly dominated by repetitive constructions:

"Between the idea

And the reality"

"Between the motion

And the act"

"Between the conception

And the creation"

Each sequence follows an identical grammatical pattern.

The analysis demonstrates that this repetitive structure repeatedly establishes expectations of movement and progression. Readers anticipate a transition from one state to another.

However, these transitions are consistently interrupted by the recurring clause:

"Falls the Shadow"

Consequently, every movement toward realization is blocked before completion.

The findings indicate that syntactic parallelism functions as a structural representation of paralysis. The repeated pattern forces readers to experience the same cycle of anticipation and frustration that defines the existence of the hollow men.

Lexical Parallelism: Restricted Vocabulary and Spiritual Poverty

The analysis identifies extensive lexical repetition throughout the poem.

Words such as:

Eyes

Death

Kingdom

Voices

Shadow

recur with remarkable frequency across multiple sections.

This restricted vocabulary creates a closed semantic system in which the speakers continually recycle the same concepts.

The findings suggest that lexical repetition reflects a condition of spiritual impoverishment. The hollow men possess neither the intellectual resources nor the linguistic capacity necessary to articulate complex emotional or theological experiences.

Consequently, lexical parallelism reinforces the poem's representation of psychological confinement and existential limitation.

Structural Parallelism: Ritual without Redemption

At the macro-structural level, the poem exhibits extensive patterns of formal repetition.

Several sections contain recurring stanzaic arrangements and repeated textual formulas that resemble religious rituals or liturgical performances.

The most striking example occurs in the concluding lines:

"This is the way the world ends"

repeated three consecutive times.

The findings indicate that this repetition initially evokes the rhythm of sacred chanting. However, continued repetition gradually empties the phrase of emotional intensity and spiritual significance.

Thus, structural parallelism transforms ritual into mechanical performance. Religious forms survive, but their transcendental meaning has disappeared.

This finding aligns closely with the poem's broader critique of spiritual emptiness and cultural decline.

Repetition and Circularity

The analysis further reveals that repetitive structures generate a pervasive sense of circularity.

Throughout the poem, images, phrases, and thematic concerns repeatedly return without significant development or resolution.

Unlike conventional narratives that move toward closure, *The Hollow Men* remains trapped within repetitive cycles.

The findings suggest that this circular movement reflects the condition of the speakers themselves. They exist in a state of perpetual suspension, unable to progress toward redemption or final destruction.

Relationship between Foregrounding and Spiritual Desolation

One of the most significant findings of this study is that foregrounding devices function collectively rather than independently. The poem's thematic power emerges from the interaction between deviation and parallelism.

Deviation generates fragmentation, uncertainty, and disorientation. Parallelism imposes repetition, rigidity, and stasis. Together, these opposing stylistic forces create the psychological environment inhabited by the hollow men.

The findings demonstrate that semantic deviation constructs spiritual emptiness by depriving language of logical coherence. Grammatical deviation enacts the collapse of communication with the divine. Graphological deviation denies closure, while phonological deviation transforms apocalyptic expectation into exhausted resignation. Simultaneously, syntactic and lexical parallelism imprison both speakers and readers within repetitive structures that continually postpone fulfillment and completion.

The analysis therefore confirms that spiritual desolation in *The Hollow Men* is not merely represented at the thematic level. Rather, it is embedded within the linguistic architecture of the poem itself. Readers do not simply observe emptiness and paralysis; they experience these conditions through the poem's stylistic organization.

Summary of Findings

The findings confirm that Geoffrey Leech's Foregrounding Theory provides an effective framework for understanding the stylistic complexity of *The Hollow Men*. The analysis identified semantic, grammatical, phonological, graphological, and morphological deviation as the principal mechanisms through which Eliot disrupts conventional linguistic expectations. Among these, semantic and grammatical deviation emerged as the most significant devices for representing spiritual emptiness and religious disconnection.

The study also identified extensive patterns of syntactic, lexical, and structural parallelism. These repetitive structures create an atmosphere of stasis, cyclical repetition, and existential paralysis. The recurring patterns repeatedly obstruct movement, resolution, and transcendence.

Overall, the findings demonstrate that Eliot's linguistic choices are inseparable from the poem's thematic concerns. The interaction between deviation and parallelism systematically constructs a world characterized by fragmentation, loss of faith, spiritual sterility, and existential despair. Consequently, *The Hollow Men* achieves its emotional and philosophical impact not merely through what it says, but through the way its language compels readers to experience the condition of being spiritually hollow.

CONCLUSION

Summary of the Study

This study undertook a systematic stylistic investigation of T.S. Eliot's *The Hollow Men* through the analytical lens of Geoffrey Leech's Foregrounding Theory, supported by the foundational principles of Russian Formalism. The primary objective was to move beyond predominantly thematic and intertextual interpretations of the poem and examine how linguistic structures contribute to the construction of meaning. By analyzing the poem at semantic, grammatical, graphological, phonological, lexical, and morphological levels, the study demonstrated that Eliot's representation of spiritual desolation is deeply embedded within the linguistic organization of the text. The findings reveal that the poem's themes of emptiness, moral paralysis, fragmentation, and existential uncertainty are not merely expressed through content but are actively produced through specific stylistic mechanisms.

The analysis established that foregrounding functions as the principal stylistic strategy through which Eliot transforms abstract philosophical and theological concerns into concrete linguistic experiences. Among the various forms of deviation identified, semantic deviation emerged as the most dominant and thematically significant. Through paradoxes and oxymoronic constructions such as "We are the hollow men / We are the stuffed men" and "Shape without form, shade without colour," Eliot systematically destabilizes conventional semantic relationships. These linguistic contradictions construct a world in which existence persists despite the absence of meaning, purpose, and spiritual substance. The resulting tension compels readers to confront the paradoxical condition of individuals who possess physical presence but lack inner vitality and moral direction.

The study further demonstrated that grammatical deviation plays a crucial role in representing spiritual failure and communicative breakdown. Fragmented syntax,

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ellipsis, and incomplete constructions repeatedly interrupt linguistic continuity throughout the poem. This tendency reaches its culmination in the disintegration of the Lord's Prayer near the poem's conclusion, where syntactic structures collapse before achieving completion. Such grammatical fragmentation symbolizes the inability of the hollow men to establish meaningful contact with the divine and reflects a broader crisis of faith characteristic of Modernist literature. Language itself becomes incapable of providing coherence, certainty, or redemption.

At the phonological level, the findings indicate that Eliot deliberately rejects traditional poetic harmony by abandoning systematic rhyme schemes and employing abrasive sound patterns dominated by fricatives, sibilants, and plosive consonants. These sound structures create an auditory landscape of dryness, weakness, and exhaustion that reinforces the poem's atmosphere of spiritual sterility. The famous concluding phrase, "Not with a bang but a whimper," encapsulates this stylistic strategy by replacing expectations of apocalyptic grandeur with a sound pattern suggestive of depletion and collapse. Similarly, graphological features, particularly the restricted use of terminal punctuation, contribute to a persistent sense of suspension and incompleteness. The absence of visual closure mirrors the existential condition of the hollow men, who remain trapped between action and inaction, salvation and damnation, hope and despair.

Alongside these various forms of deviation, the analysis revealed that parallelism serves as an equally important foregrounding device. Whereas deviation disrupts linguistic expectations, parallelism imposes excessive structural regularity. The repeated "Between the ... / And the ..." constructions in Part V illustrate how syntactic parallelism creates a pattern of anticipated movement that is repeatedly obstructed by the recurring intrusion of "Falls the Shadow." Through this repetitive structure, Eliot transforms linguistic form into a representation of existential paralysis. Similarly, lexical repetition and recurring symbolic motifs create a restricted semantic environment in which the speakers continually recycle the same vocabulary, reflecting psychological confinement and spiritual impoverishment. Structural repetitions, including the refrain "This is the way the world ends," further reinforce the cyclical and stagnant nature of the hollow men's existence.

One of the most significant conclusions emerging from this research is that the thematic force of *The Hollow Men* results from the dynamic interaction between deviation and parallelism. These two foregrounding mechanisms operate simultaneously and complement one another throughout the poem. Deviation generates fragmentation, ambiguity, and disorientation, while parallelism creates rigidity, repetition, and stasis. Together, they produce a textual environment that mirrors the existential condition of the poem's speakers. Consequently, spiritual desolation is not merely described but enacted through the linguistic fabric of the poem. Readers encounter emptiness through paradoxical language, experience paralysis through repetitive syntactic structures, and confront communicative failure through grammatical collapse. The poem therefore transforms stylistic form into a vehicle for existential experience.

The study also contributes to ongoing discussions within stylistics and Modernist literary criticism. By applying Leech's theory of foregrounding to *The Hollow Men*, the research demonstrates the continued relevance and explanatory power of stylistic analysis in literary studies. The findings confirm that deviation and parallelism provide a comprehensive framework for examining the relationship between language

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and meaning in complex poetic texts. Moreover, the study reinforces the Russian Formalist principle that literary effects emerge from the manipulation of linguistic structures rather than from thematic content alone. Eliot's poetic achievement lies not only in his exploration of spiritual and cultural decline but also in his ability to embody those concerns within the very structure of language itself.

Although the present study provides a detailed stylistic examination of *The Hollow Men*, further research may extend this analytical approach to other works within Eliot's poetic corpus. Comparative investigations of *The Waste Land*, *Ash Wednesday*, and *Four Quartets* may reveal how Eliot's foregrounding techniques evolved across different stages of his literary career. Future studies may also incorporate corpus stylistics to quantitatively examine patterns of deviation and parallelism across a broader range of Modernist texts. In addition, cognitive stylistic approaches could provide valuable insights into how readers process foregrounded linguistic structures and how such structures contribute to the psychological experience of fragmentation, uncertainty, and spiritual desolation. Such investigations would further enrich our understanding of the intricate relationship between language, cognition, and literary meaning.

In conclusion, the study confirms that Eliot's linguistic choices in *The Hollow Men* are neither incidental nor decorative. Rather, they constitute the primary mechanism through which the poem constructs its vision of spiritual emptiness, existential paralysis, and cultural decline. Through the systematic interaction of deviation and parallelism, Eliot creates a poetic discourse that compels readers not only to understand but also to experience the profound condition of being spiritually hollow. The findings therefore affirm the value of stylistic analysis as a rigorous methodological approach for uncovering the complex relationship between linguistic form and literary meaning in Modernist poetry.

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