CHAPTER III

STYLYSTIC ANALYSIS OF THE LEXICAL AND GRAMMATICAL CATEGORIES OF "EDWARD EDWARD" AND "SISTER HELEN"

This chapter is a detailed and minute stylistic analysis of all the lexical and grammatical categories of the traditional medieval ballad "Edward Edward" and Rossetti's literary ballad "Sister Helen." The purpose of this comparative and contrastive analysis is to emphasise at every stage, the greater degree of complexity and higher degree of sophistication of Rossetti's ballad over that of its original. Rossetti used the ballad form as a means of literary escape to the glorious medieval past. This chapter demonstrates clearly that his effort is not pastiche; on the contrary it reveals the technical brilliance of his poetic genius in transforming this medieval literary form into a new and vibrant entity.

Graphs and histograms based on the statistical data have not been constructed because "Sister Helen" which is made up of 1230 words is so obviously longer than "Edward Edward" which comprises only 963 words. Consequently all the linguistic categories of "Sister Helen" will be obviously larger in number than the number of the same linguistic categories in "Edward Edward."
In general, the vocabulary of "Edward Edward" is relatively simpler and colloquial. No word in the poem is more than two syllables, in the informal conversation between mother and son. The vocabulary is descriptive in nature. All the wh-questions by the mother are answered with specific descriptions by Edward, the register is informal and familiar language is used in a domestic situation. The poem contains the following three idiomatic phrases: "Alas and wae is me," and "the curse of hell" which express a feeling of loss and bitterness. "The world's room" conveys Edward's indifference to his family's plight. Words such as "hawk," "red-roan steed," "tow'rs" and "ha" in addition to their referential meaning, also connote that Edward was a wealthy man who took a keen interest in hunting. As stated in the previous chapter the emotive potential of words like "mither," "father," "bairns," "wife" and "son" has not been fully exploited, clearly signifying the lack of feeling and emotion in the whole poem.

In contrast the vocabulary of "Sister Helen" is more complex. The following three-syllable words, "gallery," "balcony," "whatever," "terribly," "agony," "vesper-chime" and "hastily" occur during the tense drama contained within the spirited dialogue between brother and sister. Further, the vocabulary is descriptive, but evaluative words like "more loud," "more fast," and "sadder" are present. The register is informal and colloquial language has been used indicative of the intimate relationship between brother and sister. The vocabulary is both general and specific: In "He sees me in earth, in moon and sky", by omitting the definite article "the" Rossetti generalises
the uniqueness of the earth, the moon and the sky. But there is one
singular and striking use of formal language: "thou." Rossetti has used the
following idiomatic phrases: "even so," "at last," "face to face" and "for a
space." He does not make use of any rare or special words. This is
remarkable considering that Helen is practising an arcane ritual. This once
again emphasises Helen's innocence: she is not a professional witch who
is well versed in the jargon of witchcraft. She resorts to witchcraft for
the first and last time. Although Rossetti has adopted modern spelling
throughout the poems, he has given his poem a medieval touch by using
the following words: "knave," "nay," "ban," "fain," "aye," "folk." Rossetti
has used words ending in - en in a striking manner. The suffix - en has
been added to the following words: "wax," "melt," "sunk," "shake," and
Of these 'waxed' is the most striking for - en has been added to the
noun stem to form an adjective. As stated in the Chamber's Twentieth
Century Dictionary "from the 16th century onwards there has been a
tendency to discard these adjectives for the attributive use of the substantive"
(1155), thus indicating that Rossetti has used the archaic "waxed" instead
of "wax figure" to give the poem a medieval flavour. For the remaining
words, - en has been used to derive their respective past participles.

The following compound words appear in the poem: vesper-bell
[noun + noun], "vesper-chime" [noun + deverbal noun], "horse-tread" [noun
+ deverbal noun], "hill-verge" [noun + adverbial]. Rossetti has exploited
to the maximum the emotive association of "thou" in a very solemn context. When the brother reports that Keith of Eastholm says that Keith of Ewern's likely to die Helen replies: "And he and thou, and thou and I, Little brother." Rossetti has used "thou" only once in the entire poem, on all the other occasions Helen calls her brother "you" clearly emphasising the seriousness of the revelation that her brother will also be burnt at the stake along with her.

The total number of nouns in "Edward Edward" is 67. Purely concrete nouns 62 in number, are more frequent than the abstract nouns, a mere 5. 46 nouns are count nouns and 7 are mass nouns. The description is thus direct, and concrete and realistic. The proper noun "Edward" forms the title of the poem and has been repeated 14 times. The mother and the father have not been given any names, unlike in "Sister Helen" where all the characters have specific names. The abstract nouns "dull," "penance" and "life" refer to a state of being or an experience.

342 nouns occur in "Sister Helen." As a marked contrast to "Edward Edward" the abstract nouns 219 far outnumber the concrete nouns 123, The description is thus less direct and concrete and more abstract. This is because unlike in "Edward Edward" where the immediate and overriding concern of the mother and son is practical, materialistic and concrete, in "Sister Helen" the practical, materialistic and concrete aspects are completely ignored. The characters are more concerned about abstract motions like life, death, love, hate, soul, salvation and damnation. The
importance of time and its passage is emphasised by the repeated use of 'time,' 'hour,' and 'days.' Even the nouns 'vesper-bell' 'vesper-chime,' 'sound' and 'knell,' and 'bell' which refer to perception, actually indicate the passage of time in the poem. The process nouns 'prayer,' 'curse,' 'work' and 'ban' and the repetition of the noun 'soul' create a quasi religious atmosphere in which Helen executes her revenge. In stanza 23, the abstract noun "Love" has been capitalised to highlight the moral quality of this emotion, and to stress its crucial importance in the story.

The proper noun 'Helen' is repeated 35 times. Throughout the poem it occurs at the same position in every stanza. Only stanza 29 in which the death of Keith of Ewern is announced, begins thus:

"O Sister Helen, you heard the bell,
Sister Helen!
More loud than the vesper-chime it fell."

The importance of the announcement of his death is thus foregrounded. "Sister Helen" is the title of the poem, but the proper noun is pre modified by another attributive noun 'sister,' suggestive of the brother and sister relationship which is of crucial importance in the poem. Since it is Helen's story, and since it has been told in more detail than "Edward Edward," the names of the other characters, "Keith of Eastholm," "Keith of Westholm," "Keith of Keith" and "Keith of Ewern" and the name of the place "the banks of Boyne" have been supplied. The repetition of
the other proper nouns "Mother Mary" along with "Hell" and "Heaven" twice in each stanza in the refrain, creates a litany like effect and quasi religious atmosphere which contrasts strongly with the evil machinations of Helen, and the sombre atmosphere surrounding her. The nouns from heraldry "mane," "plume," "Baron," "horses," and "horsemen," help impart a medieval touch to the poem. 118 count nouns and 111 uncountable nouns occur in "Sister Helen." This high proportion and frequency of uncountable nouns contrasts markedly with the figures in "Edward Edward," and once again emphasises the immaterial and intellectual nature of the experience in the poem (Quirk et al. 129). The plural noun "folk" and the singular noun "horse tread" also occur in the poem.

21 adjectives occur in "Edward Edward", of these 9 occur in the predicative position and 6 in the attributive position, and 6 in the post positive position. "Dear" occurs twice as an intensifying adjective and functions as an amplifier: "dear son." Semantically, all the adjectives are stative, gradable and inherent (Quirk et al. 265-266). The most striking feature is the repetition of the adjective "dear" 6 times. This repeated use serves to emphasises the consequent irony: "O I hae kill'd my father dear." Edward has just murdered his beloved father, and when his "dear" mother asks him what he will bequeath her, he condemns her to hell, because in the first place it was she who counselled him to commit the murder.

92 adjectives occur in "Sister Helen," of these 67 occur in the attributive position, 19 in the predicative position and 6 in the post
positive position. Thus unlike in "Edward Edward" the attributive adjectives outnumber the predicative adjectives, even granting the fact that "little" has been repeated 35 times. As Quirk et al. correctly point out "In general, adjectives that are restricted to attributive position or that occur predominantly in attributive position do not characterize the referent of the noun directly" (259). They are non-inherent adjectives. For example, "mortal" can occur only in the attributive position: "You pardon him in his mortal pain." The presence of such a large number of attributive adjectives render "Sister Helen" into a densely rich and subtly complex poem. On the contrary in "Edward Edward" the predicative adjectives outnumber the attributive ones, consequently the poem is simpler and the semantic implications transparently obvious. Quirk et al. remark "adjectives that are restricted or virtually restricted to predicative position ... tend to refer to a (possibly temporary) condition rather than to characterize" (262). This is quite in keeping with Edward’s overall attitude. Whatever remorse or guilt he felt is only temporary. He is more anxious to escape from the physical and moral consequences of his crime by fleeing the country and by cursing his mother to hell; whereas Helen stoically accepts both the physical and moral consequences of her evil deed and remarks with a tone of finality, "A soul that’s lost as mine is lost, / Little brother!"

Semantically, "still" is used in a dynamic sense: "Be very still in your play to-night / Little brother." "Living" in "living man" and "living soul" and the present participle "dying" in "dying knell" which can also be
interpreted as an adjective, convey a dynamic meaning. Even the adjective "shaken" in "shaken trees" which implies a past action, nevertheless conveys a dynamic meaning when it occurs in the following line: "In the shaken trees the chill stars shake." The "chill stars shake" because the trees are continually shaking. The dynamic use of adjectives makes "Sister Helen" more dramatic and creates an impression that the action is actually taking place right in front of our eyes.

Two "technical adjectives" (Quirk et al. 266) "waxen" and "iron" which are non gradable occur in the poem. Of the two the use of "iron" is foregrounded: "Oh the wind is sad in the iron chill, / Sister Helen." This singularly deprecatory use of the attributive adnominal "iron" to qualify the uncountable noun "chill," emphasises not only the cold weather outside, but also Helen's steely resolve, and her indifference to her victim's and his kin's plight. "Chill" is used in its non-inherent sense in the expression "chill stars." The stars are not "chill." It is the weather outside which is cold: "Oh tell him I fear the frozen dew, / Little brother." And by pathetic fallacy the light from the stars has also become chill. But more important the cold beams of the moon and the stars, unlike the warm rays of the sun are not life giving; on the contrary the dim and pale light they shed creates an appropriately eerie and supernatural atmosphere for the morbid drama which is being enacted out in the open.

There are 42 finite verbs in "Edward Edward"; and although they carry an important part of the meaning, their semantic implications
are transparently obvious. All the verbs with the single exception of "dree" do not connote any other feeling or idea other than that suggested by that particular verb. 26 verbs are dynamic and 9 are stative. As always, activity verbs comprise a large proportion of the dynamic verbs, 15 to be precise. The transitional event verb (Quirk et al. 95) "hae· killed" has been repeated 6 times thus emphasising bluntly the gruesomeness of Edward's deed. What is striking is the very small number of speech act verbs: only one verb "tell" is repeated thrice, when we take into consideration the fact that the poem is actually an ongoing conversation between Edward and his mother. Of the stative verbs, only one verb "dree" which is repeated thrice is indicative of a psychological state; this clearly emphasises the lack of emotion or feeling in the poem.

29 verbs are transitive, 5 are intransitive and 8 are intensive. The intransitive verbs "drop" and "fall" are each repeated twice. "drop" can be both transitive and intransitive, but "fall" is a 'pure' intransitive verb. Complementation is simple and direct. There is not a single occurrence of complex transitive complementation; and excepting "bear" in "the curse of hell frae me sall ye bear" which is di-transitive all the transitive verbs are mono transitive. Of the 8 intensive verbs 7 are plain and colourless "BE" copulas (Quirk et al. 820) which express a direct relation between the subject and the subject complement; the subject complement being merely an attribute of the subject. Of these 7 copulas, 6 express "essence": "Your steed was auld" and only one expresses "accident": "Wae is me."
Only one copula "gang" in "and why sae sad gang ye O," "has more intrinsic meaning than BE" (Quirk et al. 820). It is classified as a "current" copula, since it is expressive of Edward's present mental state. There is a singular occurrence of the "formulaic subjunctive" which marks the anagnorisis: "Alas, and wae is me, O!" Edward realises what he has done and feels sorry for it.

There is a fairly even distribution of simple and complex finite verb phrases. Of the 41 finite verb phrases, 21 are simple and 20 are complex. "The normal English verb has five forms" (Quirk et al. 70). What is striking in "Edward Edward" is the complete absence of two of these forms. The -s form is absent because there are only 2 characters in the poem. What is exceptional is the absence of the -ing participle form connoting the progressive aspect, because as Quirk et al. remark "in addition to process and continuation, there are a number of other concomitant meanings or overtones that go with the progressive aspect" (93). This in effect renders the poem plain and colourless. The base form predominates by occurring 27 times. The past form occurs 8 times and the -ed participle form occurs 6 times. The -ed participle is used only to connote the present perfective aspect. The passive voice strikingly does not occur at all. The use of tenses to express time is plain and simple. Only the present perfective aspect occurs: "hae kill'd." As Quirk et al. observe it "indicates a period of time stretching backwards into some earlier time."
It is past with "current relevance" (91). It implies that the past action of killing Edward's father has occurred recently.

157 finite verbs occur in "Sister Helen", and they carry an important part of the meaning, but unlike in "Edward Edward" they also perform complex and subtle functions. In "Edward Edward," which is a traditional ballad belonging to oral literature, "hae kill'd" is repeated 6 times to convey the same idea. Whereas in "Sister Helen" 6 different synonymous verbs are used to express Keith of Ewern's act of pleading for his life:

"And he prays in torment to be dead."

"But he has not ceased to cry to-day."

"But he says, till you take back your ban."

"But he calls for ever on your name."

"He ... craves full fain."

"Oh he prays you, as his heart would rive."

Further, Rossetti puns on the meaning of the verb "pray" and thus exploits its complexity: When Keith of Eastholm says that Keith of Ewern "prays in torment to be dead," it could mean that either he prays to God to end his suffering or that he pleads seriously and with strong feeling to Helen to end his suffering; or it could mean both. Other examples of
equivocation are, "What else he broke will he ever join," where "break" could either mean to split into smaller units or to bring to an end a relationship and "What else he took will he give again" where "took" could either mean to take possession of something, or to destroy violently Helen's innocent romantic expectations, or her virginity.

Moreover Rossetti enriches his poem by exploiting the metaphorical and ironical implications of the meanings of certain verbs. When Helen's brother says "The moon flies face to face with me," we can perceive an ironic contrast between the romantic natural atmosphere, and the grim but futile fight to save Keith of Ewern's life which is marked by hostility between the two camps. When Keith of Ewern says "that he melts before a flame," it is literally and ironically true and it prompts Helen to retort bitterly that once even her heart melted with tender and passionate feelings for him: "My heart, for his pleasure fared the same." Keith of Westholm pleads most emphatically by personifying 'Love' when he says 'That even dead Love must weep to see.' It is a clear indication of how heartless Helen has become. Thus, unlike the traditional medieval ballad singer who has used his verbs in a monotonous, plain and colourless manner, Rossetti's use of verbs is more creative. His poetic genius is manifested when he uses verbs in a more varied, richer and complex manner.

In "Sister Helen" 84 verbs are dynamic and 34 stative. Activity verbs comprise 38 out of the 84 dynamic verbs, and they are lesser in proportion than in "Edward Edward": 38:84, 15:26. This is because in
"Edward Edward" all the 15 activity verbs occur only in the last 4 stanzas dealing with Edward's plans for the future. Not a single activity verb occurs perse in the context of the actual situation prevailing in the poem. This clearly underscores the static nature of the poem. In "Sister Helen," however activity verbs occur not only with reference to future time but also in the past, and present tenses: "And I'll play without the gallery door" (future time); "And they ride in silence hastily" (Present tense); "Nay now, when looked you yet on blood" (past tense). Thus the passage of time is conceived of in more dynamic terms and more comprehensively than in "Edward Edward."

Not a single "movement verb" occurs in "Edward Edward," because of its overall static nature. In "Sister Helen" there are 8 movement verbs which refer to the speedy arrival and departure of the pleaders: "Oh, it's Keith of Eastholm rides so fast"; "Here's Keith of Westholm riding fast"; "Oh it's Keith of Keith now that rides fast"; "And they ride in silence hastily." Their haste emphasises the urgent need to save Keith of Ewern's life, and this adds to the mounting tension. To the last observation Helen replies, "More fast the naked soul doth flee," suggesting that Keith of Ewern would be already dead and that his soul would have sped to hell by the time they reached home. The "movement" verb "flee" by itself connotes swiftness but Helen redoubles its significance by saying that the movement of the soul is "more fast" than the speed of the riders who are already rushing home speedily. The presence of movement verbs
makes Rossetti's literary ballad more dynamic and vivid than the traditional medieval ballad "Edward Edward."

10 "Transitional event verbs" (Quirk et al. 95), occur in "Sister Helen," whereas in "Edward Edward" there is only one 'transitional event verb' "he killed" which is repeated 6 times. As a clear proof of increased sophistication and refinement, in contrast to "Edward Edward," the 'transitional event verbs' in "Sister Helen" vary considerably with regards to lexical content, tense and aspect: "would pass," "stops" and "are winning." Only one of these verbs "has come" is repeated and that too within the same line itself: "The hour has come, has come at last." In "Oh he says that Keith of Ewem's cry, / Sister Helen, / Is ever to see you ere he die." The transitional event verb "[Will] die" occurs in the subordinate temporal clause "ere he [Will] die" and is used in the simple present tense with future time reference. The implication is that Helen will lift the curse and will go and see him. In "Oh his son still cries, if you forgive, / Sister Helen, / The body dies but the soul shall live," the transitional event verb "dies" occurs in the main clause "The body dies" and is also used in the simple present tense but "to represent a marked future aspect of unusual definiteness, in that it attributes to the future the same degree of certainty one normally associates with present and past events" (Quirk et al. 88-9). The implication being that if Helen lifts the curse now his soul will certainly go to heaven in the future. Rossetti has thus used the same transitional event verb "die" in the same simple present tense twice, but to imply different connotations
on both these occasions: the first time with the auxiliary "will" and the second time without the auxiliary to convey subtly the different attitudes of the two pleaders. Keith of Westholm is optimistic that Helen will lift the curse and save Keith of Ewern's body and soul. Keith of Keith has lost all hope of saving his son's life and hence pleads to secure at least the spiritual welfare of his son's soul.

"The present perfect indicates a period of time stretching backwards into some earlier time. It is past with current relevance" (Quirk et al. 91). This is clearly evident when Helen's brother announces the arrival of the three pleaders by the use of the transitional event verb "has come." Her hour of revenge "has come at last" bringing with it memories of her past romance with Keith of Ewern, and his treacherous betrayal.

The progressive aspect which is completely absent in "Edward Edward" "indicates temporariness" (Quirk et al. 92). And so when Helen's brother remarks, "And the flames are winning up apace!" she retorts that Keith of Ewern's soul will suffer forever in the flames of hell. Helen thus asserts that the progressive aspect of "are winning" "implies inception, i.e. only the approach to the transition" (Quirk et al. 95) from a temporary state to a more permanent one. The use of the auxiliary "would" in the transitional event verb "would pass" expresses the hypothetical meaning that if Helen lifts her curse, Keith of Ewern's soul will be saved.
There is a singular and striking use of a verb of bodily sensation: "And says that he melts before a flame." Literally, Keith of Ewern’s wax image is being melted down. But this affects him both physically and mentally. The physical pain, coupled with the certainty of his soul being condemned to hell, "melts" his heart, and he seeks Helen’s forgiveness. No verb of bodily sensation occurs in "Edward Edward".

12 process verbs occur in "Sister Helen." All the verbs refer directly or indirectly to the process of Helen’s revenge being executed. The process had started even before the poem begins and is completed only in the last stanza. All the verbs bring to life vividly the changes that take place in both Keith of Ewern’s physical and mental condition: "How like dead folk he has dropped away!" and "yet here they burn but for a space". This is not the case with "Edward Edward" which has the process verb "drop" in the opening line itself. "Drop" which is repeated twice refers merely to the inanimate sword, and it indicates that the murder has already been committed. Although this renders the opening of the poem dramatic it does not have the intensity of the process verbs of "Sister Helen" which dramatise very vividly the physical and mental torment which Keith of Ewern actually suffers right in front of our eyes:

"Why does your brand sae drop wi’ blude,

Edward, Edward?"

"See, see, the wax has dropped from its place,

Sister Helen." [emphasis added].

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The process verb "drop" in the first instance merely denotes that a murder has been committed, but in the second case it denotes the end of Keith of Ewern's earthly punishment and connotes the beginning of his eternal punishment in hell.

In "Sister Helen" there are more characters than in "Edward Edward." In "Edward Edward," Edward converses directly face to face with his mother; whereas in "Sister Helen" the three pleaders report what Keith of Ewern has said through Helen's brother to Helen, consequently there are more speech act verbs in "Sister Helen" than in "Edward Edward". In "Sister Helen" there are 16 speech act verbs, "say," "tell," "call" are a few important examples whereas in "Edward Edward" only one speech act verb "tell" has been repeated thrice.

Keith of Eastholm, the first pleader uses four of these sixteen verbs. Since he is the first person to start the conversation with a reluctant Helen, and because he is the most optimistic of the three pleaders, he speaks the most - 7 stanzas, and hence uses a large proportion of the speech act verbs. The subsequent pleaders speak lesser and lesser progressively, and so they use fewer speech act verbs: Keith of Westholm speaks for 5 stanzas and uses 2 speech act verbs; Keith of Keith speaks for 3 stanzas and uses 2 speech act verbs. But of the 3 pleaders it is the father, Keith of Keith who pleads most poignantly to save atleast his son's soul from eternal punishment and when "He cries ... kneeling in the road" it is not clear whether he is merely speaking loudly, or whether
he is crying literally and shedding tears, or whether he is doing both simultaneously. When Keith of Eastholm "calls Hallow," it is plain that he is shouting out "hallow," but when he and later on Keith of Westholm say that Keith of Ewern "calls forever on your name" and "calls your name in an agony," it is ambiguous whether he is merely shouting out her name, or whether he is uttering her name in a frenzy, as a devotee would his god's name in worshipful prayer, or whether he is doing both simultaneously. Of the 16 speech act verbs 8 are "say," or "said," or "says." This is because only "say" can be used with the actual words spoken; and most of the poem is what Keith of Ewern says which is communicated by his pleaders through her brother to Helen. Of these 8 one occurrence is odd: "Say, have they turned their horses round," where "say" means that Helen supposes that the pleaders are returning home, and she seeks confirmation from her brother. The contrast in usage between "tell" and "say" is quite revealing. Only "tell" can be used with commands and is often suggestive of seeking precise information, and it is used in this sense in "Edward Edward." Edward's mother has him in her power - it was she who persuaded him to murder her husband, and now she orders him to answer her questions precisely "My dear son, now tell me, O." But in "Sister Helen," Helen plans and executes the revenge, and her relationship with her brother is informal, and hence she says "Aye, look and say whatever you see, / Little brother" to which he replies by giving a general description of the scene outside. But when the occasion demands it, Helen also can adopt a commanding tone as when she says "Even so—nay, peace!"
you cannot tell, [Precisely] / Little brother and "Oh tell him [Precisely that] I fear the frozen dew, / Little brother." Hence Rossetti has used a larger number and wider variety of speech act verbs, than the traditional ballad singer, effectively to fulfil his poetic purpose.

Of the 34 stative verbs in "Sister Helen" 28 are "verbs of inert perception and cognition" (Quirk et al. 96). Physically Helen is hidden from the sight of the three pleaders and so, many such verbs of inert perception and cognition like "see," "hear" and "know" occur when her brother reports and describes what he sees to her. Further all the characters are made to realise and forced to accept certain truths. Helen has realised that she has been cheated once, and so is now determined not to relent: "Fire shall forgive me as I forgive." She also knows fully well that soon she will be burnt at the stake for practising witchcraft. The little brother is also compelled to accept the fact that he will have to share her fate: "And he and thou, and thou and I, / Little brother?" It is through his statement, "See, see, the wax has dropped from its place" and Helen's comment "Yet here they burn but for a space," we the readers come to know that Keith of Ewern is finally dead and has gone to hell, and that the revenge is complete. Meanwhile the 3 pleaders have already left knowing fully well that they have failed in their mission. Rossetti's literary ballad is more complex than its original medieval ballad "Edward Edward" because he has used these verbs of inert perception and cognition to
reveal the psychology of his characters. This category of verbs is completely absent in Edward Edward.

Whereas the relational verb (Quirk et al. 96) "let" which occurs 4 times in "Edward Edward" emphasises his indifferent and callous attitude towards his personal property and his family - "I'll let them [his tow'rs and ha'] stand till they doun fa" ; "let them [his bairns and his wife] beg through life" — in "Sister Helen" Rossetti employs it just once but with a telling effect: "Aye, let me rest." This bantering remark by Helen, requesting her little brother not to disturb her for a short while highlights her affectionate relationship with him; this in turn humanises her and emphasises the fact that sooner or later there's going to be no rest for her either here or in hell after which she confronts the three pleaders to whom she presents a relentless and implacable front.

In "Edward Edward" the stative verb "dree" which occurs twice is used only once to convey a strong emotion: "Some other dule ye dree, O:— In "Sister Helen," however, 4 strongly emotive verbs occur:

"Oh tell him I fear the frozen dew."

"Oh he prays you, as his heart would rive."

"Alas! but I fear the heavy sound."

"Ah! what is this that sighs in the frost?"
Their strongly emotive nature is underlined by their being introduced by the exclamatory phrases "oh" "alas" and "ah." This is because "Edward Edward" is a poem shorn of all emotion; and even when a show of emotion is possible it is underplayed: Edward is indifferent to the fate of his family and his property. In "Sister Helen" on the contrary all the important characters are emotionally involved, as is evident from the "emotive verbs" used. Hence Rossetti's literary ballad "Sister Helen" has more emotional power in contrast to its original "Edward Edward."

69 verbs are transitive, 50 are intransitive and 38 are intensive. Unlike "Edward Edward" where the intransitive verbs are strikingly less in proportion (1:6) to the transitive verbs, and even less than the total number of intensive verbs (5:8), in "Sister Helen" there is a fairly good proportion of intransitive verbs (5:7) and they are more in number than the intensive verbs (50:38). As Quirk et al. remark "with intransitive verbs, the subject also frequently has the affected role elsewhere typical of the object" (352). The higher proportion of intransitive verbs in "Sister Helen" is thus clearly indicative of a more sophisticated grammatical construing. 14 out of the 50 intransitive verbs are 'pure' intransitive verbs which can never take an object, the remaining can be transitive or intransitive. A few verbs belonging to this latter category can be transitive or intransitive but with considerable difference in meaning or in subject verb relationship:

(i). The horses draw near.
   He draws the horses near.
(ii). The candle **burns** brightly.

**He burnt** the candle at both ends.

The use of such verbs by Rossetti is a mark of high degree of complexity in grammatical construing. This category of verbs is completely absent in "Edward Edward." In "Edward Edward" the only intransitive verb ‘drop’ which can be both intransitive and transitive can be so with little or no difference in meaning or in subject verb relationship:

(i). The blood **drops** from the sword.

(ii). **He dropped** the sword.

Complex transitive complementation occurs in the following 4 instances as the verbs are di-transitive:

(i). "Oh tell him I fear the frozen dew / Little brother."

(ii). "And bids you mind the banks of Boyne".

(iii). "He yields you these".

(iv). "He cries to you, kneeling in the road,

Sister Helen,

To go with him for the love of God".

Of the four "he yields you these" is the simplest. "These" is the "effected object" (Quirk et al. 355) and "you" is the indirect object, which semantically functions as a "receptive" element, (Quirk et al. 37). "Oh [you] tell him
[that] I fear the frozen dew" is more complex. It's structure is that of a noun phrase + verb + indirect object + finite clause object. The indirect object "him" semantically functions as a receptive element, and the finite clause "I fear the frozen dew" functions as the direct object. The remaining two, "and bids you mind the banks of Boyne"; "he cries to you, kneeling in the road, / To go with him for the love of God!" have non-finite clauses as objects. In "and bids you mind the banks of Boyne" "you" is the indirect object which functions semantically as the receptive element and "mind the banks of Boyne," the infinitive clause without "to" is the direct object. In "he cries to you, kneeling in the road / To go with him for the love of God!"; the indirect object "to you" is an "animate prepositional phrase object" (Quirk et al. 844), and semantically it functions as the receptive element; "to go with him for the love of God" is the non-finite clause having the infinitive with "to," which functions as a direct object. Complex transitive complementation does not occur at all in "Edward Edward." Consequently "Sister Helen" is more complex than its medieval original.

Of the 38 intensive verbs 35 are plain "BE" copulas which express a direct relation between the subject and the subject complement, the subject complement being merely an attribute of the subject. All copulas express accident. Of the 3 copulas which "have more intrinsic meaning than BE" (Quirk et al 820), 2 are "resulting" copulas: "My heart for his pleasure fared the same" and "Love turned to hate." "Look" in
"And weary sad they look by the hill," is a "current" copula because it expresses the present condition of the three pleaders. Thus Rossetti's use of the "Copula" is quantitatively and qualitatively more complex and sophisticated than its medieval original "Edward Edward."

The mandative subjunctive, which is absent in "Edward Edward" occurs in "My prayer was heard, — he need but pray." It expresses an ironical demand by Helen that Keith of Ewern pray hard that God relieve him of his agony, even though she knows fully well that it is her curse which prevents him from doing so. The formulaic subjunctive which occurs in "Edward Edward" as "Alas, and wae is me, O!" is abbreviated to a mere "Alas!" in "Sister Helen," owing to the literary sophistication which Rossetti's ballad has undergone. Thus quantitatively and qualitatively Rossetti's "Sister Helen" is more complex than its medieval original "Edward Edward" in its use of the mandative subjunctive.

There are 110 simple finite verb phrases and 47 complex finite verb phrases in "Sister Helen." Unlike in "Edward Edward," in which the simple complex finite verb phrases are almost equal in number - 21 and 20 respectively. The simple finite verb phrases of "Sister Helen" are more than twice the number of the complex verb phrases. This is because Rossetti in order to exaggerate the simple grammatical construing of his imitation ballad has resorted to an excessive use of simple verb phrases. Rossetti has tried to make his imitation ballad more original and traditional than the original traditional ballad itself that he is imitating.
Unlike "Edward Edward" in which two of the five verb forms are completely absent, all the five verb forms are present in "Sister Helen." The base form as usual predominates, being 72 in number, but unlike in "Edward Edward" it has two functions — the imperative, and the infinitive — which are completely absent in that poem. There are 8 imperatives and 6 infinitives. The imperatives as stated earlier define the relationship which exists between Sister Helen and her little brother.

Next to the base form, the -s form occurs in large numbers. 54 of them occur to signify the 3rd person singular present tense. This form which is completely absent in "Edward Edward" occurs so many times in "Sister Helen" because of the presence of the 3 pleaders, and because of the unseen but ubiquitous presence of the victim Keith of Ewern. Although there are references to third persons — Edward’s father, his wife and children — they do not, unlike the pleaders in "Sister Helen," appear directly in person in "Edward Edward," and they play a minor role in the poem and hence the complete absence of the -s form in "Edward Edward." The past form occurs 15 times and the -ed participle form also occurs 15 times. But unlike in "Edward Edward" in which the passive function is completely absent, the -ed participle form in "Sister Helen" is also used to connote the passive function. Four passives occur, two of which "If now it be molten" and "Love turned to hate" are "non agentive passives" that is they "have no active transform or possibility of agent addition, since no ‘performer’ is conceived of" (Quirk et al. 810). The
other two "My prayer was heard" and "his words are drowned in the wind's course" are "agentive passives," with the former having a personal agent and the latter a non-personal agent, and the "in" in the phrase "in the wind's course" being given "an instrumental interpretation (in=by)" (Quirk et al. 808-9). The -ing participle form which is completely absent in "Edward Edward" occurs once but with a telling effect: "And the flames are winning up apace!" In addition to process and continuation it conveys the meaning of temporaniness and limited duration for although the flames have not yet consumed the wax doll, they will soon do so, thus completing Helen's task and signalling her brother's freedom to go out and play (Quirk et al. 93).

In both the poems the present and future time are more important than what has happened in the past. But whereas in "Edward Edward" the use of tenses to express time is plain and simple, in "Sister Helen" it is more complex and sophisticated. The simple present tense in "Sister Helen" has a wider variety of uses than in "Edward Edward." The most striking of these is the large number of "the instantaneous simple present" which "signify an event simultaneous with the present moment" (Quirk et al. 85): "They come by the hill- verge from Boyne Bar, / Sister Helen, / And one draws nigh, but two are afar." is a typical example. Rossetti's use of the "instantaneous simple present" makes his poem more vivid and dramatic than "Edward Edward" in which the "instantaneous
simple present" does not occur at all. The simple present is used to convey future time in the following two ways.

(i) By the use of the temporal adverbial "ere" in "Is ever to see you ere he die."

(ii) By the conditional clause introduced by "if" in "if you forgive the body dies."

And last but not the least,

(iii) The simple present is used with past time reference in "And bids you mind the banks of Boyne." In contrast in "Edward Edward" the simple present refers only to present time.

In addition to future time being conveyed by the simple present tense, it is also conveyed in the following ways in "Sister Helen":

(i) By the use of the auxiliaries "will" and "shall": "You'll let me play" ; "Nay then, shall I slay a living man?"

(ii) By the use of the present progressive "The present progressive refers to a future happening anticipated in the present" (Quirk et al. 88): "And the flames are winning up apace!"

(iii) By the use of the structure, be to + infinitive: "[You are to] be very still in your play tonight".
(iv) By the use of the auxiliary in the past tense: "His soul would pass." In contrast in "Edward Edward" future time is expressed only by the colourless and neutral auxiliary "will": "I'll set my feet in yonder boat." Hence the formal realisation of the verbs in Rossetti's literary ballad "Sister Helen" is more comprehensive than in "Edward Edward" and quantitatively and qualitatively it is more sophisticated than in its medieval original.

"Aspect refers to the manner in which the verb action is regarded or experienced. The choice of aspect is a comment on or a particular view of the action" (Quirk et al. 90). In "Edward Edward" aspect is practically inconsequential for only one present perfective "hæe kill'd," which is repeated six times occurs. This is because once Edward confesses his crime the past ceases to have any importance, and the future is emphasised. But not so in "Sister Helen" where the past has an important bearing upon the present and the future. Keith of Ewern's betrayal of Helen in the past is the cause of his present suffering, and his intended suffering in hell in the future. Consequently 15 present perfectives "indicating a period of time stretching backwards into some earlier time" (Quirk et al. 91) occur in "Sister Helen." The most notable example being when Helen remarks "The hour has come, has come at last," to signal her present moment of revenge for her past shame and humiliation by condemning Keith of Ewern perpetually to hell in the future. Her past disgrace, his present agony and their future suffering in hell are all intertwined in this
one line. Thus with regard to all the features of the verbs Rossetti's "Sister Helen" is more sophisticated than its medieval original.

The paramount importance of time and its duration is conspicuous in the use of the adverbs. Of the 91 adverbs in "Sister Helen" 30 are time adjuncts, with all the 4 semantic classes — "When," "duration," "frequency" and "relationship" occurring. (Quirk et al. 482). Place adjuncts rank next in importance with 26 of them occurring, followed by 18 manner adjuncts. The remaining 17 are made up of concessive adjuncts, boosters, maximizers and reaction signals. Only one attitudinal disjunct "like to die" occurs. In contrast only 9 adverbs occur in "Edward Edward" and even of these 9, 4 are repeated twice, so in actuality only 5 original adverbs occur: "sae," "never," "erst," "now," and "till." Of the 9, 5 are time adjuncts, 2 are manner adjuncts, and one each a maximizer and a place adjunct. No disjunct occurs. The presence of a very few adverbs deprives "Edward Edward" of the galvanising dynamism which "Sister Helen" exudes. Moreover Rossetti employs all the 6 different means by which adverbial functions are realised (Quirk et al. 420):

(i) "Oh, its Keith of Eastholm rides so past." (Adverb phrase).

(ii) "Oh the wind is sad in the iron chill." (Noun phrase).

(iii) "Here high up in the balcony, / Sister Helen, / The moon flies face to face with me." (Prepositional phrase).

(iv) "Fire shall forgive me as I forgive." (Finite verb clause).
(v) "He cries to you kneeling in the road." (Non-finite verb clause).

(vi) "And they ride in silence hastily." (Verbless clause).

This versatility is completely lacking in "Edward Edward," where only the first category occurs. Only adverbs including adverb phrases occur. Thus both quantity and quality wise in the use of adverbs Rossetti has improved a vast deal over the medieval original. His poetic skill is clearly evident in the versatile manner in which he has used the adverbs in "Sister Helen."

Rossetti's original model "Edward Edward" being a medieval ballad belonged initially to the oral tradition. It was the painstaking efforts of various ballad collectors which helped to establish sentence boundaries and were responsible finally for its present printed form. The 20 sentences in "Edward Edward" comprise 8 statements, 10 questions and 2 exclamations. Minor sentence types like the verbless sentences do not occur at all. The questions have been discussed earlier in chapter II of this dissertation. The exclamatory sentence "O I hae kill'd my father dear, / Alas, and wae is me, O!" expresses Edward's sorrow, while "The curse of hell frae me sall ye bear: / Sic counsels ye gave to me, O!" expresses his bitterness and anger, and reflects the shock and surprise of the readers on hearing the astonishing revelation.

Of the 20 sentences, 7 are simple sentences and 13 are complex sentences. The average sentence length is 18 words per sentence. The ratio of the total number of complex sentences to the total number of
sentences is 1:1.5; and the ratio of the simple sentences to the complex sentences is 1:2. There are 10 dependent clauses and 29 independent clauses, the ratio being 1:3. Complexity of various patterns occur:

(i) 1 independent clause + 1 dependent clause eg: ‘And what will ye do wi’your tow’rs and your ha’ / That were sae fair to see, O?’

(ii) 1 independent clause + 2 dependent clauses eg. ‘Your hawk’s blude was never sae red, / Edward, Edward; / Your hawk’s bude was never sae red, / My dear son, I tell thee, O.’—

(iii) 2 independent clauses + 1 dependent clause eg: ‘O I hae kill’d my red-roan steed, / Mither, mither; / O I hae kill’d my red-roan steed, / That erst was sae fair and free, O.’

(iv) 2 independent clauses + 3 dependent clauses eg: ‘I’ll let them stand till they doun fa, / Mither, mither; / I’ll let them stand till they doun fa, / For here never mair maun I be, O.’

(v) 3 independent clauses, eg: ‘I’ll set my feet in yonder boat, / Mither, mither; / I’ll set my feet in yonder boat, / And I’ll fare over the sea, O.’

(vi) 5 independent clauses: ‘Your steed was auld, and ye hae got mair, / Edward Edward, / You steed was auld, and ye hae got mair; / Some other dule ye dree, O.’
The complexity is predominantly due to coordination. The 'pure' coordinator "and" which links clauses occurs 12 times and has the following varied semantic implications:

(i) In 'And what will ye do wi' your tow'rs and your ha,' / That were sae fair to see, O?'— "and" functions merely as a sentence connector, connecting this sentence with the previous sentence "And what will ye do wi' your tow'rs and your ha,' / Edward Edward?"

(ii) In 'Why does your brand sae drop wi' blude, / And 'why sae' sad gang ye, O?'— "and" connects 2 independent clauses in which "the second clause is a 'pure' addition to the first" (Quirk et al. 562). This is evident when the sequence of the clauses is reversed, and no change in the semantic relationship between the clauses results: 'Why sae sad gang ye, O?— / And why does your brand sae drop wi' blude.'

(iii) In 'And whatten penance will ye dree for that, / Edward, Edward?' "and" functions not only as a sentence connector connecting this sentence with the previous sentence and thus connecting two stanzas, but more important it establishes a definite cause and result relationship between them:

'O I hae kill'd my father dear,

Mither, mither;

'O I hae kill'd my father dear,
Alas, and wae is me, O!

'And whatten penance will ye dree for that,
Edward, Edward?'

(iv) In 'I'll set my feet in yonder boat, / And I'll fare over the sea, O.' "The second clause is chronologically sequent to the first, but witout any implication of a cause result relationship" (Quirk et al. 561).

(v) In 'O I hae kill'd my hawk sae gude, / And I had nae mair but he, O.' "The second clause is felt to be surprising in view of the first, so that the first clause has concessive force" (Quirk et al. 561).

Of the 10 dependent clauses 6 are adverbial clauses, out of which 4 are adverbial clauses of time. "When ye gang owre the sea" and "now tell me" are "time when adjunct" clauses denoting a point of time (Quirk et al. 483). "Till they down fa" is a "time duration adjunct" clause denoting length of time (Quirk et al 486). The two adverbial clauses of reason are "For here never mair maun I be" and "For them never mair will I see." "Your hawk's blude was never sae red" which is repeated twice comprises the 2 nominal clauses, and they are both "Zero that clauses" (Quirk et al. 734), which are direct objects of the verb "tell" in the independent clause "I tell thee." The two relative clauses which are restrictive modifiers of noun phrases are "That erst was sae fair and free" and "That were sae fair to see." Both are "functionally parallel to attributive
adjectives" (Quirk et al. 733) and modify "my red-roan steed" and "Your tow'rs and your ha'" respectively.

As stated earlier, reduced or non-finite clauses are conspicuous by their absence. Nevertheless parataxis is evident in both sections of the poem. In the first 3 stanzas the mother's enquiries are juxtaposed with Edward's 3 replies which have an identical clause structure:

"O I hae kill'd my \{hawk sae gude,\} mither mither.
\{red-roan steed,\}
\{my father dear,\}

Similarly in the latter half of the poem the mother's inquiries:

"And what will ye dree for that, / Edward, Edward ;

\{do wi' your tow'rs and your ha',\}

And what will ye, \{leave to your bairns and your wife,\} Edward, Edward?
\{leave to your ain mither dear,\}

are juxtaposed with Edward's replies "I'll set ... ; I'll let ... ; let them ... ; and with a striking variation in the last stanza – 'The curse of hell frae me sail ye bear,' to emphasise the guilt of the mother.

The two striking instances of anticipatory clause structure are:

(i) 'Your hawk's blude was never sae red,

My dear son, I tell thee, O.'—
‘And what will ye leave to your ain mither dear,
My dear son, now tell me, O?’—

In both instances the nominal clause which is the object of the verb "tell" precedes the subject of the main clause (i) to call Edward’s bluff and (ii) to emphasise the mother’s greed, respectively.

The 85 sentences in Rossetti’s "Sister Helen," a literary ballad comprise 36 statements, 22 questions and 27 exclamations. No single stanza is made up entirely of statements. But stanza 30 comprises only questions and stanza 33 comprises only exclamations. The questions have been dealt with in chapter 2 of this dissertation while discussing the use of the ‘unprepared dialogue’ in both the ballads. Rossetti has emphasised the importance of the exclamatory sentence by using such a large number of them. Some of the important semantic implications are as follows:

(i) A greeting which signals the first attempt by the pleaders to initiate a dialogue with Helen: "He has made a sign and called Hallow!"

(ii) She has already overcome the shock and surprise at Keith of Ewern’s betrayal, and her hatred is expressed thus: "Hate, born of Love, is blind as he, / Little brother!"

(iii) Her urgent need to hear every single word spoken by the pleaders: "Nay hear, nay hear, you must hear perforce, / Little brother!" This results in the briskness in narration, and compels us to pay attention to the ongoing conversation.
(iv) To emphasise the arcane and macabre means of revenge being employed:
"How like dead folk he has dropped away!"

(v) A sense of shock and surprise that the method used by them has been successful, considering that they are novices at witchcraft: "See, see, the wax has dropped from its place, / Sister Helen / And the flames are winning up space!" Which is immediately "echoed" (Quirk et al. 410) by Helen: "Yet here they burn but for a space, / Little brother!"

(vi) To highlight the brother's feeling of pity towards the old man, which characteristically does not impress Helen, and thus her hard heartedness is doubly emphasised: "But oh! his voice is sad and weak!"

(vii) To emphasise Helen's self consciousness and self centredness: "My prayer was heard, - he need but pray, / Little brother!" which finds expression in,

(viii) hyperbole: "He sees me in earth, in moon and sky, / Little brother!"

(ix) A sense of doom as Helen pronounces her judgement: "Fire cannot slay it, it shall thrive, / Little brother!" and

(x) a sense of complete annihilation as Helen says: "A soul that's lost as mine is lost, / Little brother!"

Thus quantity wise and qualitywise Rossetti's "Sister Helen" a literary ballad has a wider variety of exclamatory sentences than its medieval original.
Of the 85 sentences, 30 are simple sentences and 55 are complex sentences, and the average sentence length is 13 words per sentence. The ratio of the total number of sentences to the total number of complex sentences is 1:1.6 and the ratio of the simple sentences to the complex sentences is 1:2. There are 47 (±2) dependent clauses and 97 (±2) independent clauses, the ratio being 1:2.1. Complexity of various patterns occur:

(i) 1 independent clause + 1 dependent clause eg: "The time was long, yet the time ran."

(ii) 1 independent clause + 2 dependent clauses eg: "But if you have done your work aright, / Sister Helen, / You'll let me play, for you said I might."

(iii) 1 independent clause + 3 dependent clauses eg: "But he says, till you take back your ban, / Sister Helen. / His soul would pass, yet never can."

(iv) 2 independent clauses only eg: "The hour has come, has come at last, / Little brother!"

(v) 2 independent clauses + 1 dependent clause eg: "He yields you these and craves full fain, / Sister Helen, / You pardon him in his mortal pain."
(vi) 3 independent clauses eg: "Nay hear, nay hear, you must hear perforce, / Little brother!"

(vii) 3 independent clauses + 1 dependent clause eg: "Look, look, do you know them who they are, / Little brother?"

(viii) Ambiguity also occurs in stanzas 5 and 33, in which the two sentences "See, see the sunken pile of wood, / Sister Helen, / Shines through the thinned wax red as blood!" and "see, see, the wax has dropped from its place, / Sister Helen, / And the flames are winning up apace!" can be construed as:

(a) 3 independent clauses: "[you] see," "[you] see," "the sunken pile of wood shines through the thinned wax red as blood."

OR

(b) as 2 main clauses and 1 subordinate clause : "[you] see," "[you] see the sunken pile of wood [that] shines through the thinned wax red as blood."

AND

(a) as 4 independent clauses: "[you] see," "[you] see," "the wax has dropped from its place," "the flames are winning up apace"

OR

(b) as 3 independent clauses and 1 dependent clause : "[you] see," "[you] see [that] the wax has dropped from its place," "the flames are winning
up apace!" respectively. This sort of an ambiguity in sentence structure which adds to the density of the poem is completely absent in "Edward Edward."

The ratio of dependent to independent clauses in "Sister Helen" is 1:2.1, whereas in "Edward Edward" it is 1:3; this is because in "Sister Helen," unlike in "Edward Edward," coordination is only of secondary importance to subordination. For such a long poem as "Sister Helen" which runs into 34 stanzas it is striking that the 'pure' coordinator "and" which links clauses occurs a mere 15 times to "Edward Edward's" 12, which has a mere 7 stanzas. Moreover the variety of semantic implications of the different uses of "and" evident in "Edward Edward" are completely absent in "Sister Helen." 14 out of the 15 occurences are used to convey the plain and colourless semantic implication that "the second clause is chronologically sequent to the first, but without any implication of a cause result relationship" (Quirk et al. 561): "They have raised the old man from his knee, / Sister Helen, / And they ride in silence hastily." The only variation being in "Oh the wind is sad in the iron chill, / Sister Helen / And weary sad they look by the hill." Where "The second clause is a 'pure' addition to the first, the only implication being that the two statements are congruent" (Quirk et al. 562).

The use of the 'pure' coordinator "and" predominates in "Edward Edward" because it is a traditional medieval ballad belonging to oral literature. "Where immediate ease of syntactic composition and comprehension
is at a premium [and consequently] coordinate structures are often preferred
to equivalent structures of subordination" (Quirk et al. 795). This is further
borne out by the fact, that the other coordinators like "but" or "or" do
not occur at all in "Edward Edward." "But denotes a contrast" (Quirk
et al. 564). Rossetti uses it with great skill in the most effective manner
possible, to spell out the following contrasts:

(i) The simplest one being "And one draws nigh, but two are afar," to
indicate that the first pleader is Keith of Eastholm.

(ii) To highlight Helen's implacability, by contrasting her determination with
Keith of Ewern's helplessness, "But he says, till you take back your ban,
/ Sister Helen, / His soul would pass, yet never can."

(iii) The playful attitude of the little boy with the seriousness of purpose
of his sister, "But if you have done your work aright, / Sister Helen, /
You'll let me play, for you said I might."

(iv) The ineffectiveness of death which provides only temporary relief from
physical suffering but results in eternal suffering in hell, "Yet here they
burn but for a space."

(v) The temporary nature of physical life and the permanent and eternal
life of the soul, "The body dies but the soul shall live."
(vi) The different destinies of the pleaders who return home and the fates of Keith of Ewern and Helen which have been permanently damned, "But he and I are sadder still."

Syntactically, "but" connects:

(i) Two phrases: "No vesper-chime, but a dying Knell."

(ii) Two clauses: "The body dies but the soul shall live."

(iii) And most significantly two sentences:

"The thing may chance, if he have prayed,
Little brother!"

(O Mother, Mary Mother,
If he have prayed, between Hill and Heaven!)

"But he has not ceased to cry to-day,
Sister Helen,
That you should take your curse away."

Here "but" not only links 2 sentences, but more important it links two stanzas. Rossetti has used "but" on 4 occasions to link stanzas 1 and 2, stanzas 14 and 15, stanzas 15 and 16, and stanzas 16 and 17. By doing so Rossetti confers a certain sense of unity especially on stanzas 14 to 17 which comprise the unit of Keith of Eastholm pleading for Keith of Ewern's life. But most significantly he demonstrates his superior skill by
improving upon a similar technique found in "Edward Edward." In "Edward Edward" the coordinator "and" weakly links stanzas 3 and 4 causally:

"O I hae Kill'd my father dear,
Alas, and wae is me, O!"

"And whatten penanee will ye dree for that,
Edward, Edward?"

Similarly stanzas 5, 6, and 7 also begin with the coordinator "and," but there is no causal link with the preceding stanza, Rossetti on the contrary by beginning his stanzas with "but" establishes a contrastive relationship with the previous stanza; and this alongwith the concessive force of "but" results in a greater and stronger degree of unity between the different stanzas so linked. Thus both quantitatively and qualitatively co—ordination is more effective in "Sister Helen" than in "Edward Edward."

Another important reason why subordination predominates in "Sister Helen" is because as E.M. Forster remarks in his Aspects of the Novel, in a 'story' the narrative elements are linked by the coordinator "and" without any causal connections being established (60-61):

"I'll set my feet in yonder boat,
Mither, mither;
I'll set my feet in yonder boat
And I'll fare over the sea, O."
"And what will ye do wi' your tow'rs and your ha.'

Edward, Edward?"

But in a plot where the construction of the narrative elements is more complex, as in "Sister Helen," subordination is the preferred mode of organisation, because it "enables us to organise multiple clause structures" and establish a "non symmetrical relation" between them (Quirk et al. 720-21).

This can be better understood when we contrast and examine the placement of the subordinate clauses in both the poems. Except in the sentence "Your hawk's blude was never sae, red, / Edward, Edward, / Your hawk's blude was never sae red, / My dear son, I tell thee, O' in which the subordinate clauses have been embedded to the left in the following manner, (Quirk et al. 792):

\[ \text{(that) your hawk's blude was never sae red, Edward, Edward} \]

Where \( M \) refers to main or independent clause and \( S \) to subordinate or dependent clause all the other sentences are common 'right-tending' structures (Quirk et al. 791). The only instance of medial embedding occurs in:
"I'll let them stand till they doun fa'
Mither, mither;
I'll let them stand till they down fa'
For here never mair maun I be, O".

which has the following structure:

Hence the clause can be alternatively rewritten as: "Mither mither, I'll let them stand till they doun fa" or as "I'll let them stand mither mither till they doun fa". But in both cases the alternative structures do not effect a change in the semantic content of the clauses, moreover the complexity in the sentence is only due to the repetition of "I'll let them stand till they doun fa" and not due to the depth of embedding of the clauses.
On the contrary in "Sister Helen" where subordination is the preferred mode of organisation, the placement of clauses is both quantitatively and qualitatively more complex than in "Edward Edward." Quantitatively in "Sister Helen" even without any repetition of whole clauses more medial and left-tending structures occur. The striking examples being: "Oh he prays you, as his heart would rive, / Sister Helen."

\[ \text{Oh he prays you, Sister Helen.} \]

as his heart would rive.

and "For three days now he has lain abed / Sister Helen, / And he prays in torment to be dead."

\[ \text{He prays in torment to be dead.} \]

for three days now he has lain abed.

But more important in "Edward Edward" the maximum depth of embedding seen is only 1 independent clause +2 dependent clauses, whereas in "Sister Helen" it is 1 main clause +3 dependent clauses, eg: "But he says, till you take back your ban, / Sister Helen,/ His soul would pass, yet never can." This type of a subordination of a string of dependent clauses along with medial branching results in a sophisticated type of syntactical ambiguity which is not to be seen in "Edward Edward":

120
He says Sister Helen.

that) till you take back your ban.

his soul would pass

yet never can.

He says Sister Helen.

(that) his soul would pass

yet never can.

till you take back your ban.

The syntactical ambiguity results because the relative pronoun "that" has been omitted, whereas it can occur at both the positions detailed in the tree diagram above.

Other examples of types complex embedding which are completely absent in "Edward Edward" are as follows:

(i) "But if you have done your work aright, / Sister Helen, / You'll let me play, for you said I might," in which one dependent clause is placed initially and finally after the same main clause:
You'll let me play.

if you have done your work aright Sister Helen.

for you said I might.

(ii) "Now close your eyes, for they're sick and sore, / Sister Helen, /
And I'll play without the gallery door," in which one subordinate clause is medially embedded within another subordinate clause:

I'll play without the gallery door.

Now close your eyes Sister Helen.

for they're sick and sore.

Thus in the placement of the various subordinate clauses Rossetti's "Sister Helen" is both quantitatively and qualitatively more complex than its medieval original "Edward Edward."

Out of the 47 dependent clauses 30 are adverbial clauses, 11 (±2) are nominal clauses, 4 (±1) are restrictive clauses and 2 are relative clauses. Out of the 30 adverbial clauses, adverbial clauses of time numbering 9 are more frequent than the adverbial clauses of condition and reason.
which number 5 each. Adverbial clauses of place, comparison, and manner occur once each, and the adverbial clause of concession occurs twice; these types of adverbial clauses are completely absent in "Edward Edward," thus rendering it less complex and sophisticated than "Sister Helen." A striking feature is the large number of nominal clauses numbering 11 (±2), and that without any repetition, unlike in "Edward Edward" where only the same nominal clause has been repeated twice. This is because in "Sister Helen" Helen is hidden from the pleaders, and the brother has to report what they say to her: "And he says that he would speak with you," and moreover as Quirk et. al point out "in the language of technical and scientific description ... clauses are often 'nominalised' (21). In "Sister Helen" the process of killing Keith of Ewern by using witchcraft is clearly explained, and hence another reason why there are so many nominal clauses (eg.): "you said it must melt ere vesper bell, / Sister Helen."

4 restrictive relative clauses occur in "Sister Helen." In "Edward Edward" both the restrictive relative clauses are introduced only by the relative pronoun ‘that.’ In ‘O I hae kill’d my red-roan steed / That erst was sae fair and free, O,’ where it would have been possible to use ‘who’ instead of ‘that,’ and thus ascribe ‘personality’ (Quirk et al. 861), ‘that’ is retained, thus conveying Edward’s lack of feeling towards his horse. In "Sister Helen" on the contrary the relative restrictive clauses are introduced by:
(i) a zero \( \theta \) 'that' relative pronoun: "See, see, the sunken pile of wood / Sister Helen / \( \theta \) Shines through the thinned wax red as blood."

(ii) a wh-relative pronoun: "Look, look, do you know them who they are."

(iii) The "general pronoun 'that' which is independent of the personal or non-personal character of the antecedent and also of the function of the pronoun in the relative clause (Quirk et al. 864, 865): "I see, / Sister Helen / Three horsemen that ride terribly."

In the postmodification of the 3 pleaders, the highest degree of explicitness of postmodification is seen in the case of the aged baron: "Oh it's Keith of Keith now that rides fast"; to emphasise to Helen the gravity and the urgency of the situation, where Keith of Ewern's father himself has come to plead for his son's life. But in the case of Keith of Eastholm it is only a relative clause: "Oh, it's Keith of Eastholm rides so fast" and in Keith of Westholm's case it is the least explicit with a non-finite clause (Quirk et al. 860): "Here's Keith of Westholm riding fast." Thus Rossetti's use of the relative restrictive clause is thus both quantitatively and qualitatively more sophisticated than the 2 restrictive relative clauses of "Edward Edward".

One of the most striking differences with regard to sentence structure and complexity of both the poems is the complete absence of non-finite and verbless clauses in "Edward Edward." Oral literature imposes certain limitations on the memory of the traditional ballad singer, and this
coupled with the illiteracy of his native audience restrains him from resorting to the use of non-finite and verbless clauses. Rossetti writing a literary ballad, for readers who enjoy the benefits of a printed text; and who have the leisure to comprehend poetic nuances and ambiguities, exploits to the maximum extent possible the potential of the 9 non-finite and 2 verbless clauses of his poem. All 4 types of non-finite clauses occur in "Sister Helen":

(i) Infinitive with 'to' clause: "Oh he says that Keith of Ewern's cry, / Sister Helen. / Is ever to see you ere he die."

(ii) Infinitive without 'to' clause: "My prayer was heard,— he need but [to] pray, / Little brother!"

(iii) -ing participle: "He cries to you, kneeling in the road, / Sister Helen"

(iv) -ed participle: "Hate, born of Love, is blind as he, / Little brother!"

Further the -ing clauses are categorised as supplementive clauses "because ... they have the chameleon - like semantic quality of adapting to context" (Quirk et al. 760).

Consequently "Sister Helen" gains in poetic compression over "Edward Edward" and this is reflected very aptly in the haste of the pleaders who are desperate to save Keith of Ewern's life: "Here's Keith of Westholm [who is] riding fast." Most admirably, Helen's moment of triumph is
announced by a sentence containing 2 verbless clauses: "[It is] no vesper-chime, but [it is] a dying knell, / Little brother!" It is as though death has put an end to all action, and there is no further use for verbs.

Above everything else a unique but striking instance of syntactic ambiguity is evident in "And [he] bids you mind the banks of Boyne." The same sentence can be read as:

(i) "And [he] bids [that] you mind the banks of Boyne."

(ii) "And [he] bids you [to] mind the banks of Boyne, so much so the same clause "you mind the banks of Boyne" is a finite clause in the first case and a non-finite clause in the second case.

The traditional ballad singer tries to make up for the lack of non-finite and verbless clauses by resorting to ellipsis to create poetic compression. The two instances of ellipsis in "Edward Edward" are simple and anaphoric and identical:

(i) 'O I hae kill'd my hawk sae gude, / And I had nae mair [hawks] but he, O.'

(ii) 'Your steed was auld and ye hae got mair, / [steeds] Some other dule ye dree, O.'—

In both cases, the ellipted and realised items are direct objects and are identical lexical items: non-personal nouns but with different grammatical forms— singular and plural - hawk / hawks, steed / steeds. The second
example is the only instance of ellipsis in dialogue of the statement and statement with expansion variety.

On the contrary, Rossetti reinforces poetic compression by resorting to ellipsis 19 times in "Sister Helen" in a wider variety of linguistic and grammatical contexts. In addition to ellipsis in dialogue which occurs 10 times, as the poem is a dialogue between Helen and her brother, other types of ellipsis also occur:

(i) "You'll let me play, for you said I might (play)." — adverbial finite clause in which the whole of predication has been ellipted (Quirk et al. 538).

(ii) "The hour has come (the hour) has come at last." — main clause in which the subject has been ellipted.

(iii) "He has made a sign and (he has) called Halloo!" — coordinated clause in which the first part of the predication has been ellipted, along with the subject (Quirk et al. 580).

(iv) "Is the hour sweet, (which was forecast) between Hell and Heaven?" — post modifying -ed participle clause with ellipsis of the relative and 'be' (Quirk et al. 541).

(v) He yields you these and [he] craves full fain ..." — coordinated clause with ellipsis of subject.
In contrast to "Edward Edward" in which ellipsis in dialogue occurs only once, ellipsis in dialogue occurs 10 times and all three types in different combinations are present:

"I hear a horse-tread, and I see,  
Sister Helen,  
Three horsemen that ride terribly."

(i) Little brother, whence come the three, (horsemen)

Little brother?"

"They come by the hill-verge from Boyne Bar,  
Sister Helen,

(ii) And one (horseman) draws nigh, but two (horsemen) are afar."

(i) Is the statement and question variety, where Helen's question is prompted by what her brother has reported, with expansion by the adverbial "Whence."

(ii) Is the question and response variety, where her brother replies to her question, with expansion by the adverbials "nigh" and "afar."

(iii) In "If now it be molten, all is well." / "Even so, — nay, peace! you cannot tell (whether all is well)". We have the statement and statement type with replacement of the new material "you cannot tell." In stanza 4 - lines 3, 4 and 5 "How like dead (folk) he has dropped away!" / "Nay now, of the dead what can you say, / Little brother?" we have the statement and question type with a combination of repetition with expansion and replacement, where "dead" is the element
which has been repeated, expanded and replaced with new material (Quirk et al. 708).

"Ellipsis is most commonly an abbreviating device that reduces redundancy ... [and] by omitting items that are shared, attention is focused on the new material (Quirk et al 537-8). But more important ellipsis in coordinated clauses "suggests a closer connection between the content of the clauses ... and a combined process" (Quirk et al. 592). This can be best seen in the following stanza:

"The wind is loud, but I hear him cry,
    Sister Helen,
That Keith of Ewern's like to die;"
"And he and thou, and thou and I,
    Little brother"

(O Mother, Mary Mother
And they and we, between Hell and Heaven!)\n
Strictly speaking "And he (is like to die) and thou (art like to die), and thou (art like to die) and I (am like to die) / Little brother" and "And they (are like to die) and we (are like to die)" are examples of phrasal coordination only, and as such "(is am, are) like to die" cannot be considered elliptical (Quirk et al. 569). Nevertheless it serves to illustrate the point that redundancy is reduced, and it is emphasised that not only Keith of Ewern, but everyone is likely to die soon. It is as though all the characters in the macabre drama become united as one through death
because of Helen’s destructive process of seeking revenge. Thus it is clear that Rossetti has used ellipsis both quantitatively and qualitatively in a wider variety of contexts than in the medieval original "Edward Edward."

Parataxis is most evidently a characteristic of oral literature. It serves as a mnemonic device by which identical or almost identical clause structures are juxtaposed. As seen earlier, it helps in the organisation of the narrative structure of "Edward Edward." "Sister Helen" being a literary ballad, parataxis does not manifest itself on an extensive scale, nevertheless the following 2 instances are noteworthy:

(i)  
"O Mother, Mary Mother,  
What rest to-night, between Hell and Heaven?"

"O Mother, Mary Mother,  
What sight to-night, between Hell and Heaven?"

"O Mother, Mary Mother,  
What sound to-night, between Hell and Heaven?

(ii)  
"What else he broke will he ever join,  
Little brother?"

"What else he took will he give again,  
Little brother?"

In both cases wh-interrogative structures have been juxtaposed. In the first case the variations "rest" "sight" and "sound" highlight the tense drama which is imminent. In the second case the variations "broke" and "took"
serve to emphasise the villainy of Keith of Ewern and underscore the futility of the task of the 3 pleaders.

Unlike in "Edward Edward" where there are only 2 instances of apposition and of the same partial, weak, non-restrictive variety and attributive semantically (Quirk et al. 624-5). – ‘O I hae kill’d my red-roan steed, / That erst was sae fair and free, O" and "And what will ye do wi’ your to’rs and your ha’. / That were sae fair to see, O?" – apposition occurs 11 times and in a wider variety of combinations in "Sister Helen." A few foregrounded examples are:

(i) "O Mother, Mary Mother, / Third night, to-night between Hell and Heaven!" – semantically of the full, strict, non-restrictive reformulation of the more precise formulation category (632).

(ii) "No vesper-chime, but a dying knell, / Little brother!"— semantically of the partial, strict, non-restrictive of the particularization variety (638).

(iii) "A soul that’s lost as mine is lost, / Little brother!"— semantically of the partial weak, non restrictive that is attributive.

(iv) "O Mother, Mary Mother, / Love turned to hate between Hell and Heaven."— semantically of the partial strict, restrictive that is attributive.

(v) "Three horseman that ride terribly" — semantically of the partial, weak restrictive, that is attributive.
To underscore the brother's doubts about the success of Helen's first and only attempt at witchcraft, Rossetti most effectively employs two anticipatory clause structures:

(i) "But if you have done your work aright, / Sister Helen, / You'll let me play, for you said I might."

(ii) "If now it be molten, all is well."

And similarly to emphasise the fact that Helen has succeeded after toiling for three sleepless nights, Rossetti uses another anticipatory clause structure: "Now close your eyes, for they're sick and sore, / Sister Helen, / And I'll play without the gallery door." This is echoed by the fact that Keith of Ewern has been in agony for three days, and it is emphasised with another anticipatory clause structure: "For three days now he has lain abed, / Sister Helen, / And he prays in torment to be dead." Thus in "Sister Helen" all the four anticipatory clause structures are adverbials, but most significantly unlike in "Edward Edward," a definite pattern – doubt and confirmation emerges because of the subtle interconnections.

To conclude, with regard to all the aspects of all the lexical and grammatical categories studied in this chapter – vocabulary, nouns, adjectives, verbs, adverbs, sentence structure and sentence complexity—Rossetti's literary ballad "Sister Helen" is definitely more sophisticated and complex than its medieval original "Edward Edward." Rossetti is not a mere copyist but a creative artist whose poetic genius...
has created a denser and richer poem, even as he escapes to the glorious medieval past by writing a literary ballad "Sister Helen" in conscious and deliberate imitation of the traditional medieval ballad "Edward Edward."