

الزوكما معلما اسلوبيا في قصائد تشوسير وليدغيت

بحث تقدمت به

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Zeugma as a Stylistic Device in Chaucer's and Lydgate's Poems**Asst. Prof. Dunya Muhammed Miqdad I'jam (M.A) &****Fatima Hussein Oaid Al- Zubaidy (Researcher)****Department of English, College of Education for Human Sciences,
University of Babylon.****E-mail: dunya.ijam@uobabylon.edu.iq ; 0965ag.tr@gmail.com****Abstract**

The present study tries to explore the uniqueness and the specialty use of zeugma in medieval poetry in general, and the poems of *Chaucer* and *Lydgate* in particular (four for each). Thence, it aims at semblance how *Chaucer* and *Lydgate* harness zeugma at the different linguistic levels as a stylistic device in their poetry. Consequently, to obtain this aim, it is hypothesized that zeugma, as used by *Chaucer*, comprises a discriminatory stylistic device in his poetry, in rapprochement with *Lydgate*. Thereafter, in order to acquire the aim of the study and test its hypothesis, the following procedures are adopted: (1) submitting a theoretical background about zeugma and the linguistic levels on which it can conspicuous itself. (2) analyzing eight poems (four for each poet) according to an eclectic model developed by the study and (3) arriving at certain results and conclusions.

Keywords: Zeugma, poetry, stylistics, poem.

الخلاصة

تحاول الدراسة الحالية استكشاف التفرد والاستخدام المتخصص للزوكما في شعر العصور الوسطى بشكل عام، وقصائد تشوسير وليدغيت بشكل خاص (اربعة قصائد لكل شاعر). أن هذا البحث يهدف الى إظهار كيفية استخدام هذه الاداة عند تشوسير وليدغيت على المستويات اللغوية المختلفة كأداة اسلوبية في شعرهم. لغرض تحقيق هذا الهدف، استعرضت لدراسة الفرضية الأتية، يميل تشوسير وليدغيت الى استخدام الزوكما في مختلف المستويات اللغوية كمعلما اسلوبيا في شعرهم. من اجل الحصول على هدف الدراسة واختبار فرضيتها، اتبعت الدراسة الاجراءات التالية: (1) تقديم خلفية نظرية حول الزوكما والمستويات اللغوية التي يمكن ان تبرز فيها. (2) تحليل ثمان قائد (اربعة لكل شاعر) وفق نموذج انتقائي طورته الدراسة. (3) توصلت الدراسة الى بعض النتائج والاستنتاجات.

الكلمات الافتتاحية: زوكما، شعر، اسلوبية، قصيدة.

1. Introduction

Zeugma is regarded as one of the linguistic figures of speech that manufacture the familiar sense freaked. It can be defined as the use of a word in the same grammatical structure, but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal, and on the other, transferred (Galperin, 1977: 150 cited in Blackwell, 2016:43). For example:

1. *They brought back the nights of childhood, the hot, eternal bed with seamed sheets, the desperation.*

(William Golding:148)

In this simple example of zeugma, the verb *brought back* in they *brought back the nights of childhood* represented zeugma in terms of carrying the meaning that the speaker is the reminded of his best days through his eyes. Therefore, this verb *brought back* is used in its literal meaning and it can be called prozeugma because the verb occurred at the first part of the sentence and governed the two clauses. Additionally, the verb *brought back* is used in *they brought back the hot, eternal bed with seamed sheets* with the transferred meaning. Through it, the reader realizes the two meanings; the literal meaning and the transferred one. In this respect, the expression *bed* is symbolized to mean 'grave'. This is called the literal meaning from the expression *bed*. As a result to that, the expression *bed* governs the two adjectives in *hot* and *eternal*. Zeugma can be prompted on the various linguistic levels. Additionally, it performs a number of functions in literature, especially in poetry. Due to that, this study tries to shed light on the linguistic perspective of zeugma as a stylistic device in order to find responses to the following question: to what degree can zeugma, along with its different linguistic levels and types, function as a stylistic device in *Chaucer's* poetry on one hand, and that of *Lydgate* on the other? As such, this study aims at presenting how both of *Chaucer* and *Lydgate* employ zeugma as a stylistic device in their poetry. So, it is hypothesized that zeugma as used by *Chaucer* comprises a discriminatory stylistic device in his poetry, in rapprochement with *Lydgate*. Thereafter, in order to acquire the aim of the study and test its hypothesis, the following procedures are adopted: (1) submitting a theoretical background about zeugma and the linguistic levels on which it can conspicuous itself. (2) analyzing eight poems (four for each poet) according to an eclectic model developed by the study, and (3) coming up with certain results.

2. Definitions

According to the origin of zeugma, it comes from the [Ancient Greek](#) *zeûgma*, lit, meaning "a yoking" that connecting two adjuncts together. Zeugma comes from this respect because this figure of speech literally "yokes" or joins two separate parts of a sentence. However, just like two yoked oxen, the two animals do not immediately fall into step with one another. This is also the case in language: zeugma do not work seamlessly, and it is actually that tiny disconnect between the two "yoked" pieces of language that creates the pleasing comedic or dramatic effect of it (Dupriez ,1991: 440). Other point of view determines that this word is believed to be Germanic , the hypothesized ancestral tongue of the extended family of speakers of English, Dutch, German, Norwegian and other north-west European languages (including Gothic, whose last speakers died in the Middle Ages) (Christopher, 2005: 97). Zeugma (also called *syllipsis*, or *semantic syllipsis*) which is a single word is used with two other parts of a sentence but must be understood differently in relation to each. For instance:

2. *Here* Thou, great *Anna!* whom *three Realms* obey,
Dost sometimes *Counsel* take – and sometimes *Tea*.

([Alexander Pope](#), *The Rape of the Lock*, Canto III)

Counsel and **tea** represent zeugma in that there are the direct objects of the verb *take*, but the wit of the lines is that the two words are mutually incompatible because of the double meaning of the verb. Abrams and Harpham (2009: 233) stated that it is applied to expressions in which a single word stands in the same grammatical relation to two or more other words, but with an obvious shift in its significance. Sometimes the word is literal in one relation and metaphorical in the other. Tissol (1977: 218) suggested that it is applied to a single verb with multiple objects, for each of which it is understood in a different sense. Koelb (1984:82) also refers to this figure as "zeugma", this kind may be understood as *making explicit* the semantic duplicity of certain linguistic forms that unite concepts assumed to be separate " *in reality*", and at the same time, " *proposing equivalence*" between the two concepts thus set forth. It exposes duality but, in the

same sign asserts unity by accepting the authority of language in preference that "reality". Zeugma is a stylistic device that can sometimes cause syntactic and semantic confusion in sentences, while adding some colourful flavour. It is the use of a word to modify or govern two or more words in such a manner that it applies to each in a different sense or appropriate to only one. For example:

3. *He works his work, I mine.*

(From Tennyson, "Ulysses")

It is ungrammatical from a grammarian's viewpoint, because **works** does not grammatically agree with **I**: the sentence *I works mine*^{sic} would be ungrammatical. On the other hand, Tennyson's two sentences could be taken to deploy a different figure of speech, namely ellipsis. The sentence would be taken to mean , "*He works his work, [and] I [work] mine.*"

3. Functions of Zeugma

Zeugma serves a number of semantic as well syntactic functions. It plays many roles as pun, irony, ellipsis and syllepsis.

3.1 Zeugma as Pun

According to Davis (1992: 444), zeugma is a subtype of pun in which it is considered as a form of ironic wordplay, by using a verb in two various senses in order to connect dissimilar ideas for playful effect. For instance, in "*Head Over Feet*" by Alanis Morissette's:

4. *You held your breath and the door for me.*

The word **held** creates zeugma and pun in that it expresses two different meanings; it gives either the meaning of "retain" or "grasp". The main benefit of the linking is that it shows the relationships between ideas and actions more clearly.

3.2 Zeugma as Irony

Peet and Robinson (1992: 201-202) mentioned that when there are two inconsistent things connected ironically by a verb, it is possible to have what might be called zeugma. They defined irony as the trope in which the real meaning reverse the conspicuous one. It could be used within the texts and speeches for the purpose of clarifying the intended and recognizable reasons. It will occur when irony extends across the whole idea and not only include the replacement of one word with its opposite. It is illustrated by the following lines:

5. *Our stain her Honour or her new Brocade;*

Forget her prayers, or miss a masquerade;

Or lose her heart, or necklace at a ball.....

(Form "*The Rape of the Lock*" by Pope)

With this term, the joke that appears here is to show the disagreement between the two things will not exist. In this regard, Pope is pretending that there is no disagreement between different things or suggesting that "*Nymph*" views no variation between things that are so essentially different. The ironical point is that this girl sites equal value upon these things. Thereupon, zeugma works by using only the same verb to give two sorts of meaning, metaphorical and literal:



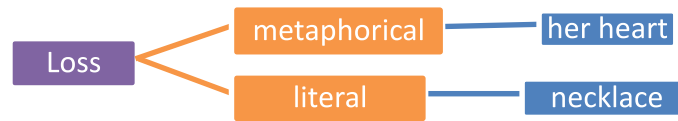


Figure (1): Zeugma as Irony in Pope's Poem

3.3 Zeugma as Ellipsis

Quinn (1982:31) pointed that zeugma is a brand of ellipsis in that he tried to restrict zeugma to ellipsis while others surpasses zeugma for ellipsis of verb, ellipsis on the other hand, can be defined as the deletion of one or more words that could be used if complete fullness of expression were necessary, this is when what is omitted will appear from the context and when the usage of meaning makes the deleted word obvious.. In *Paul's book concise language in (I Corinthians 3:2)*, explains zeugma in this example:

6. *I gave you milk to drink, not solid food.*

There are words that are omitted from the rest of the sentence for the reason of repetition; the origin form of the sentence is as the following:

7. *I gave you milk to drink; I did not feed you with solid food.*

(Mickelsen, 1963:190-191)

3.4 Zeugma as Syllepsis

Schmidt (1971:1419) claimed that zeugma works as syllepsis in which they both have the same sense and dealt with a word joined to two other or more words but with a natural reference only to one. According to him, they are figures of speech which have the same meaning of zeugma or rather syllepsis and called by the same word in all languages. They are made to serve two purposes in the same sentence. A verb used with two clauses is only appropriate to one of them; there is an example that has been taken from the line of Alexander Pope:

8. *See Pan with flocks, with fruits Pomona crowned.*

From the word **crowned**, understanding the word "surrounded" in order to fit the first half of the line. For instances, compelled by the sense to borrow from one verb to another which may give the opposite meaning.

4. The Model of Analysis

This portion offers the eclectic model acclimatized in this study. It is factitious of Leech's *A Linguistic Guide to English Poetry* (1969), and Niazi and Gautam's *How to Study Literature: Stylistic and Pragmatic Approaches* (2010). The analysis onsets with presenting the general idea of the poem, then pinpointing the linguistic features according to Leech's model (1969) and at the same time linking them to the general interpretation of the poems under analysis according to Niazi and Gautam's model (2010).

5. Data Analysis

5.1 Chaucer's Poem

5.1.1 Poem 1: *The Book of the Duchess*

It investigates the theme of a dream vision which abstracts subjects like the nature of love. It reflects the romance of medieval poetry with a focus on love and courtship. It deals with the nature of true love in a far more serious manner. **Chaucer** employs zeugma semantically in the form of irony in such a way that he expresses his thoughts of his wishing to get a sleep, but he could not sleep:

Deflate of sleep and heaviness

Hath slain my spirit of quickness

That I have lost all lustyhede. (Line:25-27)

It is sufficient to provide the ironic meanings for quickness which is the state of being alive; vigor; also, sensitivity of perception and the other one is *lustyhede* which has the meanings of joyfulness, cheerfulness, and the enjoyment of life. Syntactically, in line (26-27), **Chaucer** employs the zeugmatic structure reciprocally to shed light on the structure of syllepsis. It is zeugma **at the syntactic level: *Has (V.) slain my spirit (O.) of quickness (N.)/ That I (NP.) have (V.) lost (V.) all lustyhede (Adj.)***. The verb (*Has*) is followed by the object (*my spirit*) and noun (*quickness*) that is connected with the other adjective (*lustyhede*) in the second sentence. Such a pattern is used in order to focus ironic meanings for *quickness* and *lustyhede*. In line (30-36), **Chaucer** uses zeugma in the way he confused the readers in which describing two different individuals' situations simultaneously, depending on who is reading the text and with what point of view:

But men might axe me why so

I may not sleep and what me is.

But knotholes, who ask this

Lester his asking truly.

Me elven cannot tell why

The soothe; but truly, as I guess,

I hold hit be a sicknesses. (Line: 30-36).

If **Chaucer** claims not to know the cause of his sickness, then as readers cannot be expected to know what is ailing the narrator without a shadow of a doubt, or that there are not additional causes of suffering. Another zeugma **at the syntactic level** is found in line (31) as (S.-V.-V.-O.-V.) and also in line (36) as (S.-V.-V.-N.): *I (S.) may not (V.) sleep (V.) and what me (O.) is (V.)/ I (S.) hold (V.) hit be (V.) a sickness (n.)* In this part of the stanza, the first personal subject (*I*) in the above lines is followed by the two verbs (*may not sleep*) and (*hold, be*) and the object (*me*) is followed by the verb (*is*). Such a structure is used for the purpose of making the readers in conflict in order to understand the two individual's situation of sleepiness and sickness that is found in this stanza. **Chaucer** employs zeugma structurally and functionally, in line (81-475), in which he used it at the **semantic level** where it is called **syllipsis**:

I have of sorwe so great won

That Joy get I never noon,

Mow that I see nay lady bright.

Which I have love with al ray might,

Is from me did and is agony. (Line: 475-79)

The comic pose is one of the elements which carries the story along and helps in its unfolding. As the dream unfolds, the poet becomes aware of a "*man in black*" who does not join in the hunting party, but be in a great sorrow as he leans against a huge oak. The poet apologizes for disturbing him and asks him to tell him of his "*sorwes smerte*." Then he begins the process of the "*man in blak*," who evidently is John of Gaunt, telling of his great love for his "*lady bright*," who is Blanche. For line (475-478), there is zeugma **at the syntactic level** as: (S.-P.P.-Adj.-Adj./ NP.-V.-S.-Adv./ NP.-S.-V.-O.-Adj./ NP.-V.-V.-PP.-V.): *I (S.) have (V.) of sorrow (P.P.) so great won (Adj.)/ That Joy (NP.) get (V.) I (S.) never noon (Adv.)/ Mow that (NP.) I (S.) see (V.) nay lady (O.) bright (Adj.)/ Which I (NP.) have (V.) love (V.) with all ray (PP.) might (V.)*. In which the verb has two nouns or noun phrases. This order of words employs the reversal of the same words with semantic changes that are meant to increase the stylistic effect of the word. He uses the extended metaphor of the chess game to reveal how Fortune has treated him so badly.

5.1.2 Poem 2: *The Legend of Good Women*

It is regarded as a famous poem written by **Chaucer**. It investigates the tragic love stories. **Chaucer's** analysis reveals the reductiveness and unhappy social implications. In line (658), **Chaucer** employs zeugma in an ironic way, the irony about the concept of being good woman but it is about the concept of bad man, supreme irony liable to be mistaken for more antifeminism.

Alas... the day that I was born

Here, When Cleopatra's ship flees, Antony renders what will become a melodramatic refrain in the legends, he kills himself immediately because he lost his reputation of being a good king as "My reputation is lost!" not for the sake of Cleopatra but ironically because of his reputation. In line (681-684):

Now, love, to whom my sorrowful heart obeyed

So ferforthly that from that blissful hour

That I yow swore to ben all freely your

I mean yow, Antonius, my knight. (Line: 681-84)

Cleopatra had a pit dug next to the tomb of Antony and had all the poisonous snakes that could be found ,put into this grave, and then she killed herself for the sake of her beloved. She scarified her life because of the great pain she has, her heart aches, and she does not bear this life without him. **Chaucer** points out that she finally, back to the men, ironically she did not care to what happen to the kingdom and the people that died in this war-battle, she only care to her beloved. In line (658), (681), and (684) it is zeugma **at the syntactic level** that **Chaucer** uses: **Alas (Adv.)... the day (NP.) that I (S.) was (V) born (V.)/ Now (Adv.), love (V.), to whom my sorrowful heart (NP.) obeyed (V.)/ I (S) mean (V.) you Antonius, my knight (SC.)**. The first personal subject (**I**) is repeated in this stanza which refers to Cleopatra, the queen. Using this structure in front of this stanza is in order to describe the power of love between these two characters Cleopatra and Antony , showing the scruffiness of their love. **Chaucer** also uses zeugma structurally as ellipsis and functionally as humor, as he ends his poem with a transformation in meaning **at the semantic level**. It involves the elliptical structure. Zeugma tends to construct pathos rather than humor:

thicken wind that blew your ship away,

The same wind has blown away your fey, (Line: 1355-65)

Here, he pairs the loss of the important abstract notion of reputation with trivial waste of written words or a letter, and he pairs **the wind blowing away** the tangible ship with its blowing away Aeneas's abstract faithfulness. He does not only yoke together the loss of Dido's letter with more serious matter of her reputation , but also he throws into the equation the loss of additional precious thing which is the verb. The zeugmatic structure **at the syntactic level** in line (1355-1365) is (PP.-V.-O.-Adv./NP.-V.-V.-Adv.-O.): **For thicken wind that (PP.)blew (V.) your ship (O.) away (Adv.)/The same wind (NP.) has (V.) blown(V.) away (Adv.)your fey (O.)**. **Chaucer** uses a reduced form by repeating the governing verb (**blow**) and by repeating the governing subject (**wind**) of the verb as well. He describes how she fades away like a ship that blows by the wind with another man despite of his love for her. **Chaucer** again refers to his audience to his source in line (1457-1458):

Let him go read Argonautycon,

For the whole tell a tale long yogh.

Instead of mentioning of the Lemnian women's slaughter of all the men on the island, he ironically mentions the beefs up the role of Hercules, pal of Jason, who essentially though subtly challenges Hypsipyle to love Jason. After some unconvincing righteous indignation at possible cads in his audience, **Chaucer** reports that Jason did marry Hypsipyle and had two kids with her so it is a pretty long time for a joke. He does leave her. It is zeugma **at the syntactic level**

for the line (1457-1458) as (V.-O.-V.-O./ PP.-V.-O.): **Let (V.) him (O.) go (V.) read (V.) Argonautycon (O.)/ For the whole (PP.) tell (V.) a tale long yogh (O.)**. In which the verb (**Let**) followed the object (**him**) and the same structure is used in the same sentence the verbs (**go** and **read**) follow the other object; this is to show how he pretended to be what he is not. He employs zeugma to express the yoke words with the other sentence and how structurally these two sentences are joined. **Chaucer** uses zeugma for the purpose of sexual punning in these lines:

But sin thus sinfully ye me beguile,

My body mote you see within a while. (Line: 2550-51)

Phyllis complains quite a bit about Demophon's not coming. She knew how deceitful he was and how fickle in love he is. Through despair and because of the great sorrow, she felt and killed herself. Because of the sins they are committed, she did not bare these sins and she committed suicide for the sake of her love. In line (2550-2551), in this poem, the zeugmatic structure appears **at the syntactic level** as (Adv.-O.-V./ NP.-S-V-Adv.): **But sin thus sinfully (Adv.) ye me (O.) beguile (V.)/ My body mote (NP.) you (S.) see (V.) within a while (Adv.)**. Structured like this is to focus on the theme of how sinners get repent but in this case she committed suicide by killing herself. The word (**sin**) is used ironically referring to a crime and at the same time to repent.

5.1.3 Poem 3: *The Canterbury Tales*

It deals with themes like social satire and satire of human life, and [competition](#) in which this poem is a tale-telling competition between pilgrims on the way to Canterbury. The theme here is [courtly love and sexual desire](#), the medieval concept of expressing admiration and love in a noble, and chivalrous fashion. **Chaucer** uses **zeugma** as a kind of pun in this poem. It is represented by true pun as **Chaucer** named it, a recognition of two or more possibilities and a rapid balancing between them, in which the two meanings fit each other and remain distinct in order to fulfill the criteria of zeugma in this case, **vine** in (line 3), **space** in (line 35), **little space** in (line 87), **conscience** in (line 142), **eye grey as glass** in (line 152), and **crowned** in (line 161). All these words take the shape of zeugma **at the semantic level**:

*And bathed every **vine** (of the plants) in such liquid.* (Line: 3)

*But nonetheless, while I have time and **space**.* (Line: 35)

*And conducted himself well, for so **little a space** of time.* (Line: 87)

*But to speak of her **conscience**.* (Line: 142)

*Her nose well formed, **her eyes gray as glass**.* (Line: 152)

*On which there was first written an A with a **crowned**.* (Line: 161)

The **syntactic level** is represented in the following lines: *And bathed (V.) every **vine** (Adv.) in such (P.) liquid (O.).* (Line 3)/ *But nonetheless, while (Adv.) I (S.) have (V.) time and **space** (SC.).* (Line 35)/ *And conducted (V.) himself (O.) well (Adv.), for (P.) so **little a space** of time (Adv.).* (Line 87)/ *But to speak (V.) of (P.) her **conscience** (O.).* (Line 142)/ *Her nose (NP.) well (Adv.) formed (V.), **her eyes** (NP.) **gray** (V.) **as glass** (Adj.).* (Line 152) / *On which (PP.) there (S.) was (V.) first (Adv.) written (V.) an A with (P.) a **crowned** (O.)* (Line 161). The syntactic patterns of the above lines represented in this way for the sake of emphasizing the true pun that is used by Chaucer in terms of giving different senses according to the utterance these words are found in. **Chaucer** also uses **zeugma** as a kind of estates satire in that, he tries to focus on the critics of the society in the comic way which is the main function of **zeugma**, it is a satiric representation of all classes of society.

She wiped her upper lip so clean (line 133)

That in her cup there was seen no tiny bit. (134)

It is zeugma **at the syntactic level** in line (133-134) as (S.-V.-O.-Adv.-V./ NP.-S.-V.-V.-SC.) **She (S.) wiped (V.) her upper lip (O.) so (adv.) clean (V.) / That in her cup (NP.) there (S.) was (V.) seen (V.) no tiny bit (SC.)**. In this structure, two of the basic elements are found, the

subject (**she**) and the verb (**wiped**), and the noun phrase (That **in her cup**) followed by the two verbs (**was seen**) focusing on the criticism of the society that appears in that time. In lines (294-98), he uses zeugma at the semantic level in that one word has two meanings, which functionally is **pun**:

*Twenty books, bound in black or red,
Of Aristotle and his **philosophy**,
Than rich robes, or a fiddle, or an elegant psaltery.
But even though he was a **philosopher**,
Nevertheless he had but little gold in his strongbox (Lines:294-98)*

The word **philosophy** is a play- word that represents zeugma in that it has two senses: the **philosopher** and the **alchemist**. In lines (295,297), it is zeugma **at the syntactic level**: (PP.-O./ Adv.- Conj. -S.-V.-sc.). *Of Aristotle (PP.) and his **philosophy** (O.),/ But even (Adv.) though (conj.) he (S.) was (V.) a **philosopher** (Sc.)*. Using this structure for employing the important of the word (**philosophy**) is to show the repetition of this word that gives two meanings for the same word. **Chaucer** uses **zeugma** in terms of semantic function as a pun, here the word **private** first appears as in the *Tale's Prologue* as **The Miller's** advises **The Reeve**. This phrase **Goddess private** is repeated twice in *The Miller's Tale*, first, in John's nervous apostrophe to Saint Frideswyth after he has been advised of Nicholas's plight **God's private, (secret)** and in Nicholas's caution to John while telling him about the impending flood in:

*Men should not know of **God's private**, (Line: 3454)
I will not tell **God's private, (secret)** (Line: 3558).
That unless you wait patiently and are **private**. (Line: 3295)
.And to his wife he told his **private**. (Line: 3603)*

In fact, this word **private**, and its variants **privacy**, appears seven times, describing various secret communications. It becomes a leitmotif through the tale alerting zeugma to the comedy inherent in domestic secrets. Significantly, the leitmotif begins by yoking **God's private** with that of a "wife": divine secrets join women's secrets. **The Miller's** introductory link between God and wife suggests a way to read the *Tale's* complex of confused orifices bodily knowledge. This word not only means **secrets** but also **private parts**; this is the function of zeugma as a pun which provides feminist critics. It is zeugma **at the syntactic level** for lines (3454, 3558, 3295, and 3603) appearing as: (S.-V.-V.-O./ S.-V.-V.-O./ NP.-S.-V.-Adv.-V.-O./ PP.-S.-V.-O.). *Men (S.) should not (V.) know (V.) of **God's private** (O.), (Line 3454) / I (S.) will not (V.) tell (V.) **God's private** (O.), (Line 3558) / That unless (NP.) you (S.) wait (V.) patiently (Adv.) and are **private** (O.), (line 3295) / And to (PP.) his wife (S.) he (S.) told (V.) his **private** (O.). (Line 3603)*. The syntactic structure for this type of zeugma is found for the word (**private**) that in these lines appears as an object and at the same time it has been repeated several times in this poem to show the various secret communications that many of the characters have. In lines (401-2), **Chaucer** uses **zeugma** as an irony in that, where the surface meaning is at odds with the underlying intent, which makes a confusion to the reader:

***Deceit, weeping, spinning God has given
To women kindly, while they may live. (Lines: 401-2)***

This seemingly proverbial anti-feminist belief is ironically quoted here by **The Wife** with approvable – she is proud for her deceitfulness. There is also pun in (line 402) where **kindly** can mean both **in their nature** and **kindly**. The zeugmatic patterns for lines (401-402) appear **at the syntactic level** as (S. -V.-V./ PP.-Adv.-Adv.-S.-V.-V.): ***Deceit, weeping, spinning God (S.) has (V.) given (V.) / To women (PP.) kindly (Adv.), while (Adv.) they (S.) may (V.) live (V.)***. Such a structure is used in order to highlight the importance of the word (**kindly**) and the belief that **The wife** is ironically proud for her deceitfulness. There is also pun in (line 402) where it has two meanings either **in their nature** or **kindly**. Woman's sensuality is a perennial topic of

satire as a form of **zeugma** which often linked with a mock-modesty and a concern for her reputation. The wiles of women are summed up in abandoned self-revelation:

I swore that all my walking out by night

Was to spy out wenches with whom he had intercourse. (Lines 397-98)

There is a satirical view from the speeches of the characters rather than directly from the author. It gives satirical comedy of situation. He shows how satire makes a mode of relief by using the structure of **zeugma**. In line (397-98), it is **zeugma at the syntactic level** that is presented as follows: (S.-V.-NP.-Adv./ V.-PP.-O.-S.-V.-O.): ***I (S.) swore (V.) that all my walking (NP.) out by night (Adv.)/ Was (V.) to spy out wenches (PP.) with whom (O.) he (S.) had (V.) intercourse (O.)***. Zeugmatic pattern represented here is to show the satirical view from the speeches of the characters rather than directly from the author. It gives satirical comedy of situation. He shows how satire makes a mode of relief by using the structure of **zeugma**. In (line 461), the word ***Withouten*** represents **zeugma** in that the word means two senses "without" and "as well as" which may constitute a "deliberate double intended".

Withouten their company in youth,

But there is no need to speak of that right now. (Line: 461-2)

The effect, as he argues would be to leave people guessing whether or not ***The Wife of Bath*** had lovers before marriage. **Zeugma** appears at this line **at the syntactic level as** (Adv.-o.-pp.): ***Withouten (Adv.) their company (O.) in youth (PP.)***. Such a structure is represented to highlight the importance of the word (***Withouten***) that gives two senses in this line as mentioning above. In (line 1275-7), **Chaucer** uses **zeugma** as a kind of criticism in that this poem consists of attack on **Summoners** and a declaration. It makes a meaningful link to material outside the immediate setting up of the satirical pairing of the tales for **Friar** and **Summoners** are those addressed to **The Wife of Bath**:

We need not speak of anything but game. (Line: 1275)

The Friar criticizes **The Wife of Bath** for being too bookish and preaching too much and thus forgetting the '**game**' they are committed to, which is full of resonance for relationships of people and tales. It is the linking function of **zeugma** which **Chaucer** aimed at. In line (1275) from this poem, **zeugma** appears at the syntactic level as (S.-V.-V.-Adv.-O.): ***We (S.) need not (V.) speak (V.) of anything (Adv.) but game (O.)*** Two of the basic elements are found here the subject and the verb in which the subject (**We**) is followed by the two verbs (**need, speak**).

5.1.4 Poem 4: **Troilus and Criseyd**

It is regarded as the first great and intense love-story in English poetry. In line (417) in this poem, **zeugma** appears in the speeches of characters rising from the fact that they do not mean what they say. They may protest, like **Pandarus**,

Perform it out; for now is most need. (Line: 417)

Yet, they do not always say what they think- **Pandarus** lies, **Criseyde** hedges, even **Troilus** can talk to **Pandarus** about his "**need**" with an urgency which he would conceal from the lady. **Chaucer** uses **zeugma** to highlight the word (**need**) which makes an important sense in this line (417): ***Perform (V.) it (S.) out (Adv.); for now (Adv.) is (V.) most (Adj.) need (V.)***. The syntactic structure is (V.-S.-Adv.-Adv.- V.-Adj.-V.). The **zeugmatic** structure is employed to emphasize the structure in this line since the sentences are too short to be gathered effectively. **Troilus** talks to **Pandarus** about his **need** with an urgency which he would conceal from the lady. **Chaucer** in this poem uses **zeugma** in term of irony as verbal irony, whether ironic lines or phrases. It reflects the irony of real life, or **zeugma** as irony of events especially those associated with the game of love.

Why need I switch on with my soul bought,

Yet or the least joy that was there? (Line: 1320-21)

The audience know that the joy is bought at a price, and being Christians know one's soul is not to be used in such a bargain. It is zeugma **at the syntactic level** in line (1321): *Yet (Adv.) or the least joy that (NP.) was (V.) there (Adv.)?* The syntactic structure is (Adv.-NP.-V.-Adv.). **Chaucer** in this poem uses it in this structure in term of irony as verbal irony. In doing that, he is reflecting the irony of real life. In lines (1534-35), **zeugma** is represented in the word **trust**. Comparing seduction to a hunt, **Pandarus** promises **Troilus**:

*Lo, hold the at the trust cools, and,
Shall well the deer unto the bow drive. (Line: 1534-35)*

In doing so, he initiates zeugma between **trust**, which in Chaucer's Middle English named the place of concealment in which the hunter hides while he entraps his prey, and another meaning of **trust** (trust), which **Pandarus** claims to have **Criseyde**. Here, zeugma highlights the insignificance of female choice in a world in which **trust** is a **trap**. It is zeugma **at the syntactic level** in lines (1534-35): *Lo, hold (V.) the at the trust (S.) cools (V.), and /Shall (V.) well (Adv.) the deer (S.) unto the bow (Adv.) drive (V.)*. The syntactic structure is (V.-S.-V./ V.-Adv.-S.-Adv.-V.), such a pattern is used in order to shed light on the word **trust**. Here, zeugma highlights the insignificance of female choice in a world in which **trust** is a **trap**.

5.2 Lydgate's Poem

5.2.1 Poem 1: *The Complaint of the Black Knight*

It is also called "**The Complaint of a Lovers Life**"; it is a conventional garden-setting. It is a mosaic of Chaucerian themes and phrases, particularly heavily indebted to "**The Book of Duchess**" for the frame-story of the poet unhappy in love and for the device of the overheard complaint. **Lydgate** uses zeugma as a kind of pun these lines:

*Now hot as fire, now cold as ashes dead,
Now hot for cold, now cold for heat again.
Now cold as ice, now as closet red,
For heat, I burn, and thus between twenty
I posed am and all forecast in pain
So that many heat, plainly as I feel
Of grievous cold as cause every day. (Lines:232-8)*

In these words, zeugma functions as play-words that work as pun and irony in the same time in terms of the words as **hot** and **cold**, it also appears as a paradox as **fire** and **ice**. It also functions as an irony in that of **now cold for heat again**, and **now cold as ashes dead**. The knight's fever poises him between cold and heat, and he suffers because Envy and Male-Bouche (Slander), among others, have conspired to overthrow Truth and put Falsehood in his place. Truth, the knight says, was falsely accused and condemned out of hand by Cruelty, who urged Disdain to execute the sentence right away, and the knight does not understand how God, who is the Lord of Truth, can stand to witness this. In line (236), **Lydgate** employs zeugma reciprocally **at the syntactic level** (Adv.-Adj.-Adv.-Adj./ Adv.-Adj.-P.- Adj.-Adv.-Adj.-PP.): *Now (Adv.) hot (Adj.) as fire, now (Adv.) cold (Adj.) as ashes dead Now (Adv.) hot (Adj.) for (P.) cold (Adj.), now (Adv.) cold (Adj.) for (P.) heat again*. In this part of the stanza, where the adverb (**now**) is followed by the adjective (**hot**), along with the phrase (**now cold** as ashes dead), and the adjective (**hot**) precedes by the adverb (**Now**) and (**cold**) with the adverb (**now**) also the adjective (**cold**) which ironically used with the other adjective (**heat**). Viewed in this way and in order to complete the sense of the first sentence, it is related with the second one which consists of the same patterns with the addition of the preposition (**for**) as (**now hot for cold/ now cold for heat**). It is also zeugma **at the syntactic level** in line (236), presented in this way: (S.-V.-V.-S.C.): *I (S) posed (V.) am (V.) and all forecast in pain (S.C)*. Where the subject (**I**) is followed by the two verbs (**posed** and **am**). This line consists of the two basic elements the subject and the verb. It has shown in this way in order to present how he suffers cold in a painful way.

5.2.2 Poem 2: *The Flower of Courtesy*

It is another love-complaint poem, it reflects back on an ill-fated contest which was represented in the poem. Zeugma appears in (lines 78-9) in the words *I my heart* in terms of emphasizing what the poet wants to claim:

For I my heart have set in such a place

Where I am never likely forte speed. (Line: 78-9)

In terms of zeugma, the poet wants to emphasize that he will serve the lady till he dies, and proposes to write for her sake something in honor of the lady. *Lydgate* uses zeugma in line (78-9) at the syntactic level: (P.-S.-S.-V.-V./ Adv.-S.-V.-Adv.): *For (P.) I (S) my (Poss.) heart (S) have (V) set in such a place. Where (Adv.) I (S) am (V) never (Adv.) likely forte speed.* This zeugmatic structure is employed to emphasize the structure in these lines since the sentences are too short to be gathered effectively, in which the first person subject (*I*) is preceded by the preposition (*For*) and followed by the possessive (*my*) and the subject (*heart*) that syntactically connected with the adverb (*Where*) and the phrase (*I am never likely forte speed*). Such a structure is used in order to emphasis his loyalty to the lady he loves till the end of his life.

5.2.3 Poem 3: *The Temple of Glass*

Lydgate writes a dream vision poem that takes the form of an elusive and suspenseful but for that reason all the more sensational that demands close attention to detail and the dynamic way in which the meaning of events unfolds. The poet uses zeugma as an irony in that it functions ironically in these lines:

And now with Hope I am inset on loft,

But Dread and Danger, hard and nothing soft,

Have overthrown my trust and put adorned. (Line: 645-47)

In that the word *Danger* which ironically means "aloofness". In other words, if the lady is married or otherwise *knit under subjection* (line 644), then ironically he faces additional obstacles. The dreamer does not seem any better informed, or at least saying he is hardly informative on this point. *Lydgate's* practice of postponing the truth and merely teasing out implications all the while seeming to expose everything generates subtle ironies and mounting tensions. In line (645-46), e zeugma is used structurally in this poem. It is employed at the syntactic level as (P.-Adv.-V.-O./NP.-Adj.-O.): *And (P.) now (Adv.) with Hope (V) I (S) am (V) inset on loft. But Dread and Danger (NP.), hard (Adj.) and nothing soft (O.).* In such a sense, the preposition (*and*) is followed by the adverb (*now*) that has a syntactic relation with the phrasal verb (*Hope I am*) and the crossing connection with the word (*Danger*). It is structured in this way in order to emphasis the ironic use of the word (*danger*) which gives ambiguous meaning in this sense.

5.2.4 Poem 4: *The Fall of Prince*

It tells about lives and tragic deaths of many historical and legendary persons. It is a tragic poem that evaluates the influence of *Chaucer's Monk Tale* and the role and presentation of fortunate in the poem. *Zeugma* functions as a satire in the fourth one *Fall of Prince* in that the word *noble stories* and *rehearsal, their he* in these lines:

Off noble stories to make rehearsal,

Sheng mercury how all the world shall fail,

And how fortune, for all their he renown,

Has upon princes iuredicown. (Line: 158-61)

The poet, here, makes the satisfying spectacle in which he produces *noble stories* but satirically he thanks the ignominy in order to visit them. Here with the use of *zeugma*, *Lydgate* reinforces the notion rehearsal *chronicles* which satirically means *chronicles* that has relation with *how all the world shall fail*. The structural use of zeugma is present again in line (158-159) as it is used at the syntactic level (NP.-V.-O./NP.- Adv.-V.-Adj.): *Off noble stories (NP.) to make (V)*

rehearsal (O.), *Sheng a mercury* (NP.) *how all the world* (Adv.) *shall* (V.)*fail* (O.). The zeugmatic structure has the important elements which are: the noun phrase (*Off noble stories*) and the verb (*make*) and the object (*rehearsal*) which is linked effectively with the noun phrase and the verb of the second sentence (*Sheng a mercury shall fail*). He uses such a structure to determine the satire meanings of *chronicles* that has a relation with *how all the world shall fail*. Zeugma is in terms of repeating *substance* in line (359 and 3543):

In effect the substance is the same. (Line 359)

[t]he story plain, chiefly in substance. (Line 3543)

Lydgate regards his source and, by extension, himself as part of a tradition of chroniclers for whom language is superficial and external to actual meaning. *Lydgate's* way of expressing this difference is to contrast the transparency of history and the opacity of poetry. The chronicle story of Troy is open and plain; we can grasp its *substance* apart from any rhetorical effects. Zeugma is used at the syntactic level in line (359) as (PP.-S.-V.-SC.):*In effect (PP.) the substance (S.) is (V.)the same (SC.)* It is appeared also in line (3543) at the syntactic level (NP.-Adv.-O.): *[t]he story plain (NP.), chiefly (Adv.) in substance (O.)* The structure that is used here represents the importance of the repetition of the word (*substance*). In line (359), it appears as the subject of the sentence while in the second one it is used as the object of the sentence. Viewed in this way and to express the different sense of this word is to contrast the transparency of history and the opacity of poetry.

6. Results of the Analysis

This section summarizes the findings of the stylistic analysis of the use of zeugma in the entire data and its use at the different linguistic levels by both *Chaucer* and *Lydgate*.

Table (1): Levels of Zeugma in Chaucer's Poems

Poems	Line	Syntactic Level			Semantic Level		
		Type	Fr.	Pr.	Type	Fr.	Pr.
1	26	V-O-N.	1	2.1%	Irony	1	2.6%
	27	NP-V-V-Adj.	1	2.1%	Irony	1	2.6%
	31	S-V-V-O-V	1	2.1%	0	0	0%
	36	S-V-V-N.	1	2.1%	0	0	0%
	475	S-P.P.-Adj.-Adj.	1	2.1%	Syllepsis	1	2.6%
	476	NP-V-S-Adv.	1	2.1%	Syllepsis	1	2.6%
	477	NP-S-V-O-Adj.	1	2.1%	0	0	0%
	478	NP-V-V-PP.-V	1	2.1%	0	0	0%
2	658	Adv.-NP-S-V-V	1	2.1%	Irony	1	2.6%
	681	Adv.-V-NP-V	1	2.1%	Irony	1	2.6%
	684	S-V-SC.	1	2.1%	Irony	1	2.6%
	1355	PP.-V-O-Adv.	1	2.1%	Ellipsis	1	2.6%
	1356	NP-V-V-Adv.-O	1	2.1%	0	0	0%
	1457	V-O-V-V-O	1	2.1%	0	0	0%
	1458	PP.-V-O	1	2.1%	0	0	0%
2550	Adv.-O-V	1	2.1%	Pun	1	2.6%	
	3	V-Adv.-P-O	1	2.1%	Pun	1	2.6%
	35	Adv.-S-V-SC.	1	2.1%	Pun	1	2.6%
	87	V-O-Adv.-PP.-Adv.	1	2.1%	Pun	1	2.6%

3	142	V-P-O	1	2.1%	Pun	1	2.6%	
	152	NP-Adv.-V-NP-V-Adj.	1	2.1%	Pun	1	2.6%	
	161	PP.-S-V-Adv.-V-P-O	1	2.1%	Pun	1	2.6%	
	133	S-V-O-Adv.-V	1	2.1%	Satire	1	2.6%	
	134	NP-S-V-V-SC.	1	2.1%	Satire	1	2.6%	
	295	PP.-O	1	2.1%	Pun	1	2.6%	
	297	Adv.-Conj.-S-V-SC	1	2.1%	Pun	1	2.6%	
	3454	S-V-V-O	1	2.1%	Pun	1	2.6%	
	3558	S-V-V-O	1	2.1%	Pun	1	2.6%	
	401	S- V-V	1	2.1%	Irony	1	2.6%	
	402	PP.-Adv.-Adv.-S-V-V	1	2.1%	Irony	1	2.6%	
	397	S-V-NP-Adv.	1	2.1%	Satire	1	2.6%	
	398	V-PP.-O-S-V-O	1	2.1%	Satire	1	2.6%	
	461	Adv.-O-PP.	1	2.1%	0	0	0%	
	1275	S-V-V-Adv.-O	1	2.1%	0	0	0%	
4	417	V-S-Adv.-Adv.-V-Adj.-V	1	2.1%	0	0	0%	
	1321	Adv.-NP-V-Adv.	1	2.1%	Irony	0	0%	
	1534	V-S-V	1	2.1%	0	0	0%	
	1535	V-Adv.-S-Adv.-V	1	2.1%	0	0	0%	
Totals	38		61%		25	39%	63%	100%
Tables (2): Levels of Zeugma in Lydgate's Poems								
Poems	Line	Syntactic Level			Semantic Level			
1	232	Adv.-Adj.-Adv.-Adj.	1	5 %	Pun	1	12.5 %	
	233	Adv.-Adj.-P-Adj.-Adv.-PP.	1	5 %	Pun	1	12.5 %	
	236	S.-V-V-SC.	1	5 %	Pun	1	12.5 %	
2	78	P.-S-S-V-SC.	1	5 %	0	0	0%	
	79	Adv.-S-V-Adv.	1	5 %	0	0	0%	
3	645	P.-Adv.-V-O	1	5 %	Irony	0	0%	
	646	NP-Adj.-O	1	5 %	Irony	0	0%	
4	158	NP-V-O	1	5 %	Satire	1	12.5 %	
	491	NP-V-O	1	5 %	Satire	0	00%	
Totals			9	69%	4	31%	13	100%

This means that *Chaucer* uses zeugma at the syntactic levels in a mean of (38) more than *Lydgate* (9), with their ratios (61%) for *Chaucer* and (69%) for *Lydgate*. At the semantic levels, it shows that Chaucer uses it (25) more than Lydgate as it appears at the frequency of (4). It seems that Lydgate uses it less than Chaucer with the ratio (31) and for Chaucer (39%).

Table (3): The Densities of Zeugma Per Data

Poets	Zeugma Per Poets	Ratios
<i>Chaucer</i>	63 8	82%
<i>Lydgate</i>	13	18%
Totals	76	100%
The Differentials		
<i>Chaucer/ Lydgate</i>	50	64%

This table presents the totals of zeugma in the data modified according to each poet to specify the verity. They stand at (63) for *Chaucer* and (13) for *Lydgate*. In terms of ratios they account to (82%) and (18%), respectively. This means that there is a differential in the use of zeugma between the two poets since *Chaucer* uses zeugma (64%) ratio in his poems more than *Lydgate*.

7. Conclusions

The researchers reach the following conclusions:

1. Both of *Chaucer* and *Lydgate* use zeugma with its functions and types in their poetry but with different frequencies.
2. The stylistic analysis presents the fact that *Chaucer* and *Lydgate* employ zeugma at the linguistic levels.
3. It is also inferred both of the two poets employ zeugma at the syntactic and the semantic levels. This gives the priority to the syntactic one.
4. Finally, zeugma constitutes a distinctive stylistic device in the poetry of *Chaucer* disparity to *Lydgate* who also makes use of zeugma, but with very lower density. This is clear in the percentage of the total use of zeugma for both and which is (82%) for *Chaucer* and (18%) for *Lydgate*. As such, the hypothesis of the study is confirmed.

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