Linguistic Features and Foregrounding Aspects in Dylan Thomas' "We Lying by Seasand": A Stylistic Analysis

Rawand Sabah ahmad[1] -   Esmael Mohamad fahmy[2]

rawandsabah@yahoo.com   ismail.fahmi@visitors.soran.edu.iq

[1+2]English Department, college of language, Soran university, Soran, Kurdistan Region, Iraq.

Abstract

The main difficulty in understanding Thomas' poetry is his diction and style, which the reader usually relies on to comprehend his poems. It would be difficult to go through character, activity, situation, or anything else unless the reader is able to grasp their sense. Thomas wrote many great poems. The selected poem is among these difficult and great poems. An obvious way to remove these obstacles is to depend on the use of linguistic features and the foregrounding theory of stylistics to explicate his poem. For this purpose, the present study is also supplemented by the checklist of Leech and Short (2007) to identify, describe, and evaluate the linguistic categories of the poem while making use of literary interpretations. As a result, the study is based on a qualitative descriptive analysis, which is used first to investigate the specific types of parallelism and deviations in the poem, then through describing and evaluating them the study shows how these prominent features help understanding and highlighting the themes and meaning behind the words. The study finds out that being able to identify and relate the prominent linguistic aspects supports the reader's explications of this poem.

Keywords: Dylan Thomas, Deviations, Foregrounding, Repetitions, Stylistic Analysis.

Introduction

The linguistic features Dylan Thomas uses are part of his personality. In other words, the traits of language influence comprehending the poetic language, themes, and meanings of his literary texts. Poetry is one of the examples of creative genres of literary scripts that, according to Moody (1984, p. 5), has functions: to train skills of language; increase knowledge about the experience of human life; and develop feelings and creations. Poetic language is different from other literary discourses, as poets nowadays seek to use colloquialism and plain words of speech. Moreover, poetic diction refers to lexical items that become part of poetic vocabulary. Poetic language is considered one of the most creative discourses and is authentic in terms of its ideas and inventive in terms of its forms. Its language is enriched with deviations, including metaphors, strange collocations, and unusual word order (Wales, 2011, pp. 322–3). There are various approaches and methods to study. Studying the language of poetry from its style is one of these ways. Scholars and writers have defined it from various perspectives. Style may refer to a perceived expression characterized by a distinguished manner of speaking and writing skills (Wales, 2011, P. 397). Yet, in the field of linguistics, it is regarded as the way the author puts his way of thinking into the words of literary texts. In linguistics, "style" is usually used to explain characteristics of poetic language, such as deviant grammatical rules, particular sound patterns, and unique graphological characteristics. In this regard, stylistics is typically used to explain and analyze literary works; as Widdowson (1975) puts it, stylistics is the field that studies literary discourse from a linguistic standpoint. It is also defined as an analysis of its linguistic features for the purpose of highlighting their purposes and effects. (Verdonk, 2002, p. 4) In other words, stylistics can be described as a linguistic analysis of style through structural arrangements to find out its aim and influence.

The purpose of this research is to examine Dylan Thomas' poem "We Lying by the Sea" from a stylistic standpoint. In his writings, he was influenced by the Romantic Movement, which is apparent in some of his early works. Thomas is known for his use of symbols and images of nature to express his feelings towards death and childhood. In addition to his employment of obscure images, he was able to express his clear message of religious devotion in a number of his poems. Through creating images, he was reflecting on God's connection with the earth and body. Color imagery can also be found in some of his poems.

Objectives of the Study

The goal of this study is to look at Dylan Thomas's poem "We Lying by Seasand" using the theory of foregrounding and other linguistic features. To be specific, the study aims to analyze the lexical categories, grammatical categories, figures of speech and foregrounding aspects, and contextual elements and devices of cohesion that unite the whole poem. Through the linguistic features, the study tries to reveal the deeper meaning of the poem. Therefore, the current study aims to use a stylistic analysis as a theoretical background. In this context, a stylistic approach is utilized that aims to show, describe, and evaluate the linguistic features in this poem in relation to the literary critical explanation.

Research Questions

1. What are the foregrounding aspects of deviations and parallelism in the poem?

2. How do these foregrounding elements reveal the meaning of the poem?

3. What are the linguistic features used in the poem? And how do they reveal the meaning of the poem?

Methodology

The study is based on the qualitative descriptive analysis approach, which utilizes foregrounding aspects of deviation and parallelism supplemented by the checklist of Leech and Short (2007, pp. 61-4). The study is divided into four sections: an introduction, a definition of major terms, analysis results and discussions, and a conclusion.

Method of the Study
Data Collection

The data for the stylistic analysis of the current study is Dylan Thomas' "We Lying by the Sea" (see Appendix 1). The study aims to analyze the poem through a stylistic lens so as to discover the importance of stylistic analysis in revealing the meaning of the poem in an objective way. The researcher followed several procedures to collect data about the poem. Firstly, the researcher reviewed literary explanations about the selected poem. Secondly, the researcher has read several works done by the poet in order to become familiar with the common themes and messages of his poems. The researcher then decided to select the current poem as one of Thomas' most important poems, according to a number of critics, including Tindall (1962, P. 3). Thirdly, the researcher utilized the concepts of stylistic analysis and aspects of foregrounding to analyze the selected poem. The researcher selected

the linguistic features that would be relevant for the analysis and determined to analyze the poem in terms of phonological, lexical, grammatical, and semantic levels accordingly.

Data Analysis

The analysis of the poem has gone through several phases. Firstly, the researcher tackled the general overview of the poem in order to familiarize readers with the poet and the themes of the selected poem. Secondly, the researcher focused on the lexical features, grammatical categories, figures of speech, context, and cohesion according to the checklist of Leech and Short (2007, P. 61-4). Thirdly, the researcher focused on foregrounding aspects such as deviation and parallelism with their variations. This part is labeled under the heading of Foregrounding Aspects and Figures of Speech.

Definition of Major Terms

As long as the researcher employs stylistic analysis, foregrounding aspects and other prominent linguistic features to analyze the poem, it is preferrable to define some of the main terms that are created by the poet to facilitate comprehending the poem.

Style

Crystal and Davy (1969, p. 9) define style as a habit of an individual's language, such as Shakespeare's or Dickens's style. On the other side, Leech and Short (1981, p. 10) consider style in Saussure's terms, referring to it as "parole" rather than "language." Style is regarded as a language in a text, referring to the selection, combination, and deviation expressed within language in a contextual setting supported by feelings; the reader stimulates these feelings. For Richards and Schmidt (2002, P. 522), it is an individual's use of language at a specific period of time, whereas Verdonk (2002, P. 3) regards style as the language of everyday life, that is, daily speech and writing, which occur naturally and frequently. Thus, style is a way of thinking of a particular writer that differentiates him from other authors. It is worth noting that authorial style differs from text style. The latter is concerned with meaning and linguistic choices related to meaning and having an effect on the reader, whereas the former is concerned with the author's world view. The current study is devoted to the linguistic features relevant to the meaning of a particular text, namely, its lexical and grammatical patterning. It is concerned with the way linguistic elements support creating textual meaning, which eventually helps to better understand the way these linguistic features construct textual meaning and effect.

Stylistics

Stylistics as a new branch of modern linguistics deals with analyzing literary styles in a much more detailed manner, or it is devoted to explicating the linguistic choices made by the authors and speakers in non-literary situations (Baldick, 2001, P. 247). Fowler (1973, p. 185) believes that the word "stylistics" is taken from the term "style," which is regarded as a branch of literary style. For Widdowson (1975, pp. 3, 6), stylistics refers to investigating the discourse of literature from a linguistic perspective and orientation. Stylistics is not an autonomous field on its own; it is a domain of linking and mediation between linguistic and literary disciplines. Therefore, stylistics consists of style referring to literary criticism and linguistics. Thus, stylisticians attempt to discover the way any genre of literature exemplifies the linguistic system, meaning they treat literature as a text. According to Short (1996, p. 8), the significance of stylistics is to examine a piece of literary work. When one does not understand language, one is unable to interpret it; therefore, stylistics supports better comprehending the language employed in literary texts. Thus, describing linguistic techniques aids the reader in discovering the hidden meaning of textual language through his or her own participation. Secondly, the value of stylistics helps focus on the text along with the reader's personal experience, which allows intuitive judgement for literary works under examination. In this way, the reader's response to the meaning of the text, along with the linguistic features, provides the potential to turn subjective interpretations into objective ones in compliance with linguistic descriptive methods. Ultimately, the reader's response mixed with the language description reveals the meaning of the text under scrutiny. The aim of stylisticians is not to define the formal features of a text but rather to introduce functional value for textual interpretation or connect literary effects to relevant aspects of language (Wales, 2001, p. 10). It can be concluded that stylistics involves the application of linguistic and literary aspects and features for the sake of investigating literary and non-literary texts. For this reason, it is necessary to describe the stylistic analysis below.

Stylistic Analysis

Stylistic analysis is regarded as an approach connecting linguistic aspects through the reader's experience, response, and inferences to a detailed explicit textual interpretation. Stylistics is interested in examining style. Thus, a stylistician is someone who uses language analysis to discover a writer's style, textual style, or any other type of style. His task is to identify the link between the linguistic feature on one hand and the effects and senses that the reader derives from it on the other. Additionally, Enkvist (1964, P. 55) states

that "all stylistic analysis is based upon the matching of a text with a contextually related norm." Such norms are implicitly embedded in the form of expression of a speaker, writer, or literary critic. Verdonk (1993, P. 126) elaborates that "the discourse of poetry is a tight network of textual and contextual elements that constantly reinforce each other's meanings." In this regard, meaning is not only taken from the elements of text but also from the features of context.

Scholars agree that there are a number of levels of stylistic analysis that can be employed for textual analysis. Stylistic studies encompass a vast number of language features and attributes, including sentence structure, paragraph building, imagery, repetitions, emphasis, and the way ideas and other cohesive devices are arranged. Leech and Short (2007, P. 60) explain that the word "feature" refers to the existence of linguistic and stylistic categories in a text. It is now apparent that every piece of literary text is composed of categories of language and stylistics. Features such as consonants, nouns, transitive verbs, and questions are examples of linguistic categories, while aspects like a balanced sentence, alliterations, personifications, and metaphors are instances of stylistic features. Both categories are crucial and significant for analyzing style. Leech and Short (2007, P. 61) add four general headings in order to describe features of style, including lexical category, grammatical category, figures of speech, context, and cohesion. There are several identified levels of stylistic analysis, such as graphological, phonological, grammatical, morphological, lexical, and semantic levels. Though there are further divisions within these levels of stylistic analysis, Leech (1969) defines them as "ancillary branches of linguistics." The main levels are as follows: Phonetics deals with features of pronunciation, or language articulation. Phonology refers to sound structure and arrangement. Graphology consists of punctuation, spelling, and paragraphing. Grammar is concerned with sentence structure, which is further divided into morphology and syntax. Morphology is about the structure of words, whereas syntax refers to the way words are arranged together in the structure of sentences. Semantics is concerned with meaning. In other words, it deals with the way words are relevant to each other within the context of language (Wales, 2001, p. 150).

Foregrounding

According to Leech (1969, P. 58), foregrounding is the most important concept in the realm of stylistic analysis. It is described as the linguistic elements that call the attention of the reader to react to a text in a specific way. Unusual occurrences of certain features, as well as prominent repetitions of certain linguistic aspects, are both effects and valid reasons to investigate them. It is obvious that poetry is full of the creation of these foregrounding

elements that violate linguistic norms and conventions for various reasons. Foregrounding then refers to the constructions and items created by the writer to generate meanings and make sense out of the ordinary use of language. The author's creativity in making the foregrounding elements necessitates the reader's role in identifying, understanding, evaluating, and restoring the effect of these linguistic features, which add value to textual interpretation. Furthermore, foregrounding is context-bound, as prominent linguistic elements rely on context for identification and description, implying that their significance is determined by their context.

Deviation

Sandell (1977, p. 11) believes that deviation is defined as an unusual or unconventional way of using language. It is seen as "the difference between the normal frequency of features and their frequency in a text or corpus." (Leech and Short, 1981, p. 48). It consists of aspects of syntactic, grammatical, semantic, lexical, phonological, morphological, and graphological deviations, and several others. Syntactic and semantic deviations are the most common types of deviations. Thus, deviation is considered a feature of any piece of literary language. Such linguistic deviations are seen as necessary components of poetic language, which contribute to the manufacturing of the metaphorical and symbolic uses of language and help promote unique poetic expressions. Deviation as a literary aspect applies to all levels of language, including the phonological, grammatical, lexical, and semantic levels. For Leech (1969, P. 61), deviation is a normal aspect of literary texts. A linguistic deviation normally disrupts the usual process of communication; it creates a gap in understanding the text.

Parallelism

Parallelism is defined as the repetition of similar and identical phrases, words, sounds, sentences, and any other structures, whether they are in syntactic or semantic organization. This normally happens when words and other constructions recur in various structures in a text to produce sense and meaning. According to Leech (1969, p. 65), there is an element of identity and contrast in parallelism, which means that the significance of parallelism is the result of repeated identical and contrasted items in order to attract the attention of people. Nevertheless, the emphasis is on the meaning, whether they are similar or dissimilar (Short, 1996, p. 66). Leech (1969, p. 67) further explains that the concept of parallelism includes various phonological, lexical, syntactic, graphological, and even semantic patterns.

Analysis Results and Discussions

In this section, the researcher provides a summary of the poem. Then, he analyzes the lexical categories, grammatical features, figures of speech, context, and cohesion. After that, through each section, the researcher identifies, describes, and evaluates all prominent linguistic features so as to analyze the poem in an objective manner while making use of literary subjective interpretations.

General Overview

In January 1937, the poem "We Lying by the Sea" was first published. It is written in iambic pentameter and contains alliteration, internal and end rhyme patterning, full rhyme, and pararhyme (Goodby, 2017, P. 59). Concerning the pronoun "we" in the title of the poem, Tindall (1962, P. 152) is uncertain as to whether the pronoun "we" refers to Thomas and a girl or Thomas and his intricate image. Even then, I'm not sure if "lying" refers to living near a beach, being on a beach, or making love. Based on other references, "We Lying by Sea Sand" recalls Thomas's 1931 summer outing with his Swansea friend Trevor Hughes along the Gower peninsula to the farthest trip on the top of Worms Head. While they were there, the two men did plenty of talking. Therefore, the pronoun "we" does not belong to a girlfriend but to Trevor Hughes and Thomas. In this respect, both are referred to at the same time by utilizing the inclusive "we," which accompanies a verb implying shared knowledge. The aim of the two men in the poem is to leave the "grey town" and unclench the "cramped town" in the "colors of the day," that is, to seek the "red" and the excitement they miss in their daily routine lives. Unluckily, their plan is damaged because the place is too lifeless. In this regard, Thomas' letter to Pamela Hansford indicates the unsatisfying aspects of the place (Maud, 2003, pp. 280–1).

According to Goodbye (2014), the poem is linked to the landscape of Rhossili and the Worm's Head at the end of the Gower peninsula. The poem is mainly a symbolist narrative of the color calling, which is seen in its complex synaesthesia and verbal music. He also says that the colors yellow and red are a mix of stillness and movement, fertility and sterility, which are the opposites that drive the poem. However, like all other symbols, their meanings are not set in stone. In the poem, elements such as sea and sand, yellow and red, sand and rock, movement and stasis, future and present, calm and uncertainty, heaven and earth, sterility and love either agree or disagree to form the poem and suggest the theme (Tindall, 1962, P. 152). Goodby (2017, P. 59) notes that the poem dramatizes the zone between yellow and red and, with reference to yellow, requires the disappearance of the

red rock, though it is uncapable of holding off its coming. The speaker shows Thomas' use of Blakean contraries and perspectives of microcosm to see the world in a grain of sand. Tindall (1962, P. 152) claims that "we," as the poem's title suggests, are experiencing "a temporary "one-colored calm," which "should cure our ills," all the fears and troubles that come from "the grave sea" of womb and tomb. This structure creates a religious allusion, and the researcher relates it to the story of Jonah, whom God brought down to a desperate place—the belly of the fish—where he turned to God in prayer as he had no one else to turn to.

"From inside the fish Jonah prayed to the LORD his God. Jonah prayed: 'I called to the LORD in my distress, and he answered me. From the depths of my watery grave I cried for help, and you heard my cry' (2:1–2)." (Wilson & Taylor, 2015, Sect. Into the Depths, Para. 1).

In order to shed light on these views and thoughts, the researcher prefers to examine the lexical choices created by the author.

Lexical Features

As mentioned by Leech and Short (2007, pp. 59–60), words are categorized into grammatical and lexical words. The importance of this grouping lies in the fact that when the style is more compressed, it is more likely to abandon grammatical and functional words. This is evident in the title of the poem "We Lying by Seasand," where lexical words are prioritized over grammatical words. Henceforth, more density of meaning is realized. The normal title of the poem is "We **are** Lying by **the** Seasand," which infers the scene and the situation of the poem through the use of content words and the functional word "by," where "seasand" is its complement. The use of simple vocabulary occupies the majority of the poem. The poet has also applied specific words. In this context, the definite articles usually indicate specific meanings. Expressions such as "the grave sea," "the red river," "this yellow grave of sand and sea," "the As wind," "the lunar," "the dry tide-master," "the heavenly music," and "the rock," on the one hand, specify the scenery and the topography where Thomas' trip with his friend took place; on the other hand, they carry associative meanings and symbolic narrations. As an example, "in a literal sense, heaven is the eternal dwelling place of God (Gen. 24:7), the angels (Gen. 28:12), and the saints—Christians who have died (Eph. 2:6; Rev. 20:4)." (Wilson & Taylor, 2015, Sect. Heaven, Para. 1). In this poem, "heavenly music" is also related to wind in line nineteen "wish for the wind to blow away" and carries a religious allusion. "Some ancient peoples regarded the wind as a god." (Hall, 1996, P. 113). "In a work of literature allusion is a brief reference, explicit or implicit,

to a person, place, or event or to another literary work or passage." (Abrams, 1999, as quoted in Sabah, 2016, P. 22).

In addition to all this, the writer has made use of other associative meanings rather than their referential meanings. For instance, the poet has used "yellow grave" to emphasize the disagreeable aspects of the place rather than its denotative meaning. This has been verified in the content of Thomas' letter to Pamela Hansford, in which he states that, "the bay is the wildest, bleakest, and barrenest place I know. Nothing lives on it but gulls and rats. Maud, 2003, P. 281). The poem contains unusual lexical collocations such as "red rivers," "silent tide," "tide-master," "golden weather," and several others. The purpose of these deviant lexical collocations is to create figurative language and other semantic devices that help explicate text meanings and interpret the contours of language in a text. The open-class words carry the majority of meaning in the poem. Table 1 shows the distribution of open-class words throughout the poem.

Table 1: Distribution of Open Class Words

Nouns	Main Verbs	Adjectives
Seasand(x2), Sea (x3), River, Alcove, Cicada, Shade, Grave (x2), Sand (x2), Calling, Color, Calls, Wind, Hand, Lunar, Tide, Canals, Tide-master, Desert, Water(x2), Storm, Ill, Calm, Music, Grains, Mountains, Mansions, Seaside land, Strip, Wind, Strata, Shore, Red rock, Wishes, Rock, Weather, Heart(x2), Blood, hill.	Lying(x2), Watching, Mock, Deride, Follow, Hollow, Sleeping, silences, lapping, ribbed, should cure, sounds, hurry, hiding, bound, lie, watch, wish, blow away, leave, breed, can fend off, lie watching, breaks.	Yellow (x4) Grave (x3) Red, silent Still, dry one-colored heavenly golden(x2) gay (x2) sovereign
45	25	16

It is obvious that the poem consists mainly of nouns and verbs. The nouns are mostly concrete, which are used extensively in the poem to establish a sense of reality and provide us with a visualized setting. The use of nouns such as "seasand," "river," "grave," "sand," "lunar," "canals," "desert," "tide-master," "water," "grains," "mountains," "shores," and "rock" convey Thomas' physical experience with the place. Other abstract nouns like "color," "wind," "sounds," "ills," "weather," "wishes," "calm," and "music" with concrete nouns give the reader a better understanding of the feelings of Thomas and his friend and provide an image of doomed escape, that is, the wish for calm, which they hoped would cure their ills, which are damaged. Most of the nouns refer to the semantic field of nature, modified by adjectives such as "grave sea," "red river," "the silent tide," "golden mountain," "grave, gay seaside land," and "golden weather," which give a description and convey a physical sense that color the reader's perception of the place.

The kinds of words and expressions the poet uses in the first part of the poem are linked to his optimistic expectation tone when he is waiting to cure all the fears and troubles that come from the "grave sea" of the womb and tomb. "We lying by the seashore, watching yellow," "following red rivers," "one-colored calm," and "should cue our ills," for example, all refer to the excitement they lack in their daily lives. Other words like "sleeping," "still," "calm," "silent," and "silences" in the first part of the poem carry the feeling of calmness. However, the poet's later use of words and expressions such as "heavenly music," which hurry over temporal sands, end calm by movement, and unite above and below, reveals his negative tone and attitude toward their escape plan. As Maud (2003, pp. 281-2) states in lines fourteen, sixteen, and seventeen:

"The heavenly music over the sand is joined by the sound of the grains of sand as they speed towards darkness, covering up the "golden mountain and mansions". The sandcastles of innocent childhood raised to mansions of ambition and mountains to climb are obliterated. The seaside land had the potentiality for gaiety, but they have brought to it an overpowering elegiac threnody, and the place becomes a grave."

Furthermore, in the poem's final section, the correlative conjunction, which simultaneously negates the fulfillment of wishes and the ability to avert the rock's arrival in expressions like "But wishes breed not, nor can we fend off the rock's arrival," carries the poet's hopeless and disappointed tone from escaping the inevitable death and protecting mansions of ambition. With all these optimistic and pessimistic tones mixed together, it is generally believed that the poem has a neutral tone. That is optimistic at the beginning and pessimistic at the end of the poem.

The majority of adjectives are attributive, and non-gradable that assign physical, visual, auditory, and color attributions to the text. As quoted by Goodby (2014), the poem is connected to the scene of the hill and is a symbolic narrative where the adjectives are used as symbolic paradoxes. The colors red and yellow are used paradoxically. For instance, the color yellow in the fifth line, "yellow grave," connotes the negative meaning of the bareness of the scene of sand and sea based on the linguistic context, namely, "grave" in the same line. "Yellow may be a sign of disease as well as age" (Ferber, 1999, p. 244). Similarly, the color red in line three ("red river") is different from the red in line twenty ("red rock") because, as Maud (2003, P. 282) states, "the rock has to be considered a death symbol." However, the color red also has physical and visual attributes because Inglinde Padberg (quoted in Maud, 2003, P. 282) believes that Rhossili Bay is actually cut out of the red rock of the mainland. Therefore, the color might simply have been given by the landscape, or it might be a presentiment of the blood of the broken heart in line twenty-four. That is, to drown the rock by covering it in blown sand would be to avert death. On the contrary, the "red" in line three is associated with excitement, power, and passion, and it is a symbol of desire, energy, speed, and strength. "In English folklore, red represents good luck, health, and happiness, although it is also associated with the devil and blood and is considered an evil omen." (Paterson, 2003, P. 325). Thus, if "red" in line three means happiness and "river" connotes time, "red river" signifies happy times and moments that follow. "In a broad sense, the river, and indeed every river in the opinion of Heraclitus—without going into esoteric doctrine—is a symbol of time or of the irreversible nature of processes as they move onward." (Cirlot, 1962, p. 99) Other words like "golden" in lines sixteen and twenty-three and "sovereign" are used as color words in the context of the poem to symbolize positive and optimistic feelings and add inspiration and spiritual energy. "The sun shines with golden brilliance," and "gold shines with golden brilliance." (Cirlot, 1962, P. xli). That is why they are lying there watching "yellow," meaning they are optimistic as yellow is the reflection of the sun's shine until this symbol of positive feeling, which is the golden, sunny weather, changes into bad weather. All these various associations of color terms are due to the fact that Thomas has a different understanding of color terms. In this case, Sabah (2014, P. 302) states "The different perceptions of colors result in a series of associative meanings of color terms."

Other opposite adjectives, such as "gay" and "grave," are simultaneously used with color words to indicate the same positive and negative meanings. As an adjective in the second line, "grave sea" shows a great tomblike sea, whereas in line five, as a noun, it indicates a pit, a hole, and a burial. On the contrary, the adjective "gay" in lines seven and seventy and

the adjective "grave" as mixed antinomies and contraries underlie the theme of sand and sea in the poem. In order to attract the attention of the readers, steal their attention from other colors, provoke emotions, and bring a text or image to the foreground, the poet does not only use color words such as "red," but also sound adjectives and words relevant to sound such as "still," "silent," "calm," and "silences," to add serenity to the environment of the place with the colorful words.

The description of the color and the quietness of the scene is reinforced by the use of activity verbs such as "lying" and "watching" in lines one, nineteen, and twenty-three; "follow" in line three; "sleeping" in line eight; "silences" in line nine; and "leave" in line twenty. These verbs draw attention to the activity of the poet, the stillness, and the color of the scenery. On the other hand, the description of the mixture of cheerfulness and momentousness is carried out by the stative verbs in line seven. Some verbs like "watch," "lie," "wish," and "fend off" have animate subjects, namely, the first plural pronoun "we," which identify a personal tone, while other verbs are carried out by inanimate subjects such as "the lunar," "the silent tide," "the dry tide-master," "the heavenly music," and "the grains as they hurry Hiding" shows the impersonal tone and the power of the cosmos over human wishes. The modal verb "should" in line twelve conveys the purpose of their visit to the place: to be cured of the problems and misfortunes of the water.

Since the poem recalls an occasion in 1931 between Thomas and his friend (Maud, 2003, p. 280), the poet uses present tense to create a vivid impression in narrating the outing event. Prepositional phrases have important roles in specifying the time, place, and situation described in the poem. For instance, in line five, prepositional phrase defines the situation of "sand" and "sea." Another prepositional phrase that portrays the place of "heavenly music" is "over the sand," which, with the use of the adverbial of instrument "with the grains," highlights its movement towards darkness and covering up "golden mountains and mansions." However, in line nineteen, the adverbial carries the meaning of purpose: "for the wind to blow away the strata of the shore and leave red rock." The poet employs a natural world lexicon to convey his feelings and goals, as well as to color the reader's perception of his intention and narration.

Grammatical Features

The poet uses descriptive and declarative sentences, which have a complex structure due to the subordinate clauses. The first half of the poem is composed of a long single sentence with a number of related clauses. The poem begins with a progressive declarative statement with the omitted verb "be," "We lying by seasand," which repeats the title and thus the agent, action, and setting of the poem. The intransitive verb "lying" depicts the actions of

Thomas and his friend, who are lying and watching but doing nothing. In lines two and three, the adjective clauses "who deride" and "who follow..." describe those who deride their efforts in "calling for color with the wind," which is described by another adjective clause, "that's grave and gay." The adverbial clause "as they hurry..." adds information about the time when "the heavenly music" is joined by the sound of the grains of sand to cover and hide "the golden mountains and mansions." Another important adverbial clause is the use of "until" in line twenty-three to show the beginning and end of the activity of watching until his heart will be broken on the hard rock of death. This structure also describes the persistency of Thomas and his friend to counter depression. Thus, the dependent clauses have significant roles, first to describe the situation and later to indicate the time and consequences of nature and the cosmos at the end of the story.

There are a number of phrases that help the reader explicate the meaning of the poem. In line thirteen, the adverb phrase "with a one-colored calm" indicates the way in which the calm cures them of their ills with its undisturbed monotone. Most of the noun phrases that describe the natural elements of the place are complex, as they are pre-modified by adjectives and post-modified by prepositional phrases. One-word modifiers, particularly adjectives and nouns, typically occur before the head, as in "the silent tide" in line nine and "the rock arrival" in line twenty-two. On the other hand, multi-word modifiers like prepositional phrases occur after the head. These modifiers are combined in one noun phrase in order to create a noun phrase of great length, as in "the heavenly music over the sand" in line fourteen and "the golden mountains..., gay seaside land." These modifiers are added to strongly imply physical, descriptive, auditory, and visual details, and their quality is granted concrete presence through an arrangement of images Thomas embeds in the formation of the noun phrases, thereby building positive and negative associations. In addition, the definite article "the" occupies the first position in most of these phrases, functioning as a determiner, and thus helps clarify the reference of specific nouns and add information about the definiteness and proximity of the nouns.

Foregrounding Aspects and Figures of Speech

A structural patterning of repetition and foregrounded aspects throughout the poem reflects the poet's emphasized theme of lying by the seaside and watching yellow sand and the grave and tomblike sea and the feeling of uncertainty of one colored calm of grave and gay as grave and sea to cure them. The parallel construction of "we lying by seasand" and "watching yellow," "sleeping on either hand," and "the silent tide lapping," which is

composed of progressive aspects, indicates that the state and expectation of an outing event to counter depression are in progress and are seen from an ongoing perspective. Likewise, through other parallel grammatical structures of the nonfinite--ing form, "they hurry hiding..." and "lie watching," the poet conveys that despite the heavenly music covering up all the mansions of ambition with the sand, the action of watching yellow sand and expecting to be cured is still taking place. These parallel structures show the state of mind of the speaker and his intention to render a logical emphasis to draw the attention of the reader to the main expressions of the theme of the poem. Other similar syntactic structures are "mock who deride," "who follow the red rivers," and "hollow Alcove of Words," which reiterate the description of their seeking excitement and being away from the town.

Through the repetition of these words, the poet intends to convey the importance of these lexical choices in carrying the theme and message of the poem. Throughout the poem, the word "grave" is repeated five times; the word "seasand" and "lying" each is repeated four times; the words "watching," "yellow," and "sea" each are repeated three times; other words like "we," "water," "gay," "wind," "golden," and "heart" each are repeated twice. In addition to all these repetitions, the poet has also chosen words with close semantic fields; for instance, words like "rivers," "water," "sea," "tide," "shore," and "canals" are from the same semantic field. Words such as "color," "yellow," "red," and "golden" are from the same semantic field. The poem also contains other similar words such as "seasand," "sand," "desert," "mountains," "rock," and "hill," as well as "music," "wind," "sound," "silence," "silent," "still," "calm," and "sleeping." The aim of choosing these items of similar semantic field is to interweave the place and the sea with colors and sounds, or to reinforce the color and the sound of water and land-related items and impress or involve the reader in the scene of the poem. Through the power of adjectives describing the effect of the sound and the color of water and land-related words, Thomas and his friend are expected to be cured of all the fears and troubles that come from the "grave sea" of the womb and tomb. However, natural elements such as water and sand fail to cure them of their problems. The same elements expected to counter their morbidity doomed their plan.

Another occurrence of parallelism in the poem appears at the level of phonology, where the repetition of particular sounds occurs. Even though the poem does have a rhyme scheme of ABABCBCBBDEDE, this regularity from line fourteen to the end of the poem. Thomas also makes use of internal rhyme within the poem. The following are examples of some of these sound patterns:

l**y**ing b**y** (assonance)   [1]

ly**ing** watch**ing** (consonance)   [1]

we watching (alliteration)	[1]
follow **h**ollow	[3]
grave **ga**y **gra**ve (alliteration and assonance)	[7]
silences **si**lent **ti**de (assonance)	[9]
d**ry ti**de (assonance)	[10]
one c**o**lored (assonance)	[13]
mountains **m**ansions (alliteration)	[16]
gr**a**ve g**a**y (assonance)	[17]
watch **w**ish **w**ind (alliteration)	[19]
red **r**ock (alliteration)	[20]

   This kind of sound repetition always has a specific function in the poem. One of their first functions is to draw the attention of their readers and audiences because of the pleasantness of sounds and to enhance the meaning as well as the enjoyment and artistic use of words and their sounds. These repetitions create physical sensations and sound images that make the reader feel the harmony of Thomas and his friend, who seek to enjoy the setting of the place. In this context, the poet employed euphony in lines nine and ten to create an effect that is pleasing to the ear of both of them; the sound is characterised by the quality of "silent" and "still." However, later, the poet uses cacophony to create a discordant and jarring effect of the wind in line fourteen, starting from the time when the "heavenly music" blows with the "grains" and when their attempt to get away from their sorrows fails.

   "Sound patterns may be "harsh" or "soft", "pleasant" or "disgusting", "mellifluous" or "cacophonic" conveying specific qualities of, or emotive responses to, the designed object. Through the channel of the sound link other connotations are transferred, and the sounds themselves become colored by those connotations and vice versa." (Hrushovski, 1980, P. 47).

   It can be seen that there is no more regular rhyming and assonance that the poet has created from the first line to line thirteen of the poem. With these repeated sound patterns, the poet has established a regular rhythm at the beginning of the poem, but later, from line fourteen to the end of the poem, this regular rhythm is distorted. These repetitions are also relevant to the tone and mood of the poem. For instance, the poet in the first part has built a playful mood and optimistic tone through the repetition of these sounds, whereas a somber mood and pessimistic tone exist throughout the end of the poem, especially in line fourteen when the wind blows. Therefore, the vowel repetitions can enhance the meaning of words and their musicality; they can also demonstrate the harmony and musical quality of the selected

words. As a result, one type of sensation produces a secondary subjective sensation, as when Thomas and his friend see a particular color in response to certain sounds and music. There are prominent linguistic features and obvious departures from the linguistic code. The interjection "O" in the final line indicates spoken prominence. It is used in poetic apostrophes to formally address his heart about his grief. There are a number of deviant lexical collocations that are associated with poetic figures of speech. Whether these collocations are normal or abnormal, they have significant interpretations and connotations. Table 2 clarifies the use of these collocations and noun phrases.

Table 2: The Description and connotation of noun phrases and collocations

Noun Phrases and Collocations	Description and Connotations
Red river	Optimism and Excitement
Yellow grave of sand and sea	Bleakness and Bareness of place
Silent tide and Dry tide master	Represent the feeling of calm which exists at the hill when the tide is out.
Silent canals	The silent situation of the river
Ills of the water	Problems of life
One-colored calm	A temporary quietness
Heavenly music	Celestial and cosmic power
Golden mountain and mansions	Prosperous and joyful yellow mountains and mansion
Seaside land	The place of their visit
Sovereign strip	Golden strip of sand
Red rock	Death symbol
Golden weather	Sunny weather
Rock arrival	death

Most of these phrases and collocations are formed by (adjective + noun) and (noun + noun) in order to describe the details of the conditions of the place where Thomas went on an outing with his Swansea friend. These are very basic tools the poet has used to create figurative language and the meaning of the poem. Through some of these deviant lexical collocations, contradictory terms of an oxymoron appear side by side. An oxymoron's structural pattern (adjective + noun) is used to highlight the contradictory and complicated nature of water stasis and movement. The expression "heavenly music" is an example of an epithet that renders the heavenly attribute to "music." This godly quality is not inherent in music. As a result of this, metaphors emerge. The poem systematically violates the selection rules. The noun "tide" breaks the selection features of the adjectives "silent" and "dry" as well as the nouns "calm" and "music," which violate the selection features of "one-colored" and "heavenly." The textual function of this incompatible set is to underscore the theme of calmness and celestial power. By using these expressions, the reader's senses of vision and hearing are appealed to. These are instances in which certain expressions are used inappropriately or abnormally to encode meaning subtly, enrich the poetic language, and provide clues to special interpretations associated with poetic figures of speech.

Certain words are utilized in a manner to create images, which in turn make mental pictures and impressions and let the reader perceive sensations without experiencing them. In this poem, Thomas uses visual imagery throughout the poem, including the lines, "yellow grave of sand and sea," "that's grave and gay as grave and sea," "dry tide-master," "golden mountains and mansions," "sovereign strip," "red rock," and "golden weather." The speaker of the poem defines what objects he sees in terms of sea, land, sand, tide, and weather, and how he describes and feels about them. The poem is not only limited to visual imagery; there are also images that appeal to the reader's other senses. Through phrases like "the silent tide" and "one colored calm," the poet is using auditory imagery in order to describe the quietness of the first part of the poem where Thomas and his friend wished to cure them of the ills of water. The researcher sees "silent tide" as calm moments and times when tranquility overcomes the "still canals" since "tide" originally meant "time." "The little waves, with their soft, white hands, / Efface the footprints in the sands, / And the tide rises, the tide falls" (Longfellow, "Tide Rises"). (Ferber, 1999, P. 181). This is also enhanced by the calm tone carried through assonance and repetition of diphthong vowel sounds "/i:/," "/ei/," and "/ai/" in lines seven, eight, nine, and ten. In certain cases, the poet is describing the sense of hearing and movement together in the poem. In this regard, "the heavenly music" in line fourteen, which "sounds with the grains" in line fifteen, uses

auditory and kinesthetic imageries to describe the heavenly sound that is heard and the movement of the "grains," which hurry to hide the mountains and mansions. This shows the way the poet attracts the reader to the transition point in the poem, where the "heavenly music" sounds like the grain of sand covering the "golden mountain" and destroying the quiet image the poet drew in the first part.

By means of conjunctions such as "as" and "like," the poet has employed similes to express a comparison of two objects. In line seven, "That's grave and gay as grave and sea," the poet focuses on the poem's mood and theme. In lines twenty-three and twenty-four, the poet tells the reader, "Lie watching yellow until the golden weather/ Breaks, O my hearts' blood, like a heart and hill," that this golden weather will not last. It will break like a ribbed heart and disintegrate like a weathered hill with the arrival of the "red rock." The poet resorts to the synonymic nominations "river = canal" and "yellow = golden" for a number of reasons. He uses them for compositional function because if the same word is repeated a number of times in this poem, the poem becomes monotonous, or he uses them to describe them in a thorough, profound, and detailed way. From line six to line eleven of the poem, by using words and expressions such as "sleeping on either hand," "the lunar silences," "lapping the still canals," "the dry tide master," and "ribbed between desert and water storm," Thomas creates an image that is personified and where the physical landscape is referred to as a man in charge of the tide, which is now out, showing his naked ribs in the serriform sand" (Maud, 2003, P.281).

Not only the semantic deviations are clues for interpretations associated with figures of speech, but also the syntactic deviations. Word order is another freedom Thomas enjoyed when arranging syntactic elements in an irregular order. In line eighteen, "Bound by a sovereign strip, we lie," for instance, the poet is exhibiting unusual word order for the sake of thematic purposes and conveying an emotional and psychological impact of their continuity: to focus on their stillness being encircled by a sovereign golden strip of sand. The normal word order would be like "We lie, bound by a sovereign strip." Another instance of syntactic deviation is employing ellipsis, where the omitted elements are retrievable from the context. The poet intends to leave out unneeded words and alludes to something that occurred without stating it directly. The stylistic varieties of ellipsis in the poem are highlighted in the following lines.

*"'We **are** lying by seasand' watching yellow **sand** and the grave **tomblike** sea, mock **those** who deride **those** who follow the red **optimistic** rivers **of life**, and we Hollow an alcove **secluded spot** of words out of cicada shade."*

*"But wishes breed **not solutions to problems**, neither Can we fend off rock arrival **death**, **so we** Lie watching yellow **sand** until the golden **sunny** weather breaks **into bad weather**, O my heart's blood, like a heart **breaks** and hill **breaks**."*

Most of the sentences are linked by usual coordinated forms or syndetic constructions. Moreover, in order to carry out the rhyming, the rhythm, and the thematic purpose, Thomas uses the opening sentences across the line break between the first and second lines, the third and fourth lines, and the sixth and seventh lines. Lines four and eight are clearly end-stopped. The enjambment continues between the lines fourteen, fifteen, and sixteen to speed up the pace of the "heavenly music" and the wind, whereas other lines of the poem, such as eighteen, are end-stopped to complete an image or the description of Thomas and his friend. Other uses of the enjambment Thomas creates in between lines nineteen and twenty are to subvert the reader's expectation of their wish for the wind "to blow away the strata" and "leave red rock." Furthermore, the enjambment between twenty-one and twenty-two, twenty-three and twenty-four is to heighten the emotion of their doomed plan while forcing the reader to keep reading to find out what happens next. Thomas has built a complex narrative inside the poem by fleshing out a thought instead of limiting it to one line.

Cohesion and Congruence of Foregrounding

The poem is internally organized. However, parts of the text are not only linked by cohesive devices such as "and" to describe the equal relationship between concepts and ideas of yellow sand and the tomblike sea but also by other methods of cohesion such as the use of anaphora "we" and tense agreement of present tense to make a text hang together. Another way the poet sticks to it so as to unite the text is by employing all the types of repetition and parallelism throughout the poem. As an example, repeating all the color-related words, quietness, musicality, wind, and sound-related items creates a harmonized and consistent atmosphere, which renders the reader an image. Furthermore, there is a reference in the poem to Thomas and his friend's world knowledge, specifically their visit to Rhossili Beach and the Worm's Head at the end of the Gower Peninsula. The poem's external relation implies a social relationship between Thomas and his friend. Obviously, there are also different kinds of foregrounding occurring simultaneously throughout the poem so as to convey the final message in a way that nobody and nothing can prevent the cosmic power

of heaven. This implies that one should not struggle against these forces but surrender to, accept, and become participants in them.

Conclusion

The research study comes to the conclusion that the poet used associative meanings of linguistic features to carry the themes and meanings of the poem. For instance, the employment of color words used for this purpose and other words also create a physical setting for the reader. Moreover, the poet exploited deviant lexical collocations to create figurative language, which ultimately helped explicate the poem. Furthermore, the poet has made use of grammatical words to transfer the tone of the poem. The poet deviates from the linguistic codes to manifest the meaning and transfer the message of the poem. It is discovered that the poet selected certain linguistic forms with secondary meanings to create symbols for describing the setting of the poem. Prominent linguistic elements vary throughout the poem. One of the more common types of foregrounding is parallelism and deviation. The poet used repetitions, parallelism, and lexical items from a close semantic field more often than deviations so as to make use of the function of these linguistic choices, to reiterate the theme and meaning of the poem and to serve the artistic function of the poem. Based on the linguistic features and critics' interpretation of the poem, the study comes to the conclusion that Thomas' connotative and denotative meanings and his style of the poem are shaped by his Welsh context and the way he sees the force of the cosmos and time. The way he associates meanings with the words and his idiosyncratic way of expressing himself are offshoots of his personality.

تایبەتمەندییە زمانەوانییەکان و لایەنەکانی زەفکردنەوە لە شیعری "ئێمە لەتەک لمەدەریادا ڕادەکشێین"ی دیلان تۆماسدا: لێکۆڵینەوەیەکی شێوازناسییە

ڕەوەند سەباح ئەحمەد¹ - ئیسماعیل موحەمەد فەهمی²

¹⁺²بەشی زمانی ئینگلیزی، کۆلیژی زمان، زانکۆی سۆران، هەرێمی کوردستان، عێراق

پوختە

زەحمەتی سەرەکی تێگەیشتن لە شیعری تۆماس، لایەنی فەرهەنگی و شێوازەکەیەتی کە خوێنەر بەزۆری پشتی پێ دەبەستێت بۆ تێگەیشتن لە شیعرەکانی. تا خوێنەر نەتوانێت واتای ئەوان تێبگات، زۆر قورس دەبێت بە کارەکتەر، بارودۆخی شیعرەکەو هەر شتێکی تردا تێپەڕێت. تۆماس چەندین شیعری گەورەی نوسیوە. شیعری هەڵبژێردراوی ئێستا یەکێکە لەو شیعرە سەخت و مەزنانە. ڕێگەیەکی ئاشکرا بۆ لابردنی ئەم بەربەستانە بریتییە لە پشتبەستن بە بەکارهێنانی تایبەتمەندییە زمانەوانییەکان و تیۆری زەفکردنەوە بۆ ڕونکردنەوەی شیعرەکە. ئەم لێکۆڵینەوەیە پشت بە لیستی پشکنینی لیچ و شۆرت (٢٠٠٧) دەبەستێت بۆ دەستنیشانکردن و وەسفکردن و هەڵسەنگاندنی تایبەتمەندییە زمانەوانییەکانی شیعرەکە لە هەمان کاتدا کەڵک لە لێکدانەوە ئەدەبییەکانی تر وەردەگیرێت. بەم شێوەیە لێکۆڵینەوەکە لەسەر بنەمای شیکاری وەسفیی چۆنایەتییە، سەرەتا بۆ لێکۆڵینەوە لە جۆرە تایبەتەکانی هاوتەریبی و لادان و دواتر یارمەتی تێگەیشتن و تیشک خستنە سەر بابەت و مانای پشت وشەکان کەڵک وەرگیراوە. لەدەرئەنجامی توێژینەوەکە توانای دەستنیشانکردن و پەیوەستکردنی لایەنە زمانەوانییە دیارەکان پشتگیری لە ڕونکردنەوەکانی خوێنەر دەکات بۆ شیعری تۆماس و واتا و بابەتە شاراواکانی دیکە.

کلیلە وشەکان: دیلان تۆماس، لادان، زەفکردنەوە، دووبارەبوونەوە، لێکۆڵینەوەی شێوازناسی.

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Appendix 1

We Lying By Seasand

by Dylan Thomas

We lying by seasand, watching yellow
And the grave sea, mock who deride
Who follow the red rivers, hollow
Alcove of words out of cicada shade,
For in this yellow grave of sand and sea
A calling for colour calls with the wind
That's grave and gay as grave and sea
Sleeping on either hand.
The lunar silences, the silent tide
Lapping the still canals, the dry tide-master
Ribbed between desert and water storm,
Should cure our ills of the water
With a one-coloured calm;
The heavenly music over the sand
Sounds with the grains as they hurry
Hiding the golden mountains and mansions
Of the grave, gay, seaside land.
Bound by a sovereign strip, we lie,
Watch yellow, wish for wind to blow away
The strata of the shore and drown red rock;
But wishes breed not, neither
Can we fend off rock arrival,
Lie watching yellow until the golden weather
Breaks, O my heart's blood, like a heart and hill.

(Goodby 2014)