

Investigating Lexical Patterning in Samples of Dylan Thomas's Poetry in Terms of Ruqaiya Hasan's Sense Relation Model: A Semantico- stylistic Study.

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Abstract

The present study aims to study Dylan Thomas's usage of sense relations. It also aims to analyse the lexical cohesion (sense relations) in terms of Ruqaiya Hasan's Model (1989) and observe whether there is any relationship between the lexical patterning and the literary analysis of the poems.

The study consists of two sections, theoretical and practical. The theoretical part of the study contains several sub-sections concerning cohesion and the adopted model. As far as the practical part is concerned, the researcher analyses the two poems of Dylan Thomas' poetry, "Especially When the October Wind (1933)" and "There was a Saviour (1940)".

Key words: Cohesion, Grammatical Cohesion, Lexical Cohesion, Collocation, Reiteration, Sense Relations, Synonymy, Antonymy, Hyponymy, Meronymy, Repetition.

This paper is based on an M.A. dissertation by the third researcher under the supervision of the first two.

1.1 Introduction

This section discusses the concept of cohesion and its two kinds: grammatical and lexical cohesion. In lexical cohesion, there are two categories: collocation and reiteration. Ruqaiya Hasan's Sense Relation Model (1989) based on reiteration which has five kinds: synonymy, antonymy, hyponymy, meronymy, and repetition.

1.2 The Concept of Cohesion

The concept of cohesion, for Halliday and Hasan, is a semantic one. They argue that cohesion refers to the meaning relations which exist in the text. These relations of meaning describe it as a text. Moreover, cohesion arises where two elements in the discourse are dependent on one another in their interpretation. That is to say, one element presumes the other one, as one is the key to understand and interpret the other. Cohesion takes place when these two elements are combined into a text (Halliday & Hasan, 1976: 4). Cohesion is referred to as the connection between the units of linguistic organisation and sentences. Each two adjacent sentences in the text are associated with the content of the preceding ones by at least one 'tie'. Some constituents that

recommence, rearrange or retell us of something makes a tie which is selected by a predicate or a stating expression in a previous sentence (Bradford, 1993:69-70). As a matter of fact cohesion discusses the way in which two or more sentences integrate into a text by certain means of ties in the text. The nature and number of these internal cohesive ties within a text influence directly on the simplicity and easiness of understanding and interpreting the text (Norgaard, Montoro and Busse, 2010:54-55). Cohesion denotes the way in which a text creates sense syntactically, i.e. it is concerned with grammar, while, coherence denotes the ways in which a text creates meaning semantically (Baker & Ellece, 2011:16).

1.3 Kinds of Cohesion

Cohesion is achieved through the availability of two kinds of cohesive categories, grammatical and lexical cohesion. Grammatical cohesion is formed by reference, substitution, ellipsis, and conjunction, whereas lexical cohesion is conveyed by collocation and reiteration (Al-Maliki, 2014:19).

1. Grammatical Cohesion

Grammatical cohesion shows how words are used to link phrases, sentences and paragraphs together. Furthermore, grammatical cohesion takes place at the level of syntax. It aims at tying adjacent phrases and sentences in the context of text (Ali, 2013). Grammatical cohesion includes four categories which are: reference, substitution, ellipsis, and conjunction. Halliday & Hasan (1976) state that the first three kinds are grammatical in their nature, whereas the fourth one, which is conjunction, takes place among the grammatical and lexical classification, but it is closer to the grammatical cohesion (Al-Maliki, 2014:19).

2. Lexical Cohesion

Lexical cohesion works with further precise meanings than the grammatical one through the use of vocabulary. Halliday and Hasan (1976) state that lexical cohesion essentially relates to conceptual structures of any text. Besides, cohesion indicates various relations between various structures. Therefore, any text is coherent on account of numerous means of lexis which are linked by several cohesive relations (Bocek: 2016). Usually cohesion relies on the provision of obvious linguistic connecting means which help to display how different parts of a text link to one another and create the structure and texture of the text. Therefore, lexical cohesion is the cohesion that generated from semantic relationships between words and phrases (Woods, 2006: 137). Under the title of lexical cohesion, Halliday and Hasan (1976) consider various types of cohesive relations among lexical items and they differentiate between two fundamental categories which are: collocation and reiteration (Halliday and Hasan 1976: 318).

a. Collocation

Collocation points out to the semantic and structural relationship between words, which native speakers can assume for understanding or constructing any text subconsciously (Halliday and Hasan, 1976: 286). Collocation is a specific relationship among words which depend on a tendency to join one word to another. In fact, the effect

of cohesive lexical items depends essentially on collocation, a plain tendency to co-occur, more than other kinds of cohesive devices. Certainly, when two relationships exist, they emphasise one another. As a result, collocation is considered as one of the factors on which we base our expectations of what is coming next. Mostly, collocations are properly and precisely associated with one specific register or another, or the language of functional variety (Halliday & Matthiessen, 2004: 577).

b. Reiteration

Halliday and Hasan (1976: 277-278) suggest that the use of general words as cohesive elements relies on their occurrence in the context of reference, i.e. they have the same referent as the item that they presume, this being indicated by the supplement of a reference element. However, this use of general nouns as cohesive items, when realized from the lexical perspective, is simply a particular case of a higher general phenomenon that is called *Reiteration*. Reiteration, according to Crystal (2008: 410), is a term used in Halliday's analysis of the cohesive features of language to denote the repeated use of a lexical element, or the use of synonymous lexical elements, as tools of connecting the different parts of a text. Hellalet (2013: 161) states that reiteration is the repetition of a lexical element such as repetition of the same word or a synonym, specification, co-specification, or contrast. Furthermore, reiteration is more easily realized and recognised in the text than collocation as it is further systematic. In fact, many studies use only the reiteration cohesive relations and leave out the collocation ones in the analysis of lexical cohesion. There are five kinds of reiteration which Ruqaiya Hasan calls "sense relations": Synonymy, Antonymy, Hyponymy, Meronymy, and Repetition.

1. Synonymy

Synonymy can be defined as a major kind of sense relations among lexical items that have similar meanings. If two items are synonyms, it does not mean that they should be substitutable in all situations and have equal meaning with the same connotations. Synonymy takes place if two elements are close in their meaning to permit a choice to be made among them in *some* situations, without affecting the entire meaning of the sentence (Crystal, 2003: 470). Finch (2005: 174-175) indicates that synonymy is a sense relation that occurs among words that have the same meaning or sense. Moreover, various synonyms differ in their collocational range, i.e. the lexical items with which they can co-occur, for instance: 'powerful'; 'mighty', and 'strong' appear interchangeable but they won't all take place with tea, ocean and language.

2. Antonymy

Antonymy is another kind of sense relations which can be defined as the oppositeness of meaning in the members of co-extensional relation, for example: 'silver and golden' (Halliday and Hasan, 1989: 80). Antonyms are lexical items which are opposite in meaning. Nevertheless, few words in language have antonyms. We can compare simple pairs such as fat/thin, big/little, clever/stupid, then we recognise that the two are relative to a presumed norm (Saeed, 2003: 66-68). Bolinger & Sears (1981), as

cited in Salman (2011:15-16), indicate that antonyms occur in the relationship of negation by way of using A and not A, i.e. the speaker can utilise negation or exchange the original item through its antonym.

3. Hyponymy

Hyponymy is defined as a relation which occurs among a general class (superordinate) and its sub-classes (its hyponyms), e.g.: animal is a super-ordinate and its hyponyms are cat, dog, bear, etc. In addition, these hyponyms cat, dog, and bear are semantically related as the co-hyponyms of the superordinate animal (Halliday and Hasan, 1989:80). Another example: *House* is a hyponym of the subordinate *building*, nonetheless *the building* is sequentially, a hyponym of the subordinate *structure*, and, then, *structure* is a hyponym of the subordinate *thing*. In other words, any subordinate at any specified level can itself be a hyponym at a higher level (Griffiths, 2006:48). Al-Thamery (2007:34-35) also states that the sense of one word is involved under the other. Hyponymy can be regarded as a semantic inclusive relation in which some lexemes are co-hyponym of another which contains them.

4. Meronymy

Meronymy is an important kind of sense relations which is the relationship among the parts of things and the wholes which they include, as in the sentences: "The head is part of the body; "Bicycles are partly aluminum", "Pistons are parts of engines, "Dating is a part of adolescence", and "The parts of a flower include the stamen, the petals". Relations are regarded to be *meronymic* and to 'structure semantic space in a hierarchical fashion' if they are stated either with the expression *part*, or which by their position in a part-whole item indicate *part* (Winston et al. 1987: 417 - 418). Meronymy is a term used to describe a part-whole relationship as in the case of *tree*, *limb*, and *root*, where *limb* and *root* are co-meronyms of the superordinate *tree* (Halliday and Hasan, 1989:81). Moreover, meronymy or part-whole relationship comes out to be rather complex, perhaps because there is no particular meronymic relationship. However, there are many different ones, each one of these meronymic relations have their own semantic characteristics (Nekah, Akhlaghi and Ebrahimi, 2013: 388).

5. Repetition

Repetition is one of the sense relations between lexical elements; e.g. *dog* in *Reza saw a dog. The dog was wounded by the children*. It need not be in the similar morphological form so that a lexical element can be identified as repeated. *Ali arrived yesterday. His arrival made his mother happy. Arrived, arriving, and arrival* are all similar elements, and the existence of any one establishes a repetition of any of the others. Inflectional and derivational deviations are also considered as identical elements (Mirzapour and Ahmadi, 2011: 246). The repetition of the identical lexical item makes a lexical relation for the reason that a largely the same experiential meaning is encoded in each repeated existence of the lexical item, for instance: There were *children* everywhere. There were *children* on the swings, *children* on the slides, and *children* on the merry-go-round (Halliday and Hasan, 1989:81).

Methodology

2.1 Introduction

Ruqaiya Hasan's Sense Relation Model (1989) is the pattern that the researcher depends on in her analysis. Two of Dylan Thomas's poems are chosen to be the center of the study because the writer is well-known as obsessed with words and especially with their possibilities for multiple meanings. These poems are "Especially When The October Wind (1933)" and "There was a Saviour (1940)". Each poem has a different theme; the first is about childhood, while the second is about religion.

2.2 The analysis

The selected poems of Dylan Thomas' poetry are analysed according to Ruqaiya Hasan's Sense Relation Model. The researcher divides each poem into its phases: introduction, body, and conclusion to investigate the lexical relations in each part. Then, these relations are categorized and ordered into different kinds of meaning, i.e. the lexical relations that belong to the same semantic fields are regarded the same 'sense relations'. After that, lexical diversity (total number of semantic relations) and lexical density (the percentage of its component words to the total number of lexical sets in the poem) in every poem are computed as it is shown below:

Semantic Field Diversity is the total number of semantic fields formed out of either a single lexical item or lexical sets:

SFD= Total number of semantic fields

Semantic Field Lexical Density is the ratio of its constituent words to the total number of lexical sets in the text and expressed as a percentage:

$$SFLD = \frac{\text{Lexical items belonging to each semantic field}}{\text{Total number of lexical sets in each part}} \times 100$$

2.2.1 Especially When the October Wind (1933)

"Especially When the October Wind" is one of several birthday poems of Dylan Thomas. It is written in 1933 and published in 1934. This poem is written in four stanzas, with eight lines each. October is the month in which Dylan Thomas was born. This month refers to the end of Spring and the coming of Winter. Therefore, Dylan Thomas considers each birthday to him as a ceremony of grief and it will take him close to death. The main idea of this poem is the procession of life and death, i.e. the poet talks about himself since his birthday till he starts writing poetry and works as a poet.

The poem is divided into three parts. The first stanza is the introduction of the poem in which the speaker talks about the coming of the month of his birthday and his feeling towards it. The following two stanzas (the second and the third) compose the body of the poem. In this part, the speaker talks about language and especially the language of poetry and the idea of words. The last stanza (the fourth) is the conclusion where the poet tries to complete the ideas he sets up throughout the poem.

In the introduction (the first stanza), the poet speaks about October and how he spends this month of the year as it is the month in which he was born. Dylan Thomas used seven sense relations of various kinds: Antonymy, Repetition, Hyponymy, Synonymy, and Meronymy. They are as follows: Antonymy sense relation is Land: sea's side. Repetition sense relations are Crabbing: crab and Hearing: hearing. Hyponymy

sense relation is Birds: raven. Synonymy sense relations are October: winter and She: her. Meronymy sense relation is Heart: blood. The table below shows the relations in detail:

Table 2.2.1.1.a Sense Relations in the Introduction

Sense Relation	kinds
Land: sea's side	Antonymy
Crabbing: crab	Repetition
Hearing: hearing	Repetition
Birds: raven	Hyponymy
October: winter	Synonymy
She: her	Synonymy
Heart: blood	Meronymy

The following table lists the sense relations used in the introduction of the poem and their frequency of occurrence:

Table 2.2.1.1.b Sense Relation Frequency in the Introduction

The kinds of Sense Relations	Number
Antonymy	1
Repetition	2
Hyponymy	1
Synonymy	2
Meronymy	1

As it is shown above in the introduction of the poem, there are five kinds of sense relations. Antonymy, hyponymy, and meronymy are all represented by one occurrence. Repetition and synonymy, on the other hand are demonstrated by two lexical occurrence. The figure below shows clearly these relations:

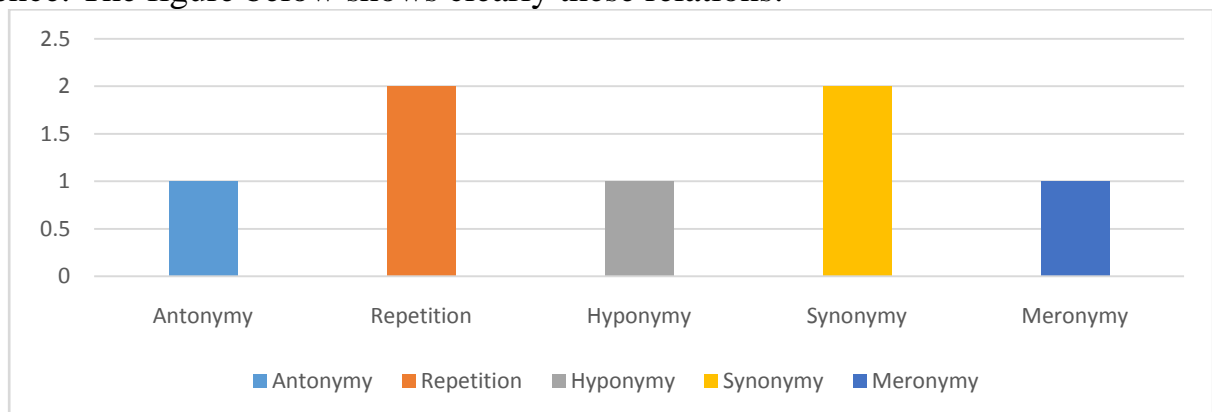


Figure 2.2.1.1 Sense Relations in the Introduction

In the body of the poem (the second and third stanzas), the poet discusses the language and more specifically the language of poetry. Dylan Thomas uses fourteen sense relations distributed into four kinds: Repetition, Hyponymy, Meronymy, and Synonymy. Repetition sense relations are Words: wordy, Some let ... you of: Some let ... you of, Some let me: some let me, and Tells me: tells me. Meronymy sense relations are Park: trees, Trees: roots, Speeches: word, and Clock: hour. Hyponymy sense relations are Trees: beeches, Trees: oaken, Weather: windy, and Meadow: grass. Synonymy sense relations are Voices: notes and Signs: signal. The table below shows the relations in detail:

Table 2.2.1.2.a Sense Relations in the Body

Sense Relation	kinds
Words: wordy	Repetition
Park: trees	Meronymy
Trees: beeches	Hyponymy
Trees: oaken	Hyponymy
Trees: roots	Meronymy
Some let ... you of: Some let ... you of	Repetition
Voices: notes	Synonymy
Speeches: word	Meronymy
Clock: hour	Meronymy
Some let me: some let me	Repetition
Tells me: tells me	Repetition
Weather: windy	Hyponymy
Meadow: grass	Hyponymy
Signs: signal	Synonymy

The following table shows the number of times the four kinds of sense relations are used in the body of the poem:

Table 2.2.1.2.b Sense Relation Frequency in the Body

The kinds of Sense Relations	Number
Repetition	4
Meronymy	4
Hyponymy	4
Synonymy	2

As stated in the Body of the poem, there are four kinds of sense relations. These are repetition, meronymy, and hyponymy which are represented by four examples each, and synonymy which is illustrated by two examples. The figure below shows these relations:

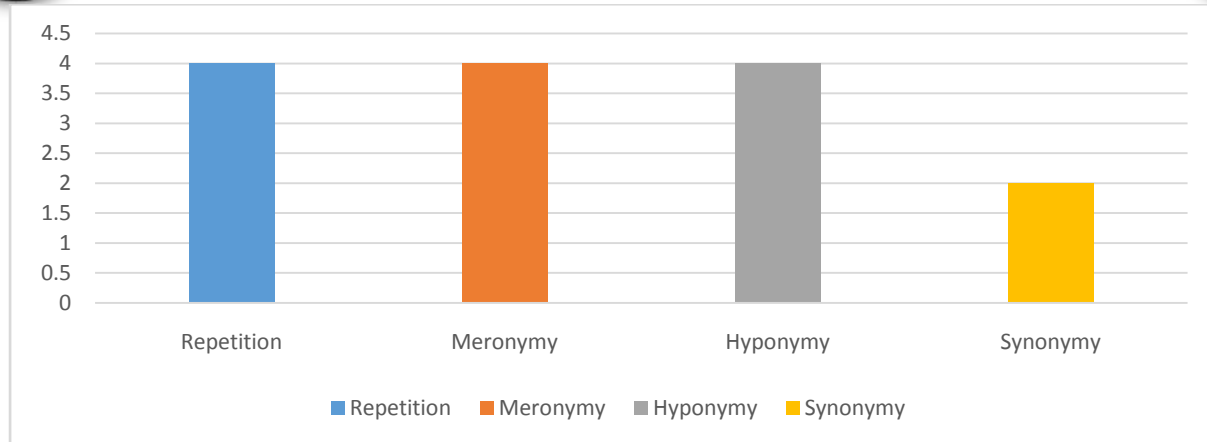


Figure 2.2.1.2 Sense Relations in the Body

In the conclusion of the poem (six and seven stanzas), Dylan Thomas sets the concluding remarks for the ideas he puts throughout his lines. He uses seven sense relations of four kinds: Repetition, Meronymy, Antonymy, and Hyponymy. Repetition sense relations are Crabbing: crab and Hearing: hearing. Meronymy sense relation is Heart: blood. Antonymy sense relations are Land: sea's side and Heartless: heart. Hyponymy sense relation is Birds: raven. The table below shows the relations in detail:

Table 2.2.1.3.a Sense Relations in the Conclusion

Here is each kind with its frequency:

Table 2.2.1.3.b Sense Relation Frequency in the Conclusion

Sense Relation	kinds
Some let ... you of: Some let ... you of	Repetition
Spells: spelling	Repetition
Land: hill	Meronymy
Land: sea's side	Antonymy
Heartless: heart	Antonymy
Heart: blood	Meronymy
Land: turnips	Hyponymy
The kinds of Sense Relations	Number
Repetition	2
Meronymy	2

Antonymy	2
Hyponymy	1

As it is revealed in the conclusion of the poem, there are four kinds of sense relations. Two lexical examples illustrate Repetition, Meronymy, and Antonymy while one is used to represent Hyponymy. The figure below shows these relations:

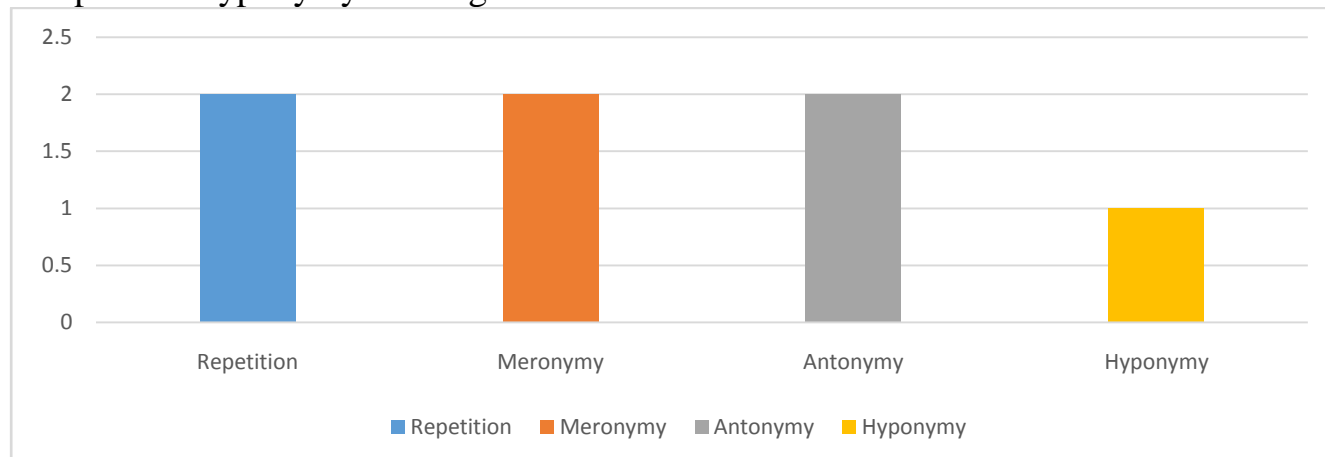


Figure 2.2.1.3 Sense Relations in the Conclusion

The Semantic Field Diversity (SFD) is shown in the following table:

Table 2.2.1.a Descriptive Results of Sense Relations

Poem phase	SFD	SFLD
Introduction	7	25
Body	14	50
Conclusion	7	25

The following figure shows these results:

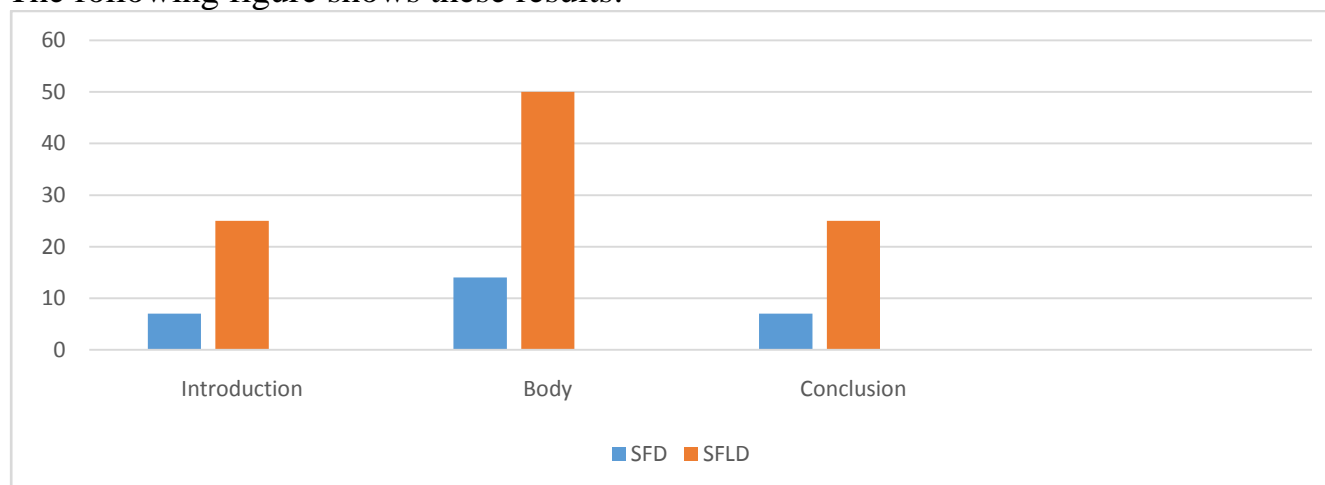


Figure 2.2.1.a Descriptive Results of Sense Relations

The Semantic Field Lexical Density of each kind of sense relation is represented in the following table:

Table 2.2.1.b Descriptive Results of each kind of Sense Relations

The kind of Sense Relations	SFD in the whole poem	SFLD
Repetition	8	28.5
Meronymy	7	25
Hyponymy	6	21.4
Antonymy	3	10.7
Synonymy	4	14.2

The following figure shows these results:

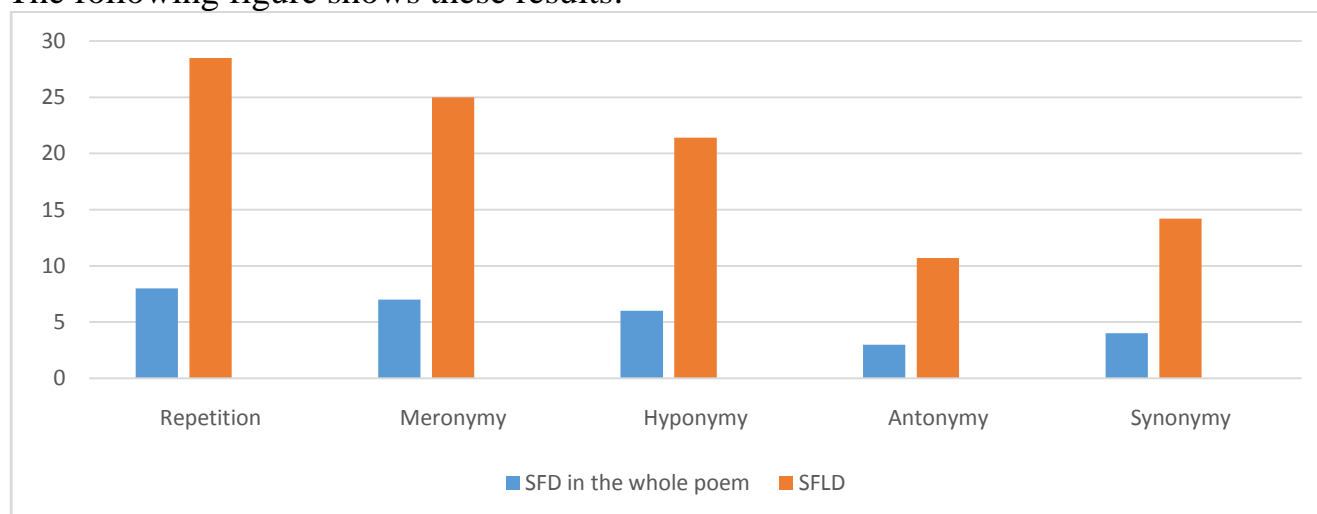


Figure 2.2.1.b Descriptive Results of each kind of Sense Relations

2.2.2 There was a Saviour (1940)

“There was a Saviour” is written at the end of the Second World War in 1940 and published in 1946. The poem consists of five stanzas each with eight lines. This poem is a pseudo-religious poem that talks about the Saviour and salvation. The first stanza can be regarded as an introduction to the poem in which the poet discusses the disappearance of the saviour. The second, third, and fourth stanzas can be considered as the body of the poem. The poet in these stanzas develops the idea of salvation, i.e. starting to teach children about a saviour and salvation through their lives to death. The fifth and last stanza is the conclusion in which the poet talks about God and Christ.

In the first stanza (introduction), the poet starts his poem by talking about the savior who is incredibly rare like the chemical elements. Children search for the savior to listen to the truth they need in order to be free and out of jails. The poet uses five sense relations of four kinds of repetition, antonymy, synonymy, and meronymy. Repetition sense relation is represented by than: than. Antonymy sense relations are rarer: commoner, locked: keyless. Synonymy sense relation is children: their. Meronymy sense relation is prisoners: jails. The following table shows these relations:

Table 2.2.2.1.a Sense Relations in the Introduction

Sense Relation	kinds
than: than	Repetition

rarer: commoner	Antonymy
children: their	Synonymy
prisoners: jails	Meronymy
locked: keyless	Antonymy

Here is each kind with its frequency:

Table 2.2.2.1.b Sense Relation Frequency in the Introduction

The kinds of Sense Relations	Number
Repetition	1
Antonymy	2
Synonymy	1
Meronymy	1

There are four kinds of sense relations in the introduction: Repetition, Antonymy, Synonymy, and Meronymy. Antonymy is used twice while the rest appeared only once. The figure below shows these relations:

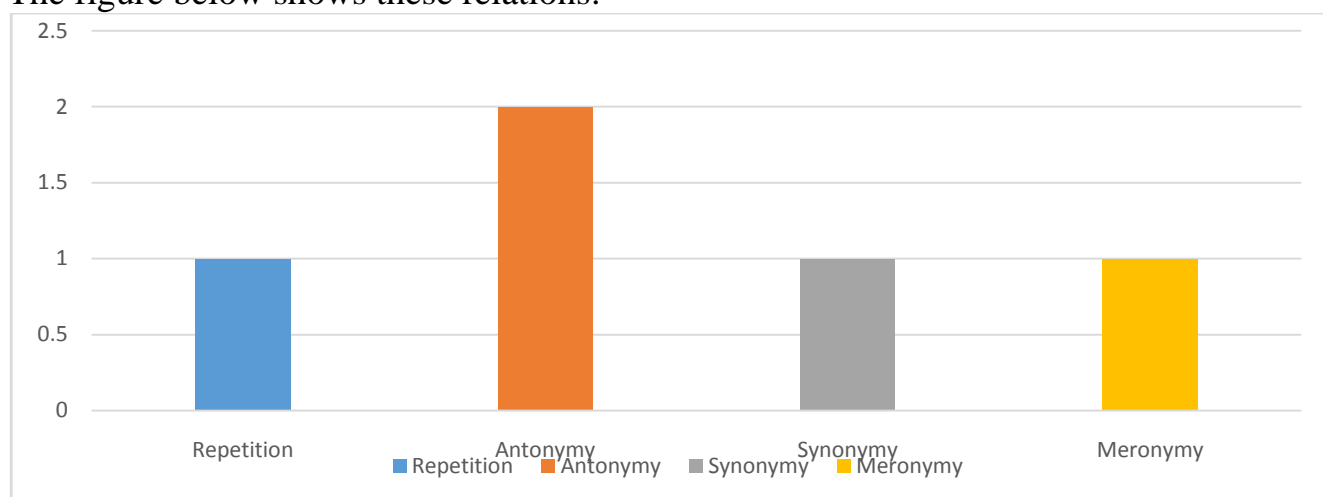


Figure 2.2.2.1 Sense Relation in the Introduction

In the body of the poem (second to fourth stanzas), the poet says that children grow up and begin to search about God. He also adds that prisoners look for God during their hard times in jails as they find glory and salvation in Him. Then, the poet talks about Christ that before his birth there was nothing that affected mankind. The poet uses twenty sense relations of different kinds: Antonymy, Synonymy, Repetition, Hyponymy, and Meronymy. Antonymy sense relations are calm: unrest, fears: safe, cry: joy, and yourself: myself. Synonymy sense relations are calm: safe and earth: ground. Repetition sense relations are when: when, man: man, silence: silence, there was: there was, do: done, his: his, tears: tear, side: side, cry: cry, we: we, and sighed: sigh. Hyponymy sense relation is animal: bird. Meronymy sense relations are cry: tear and sky: cloud. The table below shows these relations:

Table 2.2.2.2.a Sense Relation in the Body

Sense Relation	kinds
calm: unrest	Antonymy
calm: safe	Synonymy
when: when	Repetition
man: man	Repetition
animal: bird	Hyponymy
silence: silence	Repetition
there was: there was	Repetition
do: done	Repetition
his: his	Repetition
tears: tear	Repetition
fears: safe	Antonymy
earth: ground	Synonymy
cry: joy	Antonymy
yourself: myself	Antonymy
side: side	Repetition
cry: cry	Repetition
we: we	Repetition
cry: tear	Meronymy
sky: cloud	Meronymy
sighed: sigh	Repetition

Here is each kind with its frequency:

Table 2.2.2.2.b Sense Relation Frequency in the Body

The kinds of Sense Relations	Number
Antonymy	4
Synonymy	2
Repetition	11
Hyponymy	1
Meronymy	2

As it is illuminated in the body of the poem, there are five kinds of sense relations. These are Antonymy which is displayed four times, synonymy which is illustrated in two contexts, repetition sense relation which appears eleven times, hyponymy sense relation which is used once and meronymy which is presented in two contexts. The figure below

shows these relations:

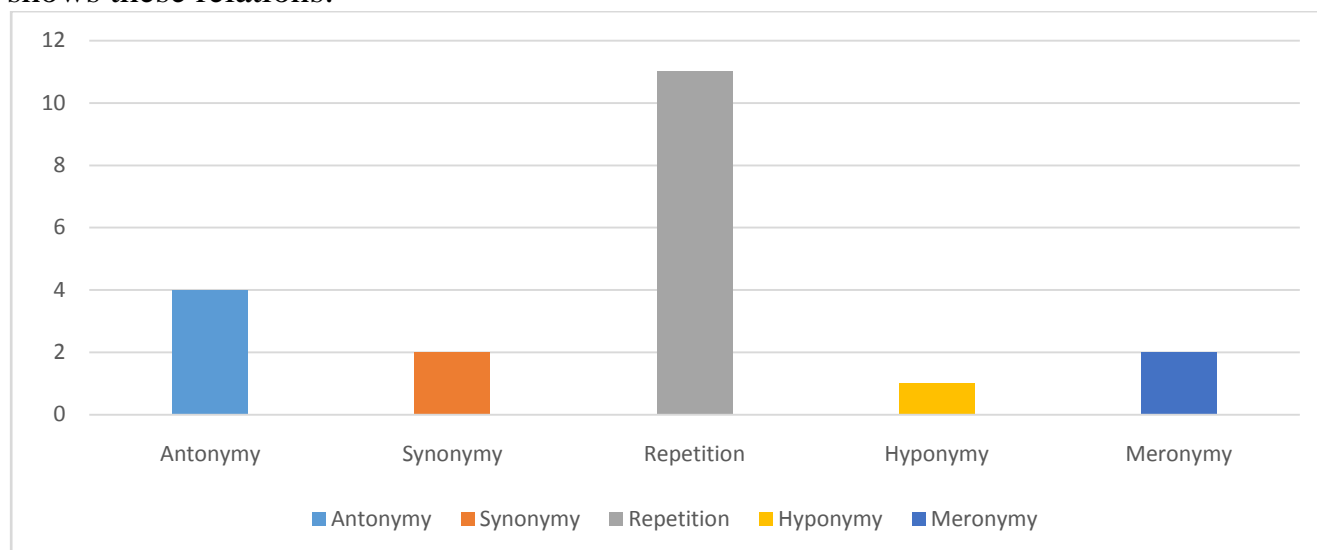


Figure 2.2.2.2 Sense Relations in the Body

In the conclusion of the poem (the fifth stanza), the poet believes that God is important in everyone's life and Christ comes to teach us about God because if we die without knowing about God, we will be lost. The poet uses five sense relations under the kinds of synonymy, repetition, meronymy, and antonymy. Synonymy sense relation is homes: house. Repetition sense relations are us: us and our: our. Meronymy sense relation is house: doors. Antonymy sense relation is soft: rough. The following table shows these relations:

Table 2.2.2.3.a Sense Relation in the Conclusion

Sense Relation	kinds
homes: house	Synonymy
us: us	Repetition
our: our	Repetition
house: doors	Meronymy
soft: rough	Antonymy

Here is each kind with its frequency:

Table 2.2.2.3.b Sense Relation Frequency in the Conclusion

The kinds of Sense Relations	Number
Synonymy	1
Repetition	2
Meronymy	1
Antonymy	1

As it is shown in the conclusion of the poem, there are four kinds of sense relations: Synonymy which is shown once, repetition sense relation which appears twice, meronymy which is represented once, and antonymy which is shown once. The figure below displays these relations:

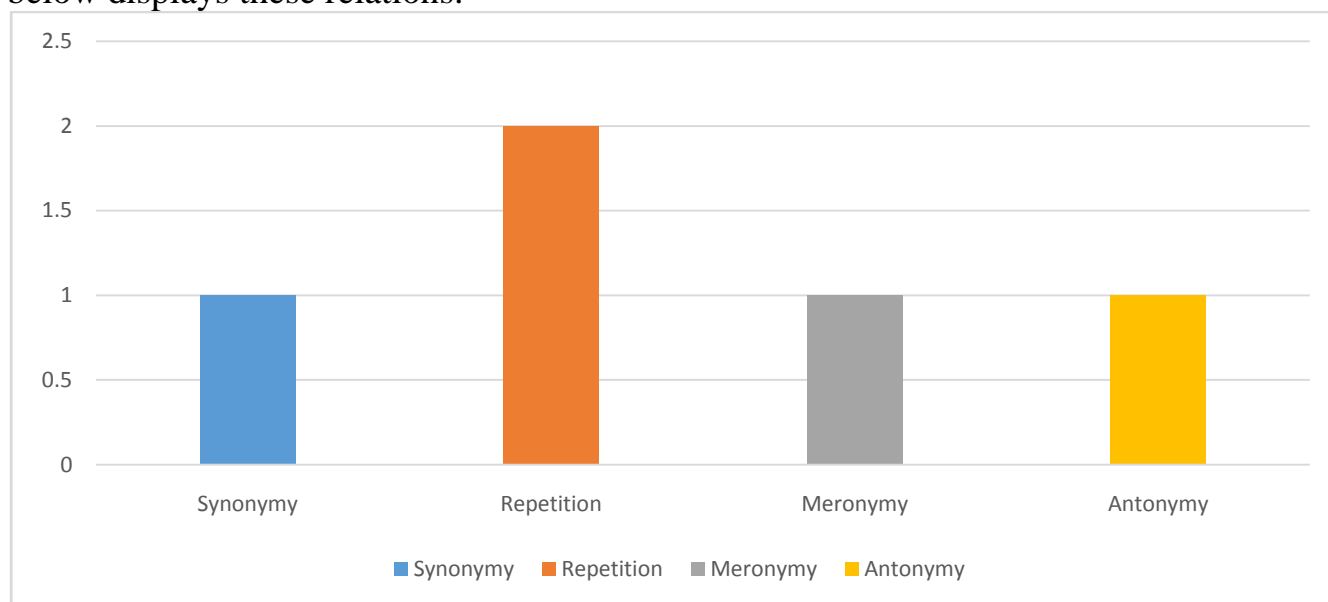


Figure 2.2.2.3 Sense Relations in the Conclusion

The Semantic Field Diversity (SFD) is shown in the following table:

Table 2.2.2.a Descriptive Results of Sense Relations

Poem phase	SFD	SFLD
Introduction	5	16.6
Body	20	66.6
Conclusion	5	16.6

The following figure illustrates these results:

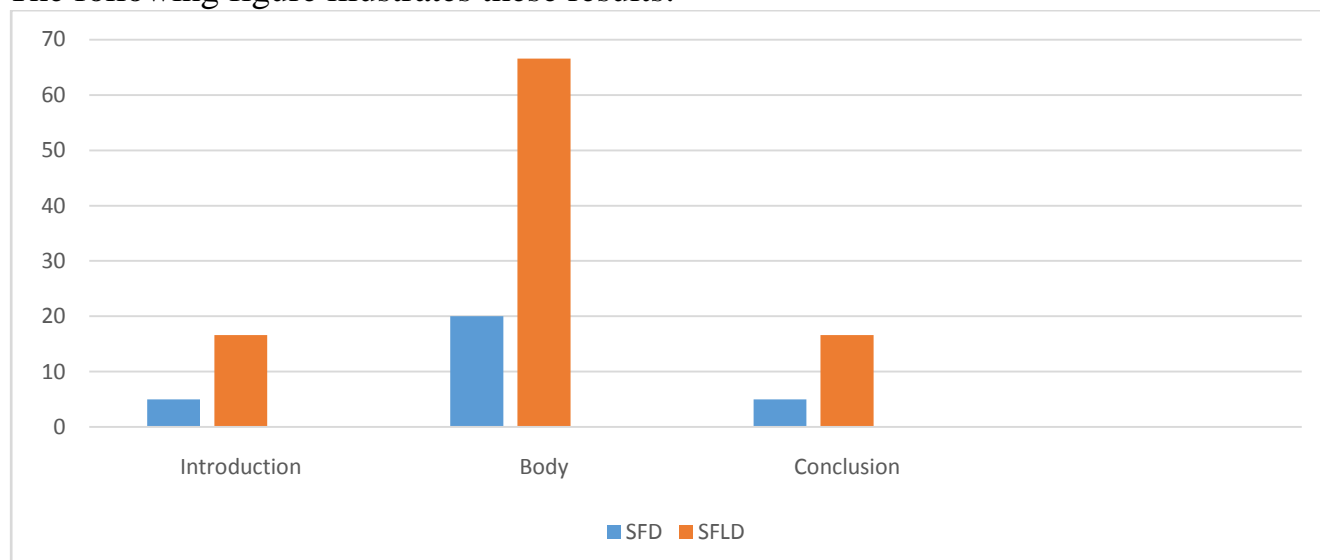




Figure 2.2.2.a Descriptive Results of Sense Relations

The Semantic Field Lexical Density of each kind of sense relation is represented in the following table:

Table 2.2.2.b Descriptive Results of each kind of Sense Relations

The kind of Sense Relations	SFD in the whole poem	SFLD
Repetition	14	46.6
Synonymy	4	13.3
Antonymy	7	23.3
Hyponymy	1	3.3
Meronymy	4	13.3

The following figure shows these results:

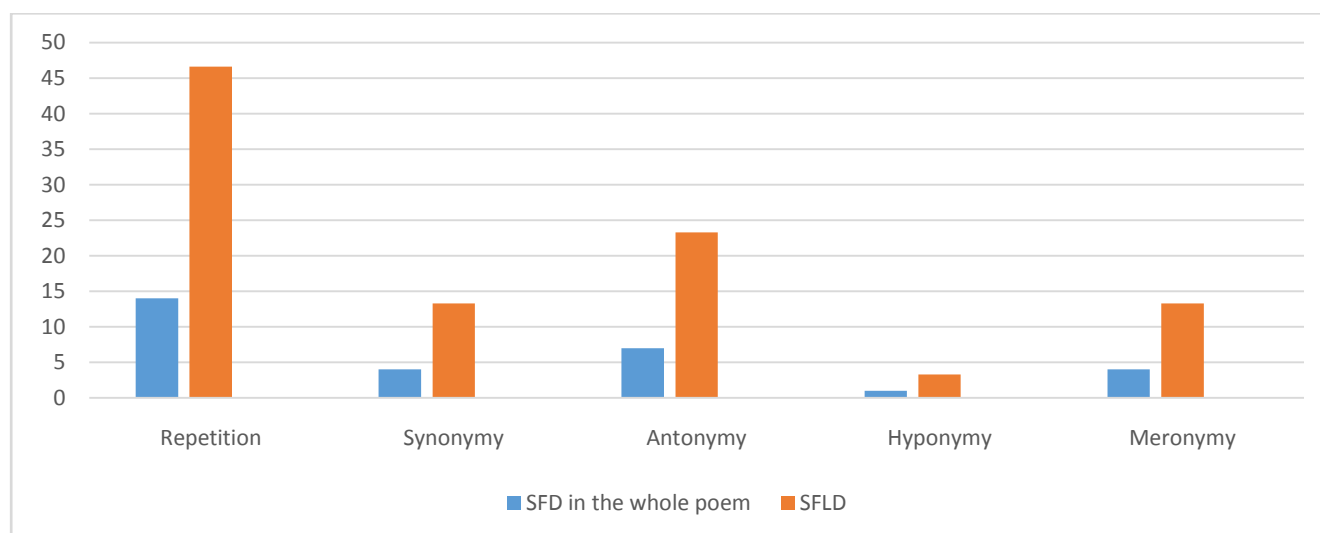


Figure 2.2.2.b Descriptive Results of each kind of Sense Relations

2.3 Discussion of the Results

The researcher, in the current study, applies Ruqaiya Hasan's Sense Relation Model to analyse two of Dylan Thomas's poems. The researcher has found that there are (58) examples of sense relations which are found in the analysis of the two poems. The following table shows the occurrences in each part of a poem (introduction, body, and conclusion) and the percentages of these three parts in both poems.

Table 2.3.a Sense Relation in Each Part of the two Poems

Poem No.	Introduction	Body	Conclusion	Total	%
1	7	14	7	28	48.2
2	5	20	5	30	51.7
Total	12	34	12	58	99.9

It is noted that in Table (2.3.a) that the number of sense relations used in the introduction and conclusions of the two poems is (12) which represents (20.6%) of the entire number of sense relations used in both poems. On the other hand, the number of sense relations used in the body part of both poems is (34) which represents (58.6%) percentage of the entire number of sense relations used in both poems. As the table shows in both of Dylan Thomas' poems, the poet starts and ends with using the same number of sense relations. This means that the poet uses the same powerful means at the opening and closing of his poems. He starts with certain ideas and then develops them. Then, he ends with the same strong thoughts.

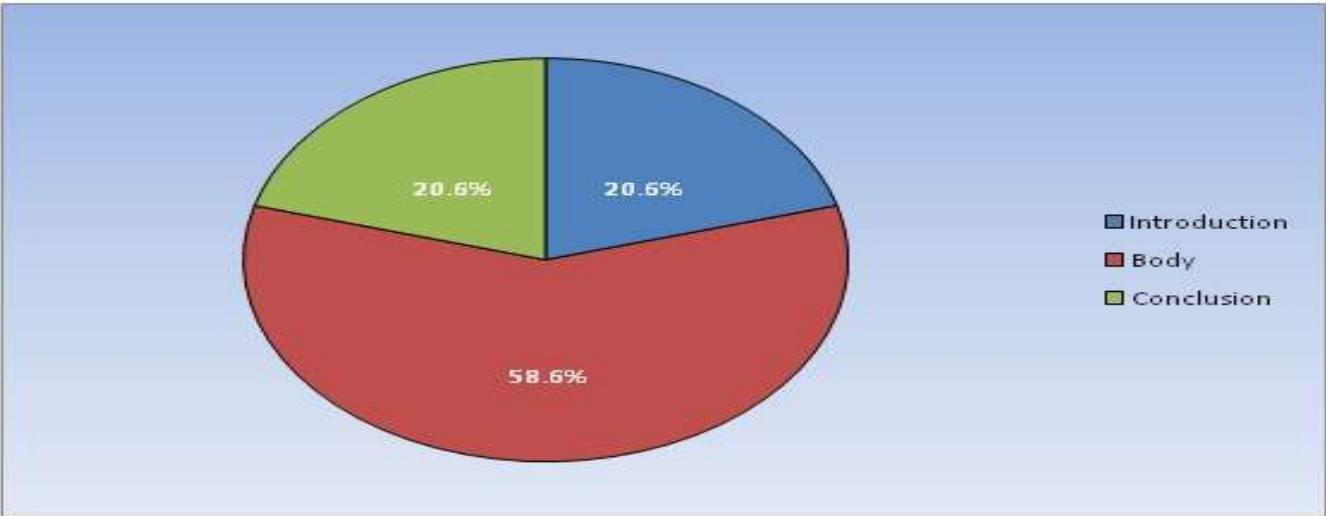


Figure 2.3.a Percentages of Sense Relation in Each Part of two Poems

The figure above (2.3.a) displays the percentages of sense relations in the three parts of both poems. In other words, it shows the percentage of the sense relation used in the introduction, body, and conclusion of both poems which are (20.6%), (58.6%), (20.6%) respectively.

Table 2.3.b Kinds of Sense Relations in the two Poems

Poem No.	Synonymy	Antonymy	Hyponymy	Meronymy	Repetition	Total	%
1	4	3	6	7	8	28	
2	4	7	1	4	14	30	
Total	8	10	7	11	22	58	

The table (2.3.b) presents the total number of sense relations in each poem and its kinds. It also displays the total number of each kind of sense relations in both poems. The most frequently-used kind of sense relations is repetition which composes (22) out of (58) lexical relations. This shows that the poet in both poems uses repetition to

emphasise his ideas and make harmony and tone in his poetry. Meronymy comes in the second rank (11) out of (58) lexical relations which indicates that Dylan Thomas tries to connect his ideas and tools in writing poetry with each other. He believes that God creates nature and its environment as one part from the other. Then, antonymy, synonymy, and hyponymy follow as they make (10), (8), (7) out of (58) lexical relations respectively.

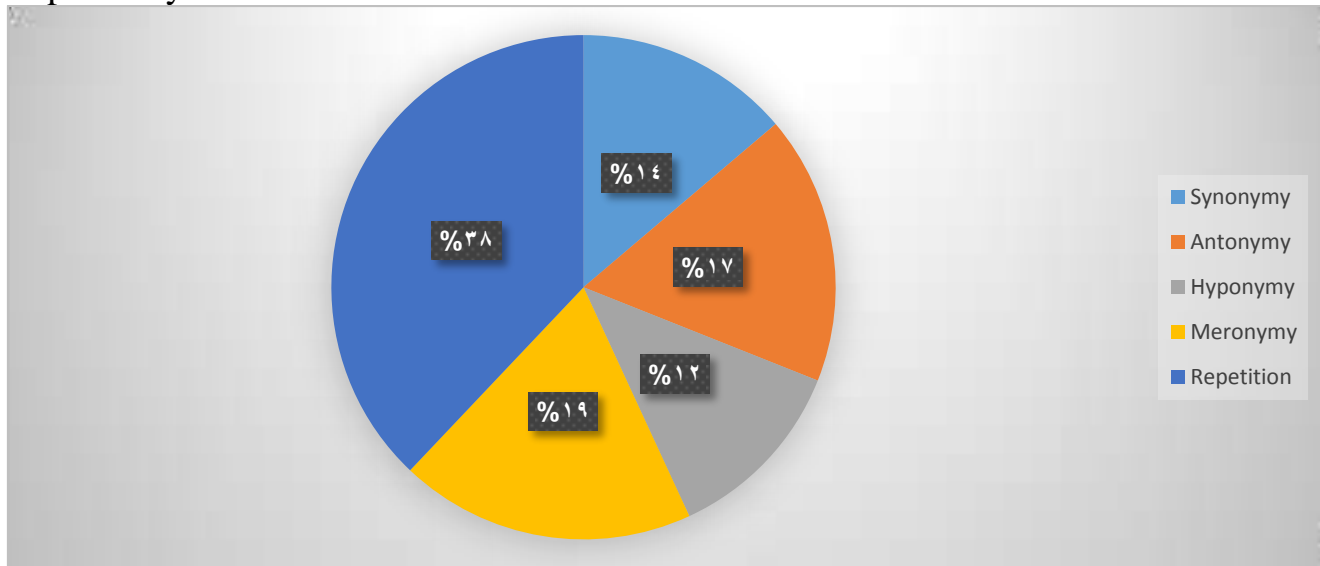


Figure 2.3.b Percentages of Kinds of Sense Relation in all poems

The previous figure (2.3.b) shows the percentages of each kind of the five sense relations in both poems. As it is clearly illustrated, repetition, meronymy, antonymy, synonymy, and hyponymy are used in (38%), (19%), (17%), (14%) and (12%) of the entire number of sense relations in both poems.

3. Conclusions

In the light of the results presented in the preceding practical part, the following conclusions can be drawn:

1. Dylan Thomas is an artist in his use of words and as he states that "I had fallen in love with words," therefore, sense relations can be regarded as stylistic markers in his poetry.
2. In both poems, it is found that the poet used all kinds of five sense relations: synonymy, antonymy, hyponymy, meronymy, and repetition.
3. It is obvious that through the analysis of both poems, the poet divides his ideas according to three parts: introduction, body, and conclusion.
4. The results reveal that the poet starts and ends his both poems with the same number of sense relations. In the first poem, he uses (7) lexical relations in the introduction and then as the ideas are developed in the body, he uses (14) sense relations, then, he also ends with (7) examples of sense relations in the conclusion. In the same way, in the second poem he uses (5) lexical sets in the introduction, (20) lexical sets in the body, and (5) lexical sets in the conclusion.
5. The most frequently-used kind of sense relations in both poems is repetition.

which shows (22) occurrences, i.e., about (38%) of all other kinds. This is to emphasise on certain ideas and show harmony and tone in both poems. Meronymy is revealed in (11) lexical relation occurrences, i.e., (19%) which means that in writing poetry, Dylan Thomas tries to connect his thoughts and means with each other. Antonymy sense relation is used (10) times, i.e., (17%) of all other relations. This means that in both poems, there is always a conflict between two opposite things. Synonymy sense relation appeared (8) times, i.e., (14%). The last lexical relation is Hyponymy which is shown in (7) positions and make about (12%) of the whole percentage.

6. Both poems are different in the kinds of sense relations used because they are different in theme. So we can notice that the kinds and density of sense relations used in Dylan Thomas' poetry are theme-related.
7. It is clear that the deliberate use of sense relations in Dylan Thomas' poetry has a significant effects on the literary analysis of both poems.

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إستقصاء الترتيب المفرداتي في نماذج من قصائد للشاعر ديلان توماس على وفق أنموذج رقية حسن "العلاقات الدلالية": دراسة اسلوبية دلالية

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المستخلص

تهدف الدراسة الحالية الى دراسة استعمال الشاعر ديلان توماس لعلاقات المعنى. و تهدف ايضا الى تحليل التماسك المفرداتي (علاقات المعنى) على وفق أنموذج رقية حسن (1989) وملاحظة فيما اذا كانت ثمة أي علاقة بين الترتيب المفرداتي والتحليل الادبي للقصائد.

تتكون الدراسة من جزأين نظري وعملي . يحتوي الجزء النظري على عدد من الأجزاء الفرعية حول التماسك المفرداتي و الأنموذج الذي اختير للتحليل. أما فيما يتعلق بالجزء العملي من الدراسة فأنا الباحثة تحلل قصيدتين من قصائد الشاعر ديلان توماس.