

Lexical Patterning in Poetic Text :Analyzing Literary Style :A Love Song of Alfred Prufrock

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Introduction:

The study is a linguistic analysis on literary work ,especially of poem . It is mainly based on the study of cohesion especially of lexical patterning given by Halliday and Hasan (1976).The study intends to describe how the lexical patterning works in The Love Song of J.Alfred Prufrock. The study investigates how the lexical patterning makes the nature of poetic text so distinctive from other modes of language according to semantic relatedness criteria and a theoretical framework is built, which is later tested on The Love Song of J.Alfred Prufrock .

Since the present study is a descriptive analysis of the different use of lexical patterning in A Love Song of J.Alfred Prufok , a working taxonomy of lexical patterning should be suggested first. Lexical cohesion in this paper, mainly based on the taxonomy of Halliday and Hasan, is subdivided into five types: 1) Repetition 2) Synonymy 3) Antonymy 4) Superordinate 5) Collocation. This paper focuses on lexical cohesion across sentence boundaries, while that within a sentence is not explored. In a typical text, according to Hasan(1985,1994), grammatical and lexical cohesion should support one another through the text. As such, she introduces the concept of chain as strings of lexical and grammatical cohesive devices running through the text creating semantic unity. Discourse, according to Stubbs (1983:1), is “language above the sentence or above the clause” and ‘the study of discourse is the study of any aspect of language use. As Fairclough(1992: 8) states that the Discourse in society has three dimensions : knowledge, social relations, and social identity – and these correspond respectively to three major functions of language, discourse is shaped by

relations of power and invested ideologies.

1- literary Competence

Lazer(1993:165) considers the literary competence as the ability to understand both implicit and explicit meanings of words in the text , how themes in plot may be reflected by themes in the sub-plot, value,attitude conveyed and point of views of the narrator. Literary Competence was defined in terms of specific Cognitive and Linguistic and Rhetorical Skills and an adaptation of the Stylistics Approach to Literature was used as the teaching methodology for the experiment. There are seven criteria which enable us to specify one text to be more or less literary than another. These criteria are defined at six levels: medium dependence , re-registration , semantic density produced by interaction of linguistic levels, displaced interaction ,polysemy and discourse processing(Carter,1997:87). Discourse processing tends to be closely connected with the purpose of the study .With respect to the discourse process there reference , substitution ,ellipsis and conjunction are different types in the class of grammatical cohesion , we also have to study lexical cohesion .

As the name implies , the lexical cohesion is of lexical interest and not of grammatical interest, Lexical cohesion is one of the categories of cohesion by mean of selection of vocabulary. The selection of lexical item relies on another item existing in a previous(Crystal , 1998:118). The concept of cohesion refers to " the grammatical and /or lexical relationship between the different elements of the text. This leads to the classification introduced by Halliday and Hassan(Halliday and Hassan ,1976: 78).They distinguish between two types of cohesive devices: lexical(reiteration and collocation) and grammatical (reference , ellipsis ,substitution and conjunction)the presence of the cohesive ties helps a text to be stable and adequately understood.

According to Anderson and Anderson (1997) there are two main categories of texts, literary and factual. Literary text includes narrative text types, poetic text types and dramatic text types. Factual texts include recount, explanation, discussion, information report, exposition, procedure and response. The poetic text types are used to express feelings and views of life. A poem can

tell a story or give the poet's thoughts on experiences, people or events. Some examples of poetic texts are ballads, haiku, limericks, and song lyrics.

2- Poetry: A Discoursal view

Poetry is any kind of verbal or written language that is structured rhythmically and is meant to tell a story, or express any kind of emotion, idea or state of being. Poetry is used to achieve this artistic expressions in several ways. There are certain forms and patterns that poets follow in the composition process of their work. The development of poetry came from man's desire to imitate. Men possess a desire to recreate and imitate their lives and environments, either as a means of expression or to gain a better understanding. The task of imitation is often daunting, creating a block for the man content and/or the form that poet uses to write the particular poem (York, 1986:67). Poetry is that the poem, unlike any other assembly of words, supplements the use of grammar and syntax with another system of organization (the poetic line).

The poetic line draws upon the same linguistic raw material as the sentence but deploys and uses this in a different way. Our awareness of the grammatical rules which govern the way that words are formed into larger units of meaning is based on our ability to recognize the difference between individual words. Words are made up of sound and stress, identified respectively by the phoneme and the syllable (Widdowson, 1975:90). Poem's discourse is as a contextual and interpersonal activity with the purpose of transmitting a literary message from the author to the reader. In other words, the poet's text especially with the presence of cohesive ties, becomes a meaningful discourse when the reader reads it and builds up an interpersonal and socio-cultural context around it (Coodarzi, 2009:139).

3-The Language of Poetry

Poetry uses language in many different ways. By noticing the techniques poets use with language, it becomes easier to understand and talk about a poem. If you are a writer, consider using some of these language techniques to emphasize certain ideas, themes or images. The problem of the relation between

poetry and life has given rise to such tenacious ambiguity that it has justly fallen into disrepute . Claims for its legitimacy are , however , as ancient as the very definition of man as the "living being who has language" .The problem's dubiousness coincides with difficulties that this apparently trivial formula has never ceased to pose to thought (Tankanen, 2006:7).Poem's discourse is as a contextual and interpersonal activity with the purpose of transmitting a literary message from the author to the reader. In other words, the poet's text especially with the presence of cohesive ties , becomes a meaningful discourse when the reader reads it and builds up an interpersonal and socio-cultural context around it (Coodarzi,2009:139).

The language of poetry is different from the language of other literary genres. That is to say, the grammar of poetry is different. This refers to the fact that the rules of grammars will have to be modified so as to permit certain "liberties" or "licenses " on the one hand, and to account for the novel kinds of restrictions that are imposed on linguistic units in poetry both within and beyond the sentence, on the other. Such grammar would reveal, by a comparison with the grammar of the ordinary language, many differences between poetic language, the ordinary language and any literary genre. Therefore, literature particularly poetry cannot be examined apart from language. Accordingly, poetry cannot be grasped without a thorough knowledge of Jeffries(1993:54).Poetry differs from non-poetry in so many respects that concern the very heart and life of the thought and conception, that it seems unfitting to superadded another distinguishing feature that is merely external .If a composition possesses all the profounder characteristics that are requisite to make it poetry , it is unreasonable to refuse it the title merely because it is lacking in such a surface matter as metre .The importance of imagination in the art of poetry may be seen from the fact that it stands related to it under a twofold aspect , first, inasmuch as poetry is essentially emotional , and secondly , inasmuch as it is an expression of the beautiful (Connell,1913:12).

According to Leech (1969:54) stylistics is as "the study of literary style or the study of the use in literature, the language of particular writer, a particular period, a particular genre, even a particular poem". Therefore, as pointed out above it may be supposed that literature cannot be examined apart from language any more than language can be studied apart from literature. That is to say, a literary work cannot be properly understood without a thorough

knowledge of the language, which is its medium of expression. Each register has its own characteristic style with certain lexical and grammatical choices. Poets, particularly modern ones, have successfully freed themselves from constraints of what is so called "poetic language". (Sharma, 2009:31). The major stylistic variants in poetry to produce marked structures are (i) word order (fronting, postponement and discontinuity), (ii) pleonasm, (iii) ellipsis, and (iv) passivization. Poetry has been variously defined in different cultures; however, as suggested in a handbook to literature, all definitions of poetry must have three parts: a particular content, a more or less specific form, and a particular effect. It therefore follows that a poet is someone capable of conceiving a particular idea and expressing it in such a form as to achieve a particular effect.

The poetic content may be a poet's particular emotion or thought .The particular emotion or thought may come from the poet's inspiration or meditation, imagination or wit, heart or head. Regardless of its source, it is often presumed to contain some worthy and/or pleasurable meaning, idea, or "truth." Therefore, if anyone at any moment possesses such an emotion or thought, in one sense he may be said to be momentarily full of poetry. But to own such a poetic feeling or thought is not yet equal to being a poet. A poet is recognized through his work—be it oral or written—rather than through those unexpressed poetic feelings or ideas still stored in his psyche. One might be considered poetically inclined or feel oneself full of poetry at the moment, for instance, when one is captivated by the realization that man is born to grow like a tree, and then to decay and disappear like a piece of wood over the course of time. Yet, one cannot be called a poet for that before expressing this realization in a poem. In other words, poetry involves a verbalization stage in addition to the cognition (conceptualization) stage. In addition, poetry certainly "begins in the images of the preconscious or subconscious mind and is filtered through language toward the precise symbols and syntax of an imaginative construction at first glimpsed only dimly by the poet".

4- Cohesion as Semantic Relation

Halliday and Hassan (1976:89) report that the concept of cohesion is a semantic one, it refers to relation of meaning that exist within the text. Cohesion occurs where the interpretation of some elements in the discourse is dependent on that of another .Elgin (1973:26) states that the semantic component must also be able to account for the native speakers ability to understand the presupposition of a sequence as part of its meaning. The person cannot talk of a single unit of meaning at that level, the meaning of a word is

composed of parts, each of which must be specified to determine the full meaning accurately(Levinson,1983:107). As it is stated by Yule (1996:106) the analysis of these cohesive links within a text give us some insight into how writers structure what they want to say and may be crucial factors in our judgments on whether something is well. It has also been noted that the conventions of cohesive structure differ from one language to the next and may be one of the sources of difficulty in translating texts.

Verschueren (1999:22) states that the cohesion is a semantic relation between an element in the text and some other element, the other element is also found in the text, but its location in the text in no way determined by grammatical structure. The two elements, the presupposing and the presupposed, may be structurally related to each other, or they may not, it makes no difference to the meaning of the cohesive relation. Cohesion may be defined as the formal linguistic realization of semantic and pragmatic relation between clauses and sentences in a text (Halliday ,1994:29).Egins (1994: 85)refers to the term sequential implicativeness " which proposes that language follows a linear sequence where one line of text follows another with each line being linked or related to the previous line.

Cohesion typically depends on the provision of explicit linguistic linking devices that serve to show how different parts of a text relate to each other and give the text its structure and texture (Woods,2006;137). The concept of cohesion is a semantic one; it refers to relation of meaning that exist within the text, and that define it as a text (Tehrani & Yeganeh,1999:29).According to Martian (1992:98) Cohesion in its broadest sense is "a semantic relation between an element in a text and some other element that is crucial to the interpretation of it . It is basically the glue that holds a text together and makes the difference between an un-related set of sentences and a set of sentences forming a unified whole ,cohesion is the grammatical and lexical relationship within a text . Cohesion can be define as the links that hold a text together and give it meaning.

5-The place of Cohesion in Linguistic System

According to Halliday and Hassan in (1976:26) there are three major functional semantic components, the Ideational, the Interpersonal and the textual. The Ideational component is that part of the linguistic which is concerned with the expression of content with the function that language has of being about something. It has two parts to it, the experiential and the logical. The interpersonal component is concerned with the social expressive and cognitive functions of language, with expressing the speakers "angle" :his attitudes and judgments, his encoding of the role relationship in the situation, and his motive in saying and thing at all.

The Textual component operates like other two, through systems associated with particular ranks in the grammar. It also incorporates patterns of meaning which are realized outside the hierarchical organization of the system. One of these is information structure, which is the ordering of the text, independently of its construction in terms of the sentences, clauses and the like, into units of information on the basis of the distinction into given and new. This aspect of the meaning of the text is realized in English by intention, the information unit being expressed as one tone group.

6-What makes a sequence of sentences or utterances a text?

Renkema (1992:92) inquires that "what makes as a sequences of sentences or utterances a text ?"

The following fragment, not a normal text .

-John wants to visit his girl friend. Mrs. Smith lives in small village nearby .The vacuum clearer did not work. The barber down the street could not help . The last paper had be sold . It is going to be along dull talk .

This fragment seems to have come in to existence by placing a number of unrelated sentences in random order. But if some words are changed, a text is the result .

-John wants to visit his girl friend . Mary lives in small village nearby . The car would not start . The garage down the street could not help . The last bus had already left . It is going to be along hot walk .

The example illustrates the connection between sentences is an important characteristic of texts. Texts as reported by Yule (1996 :106) must have a certain structure which depends on factors quite different from those required in the structure of a single sentence. The sentences of a text, however as stated by Halliday and Hassan (1976:28) are related to each other both substantively and by cohesion; and it is a characteristic of a text that the sequence of the sentences cannot be disturbed without destroying or radically altering the meaning. A text has meaning as a text, whereas a passage consisting of more than one text has no meaning as whole.

7- Criteria that a sequence of sentences must meet in order to qualify as a text .

A. Cohesion : is the connection which results when the interpretation of a textual element is dependent on another element in the text.

B. Coherence : is the connection which is brought about by something outside the text . This "something" is usually knowledge which a listener or reader is assumed to possess .

C. Intentionality : means that writers and speakers must have the conscious intention of achieving specific goals with their message, for instance, conveying information or arguing an opinion .

D. Acceptability : requires that a sequence of sentences be acceptable to the intended audience in order to qualify a text.

E. Informativeness : is necessary in discourse . A text must contain new information . If a reader knows everything contained a text, then it does not qualify . Likewise, if a reader does not understand what is in text .

F. Situationality : is essential to textuality, so it is important to consider the situation in which the text has been produced and deal with .

G. Intertextuality: means that the sequence of sentences is related by form or meaning to other sequences of sentences (Renkema,1992 : 34).

8- Five Types of Cohesion

Halliday and Hassan (1976:76) distinguish five types of cohesion.

1. 8.Substitution is the replacement of a word (group) or sentence segment by a dummy word . there are three types of substitution that of a noun , of a verb and of a clause .

(A). These biscuits are stale . Get some fresh ones.

(B)- A. have you called the doctor ?

B. I have not done it yes, but I will do it .

C. Though actually , I think you should do it .

(C)-A. Are they still arguing in there ?

B . No, it just seem so

2.8.Ellipsis : the omission of a word or part of a sentence. Ellipsis can be described as substitution by zero . The division that is normally used is the same as that applied to substitution (A) nominal (B)verbal(C)clausal ellipses(Crystal1998:184).

(A).These biscuits are stale . These are fresh.

(B).He participated in the debate, but you did not .

(C) . who wants to go shopping ? you.

3. 8. Reference : the act of referring to a preceding or following element, deals with a semantic relationship . In the case of reference, the meaning of a "dummy" word can be determine by what is imparted before or after the occurrence of the dummy word,in general, the dummy word is a pronoun.

(A). I see John is here . He has not changed a bit.

(B). She certainly has changed . No, behind John . I mean Karin .

But reference can also be achieved by the use of a definite article or an adverb as the following .

(C) . A men crossed the street .Nobody saw what happened, suddenly the man was lying there and calling for help .

(D) . We grew up in the 1960 . We were idealistic then .

4.8. Conjunction : is a relationship which indicates how the subsequent sentence or clause should be linked to the preceding or the following (part of the sentence) the relationship; addition, causality, and temporality .

Addition

(A) . Besides being mean, he is also hateful .

(B) . He no longer goes to school and is planning to look for a job.

Causality

(A) . He is not going to school today because, he sick .

(B) . Mary got married to John last year and she`s pregnant.

Temporality .

(A) . After the car had been repaired, we were able to continue our journey .

(B) . The car was repaired . Afterwards, we were able to continue our journey .

5.8. Lexical Cohesion : does not deal with grammatical and semantic connections but with connection based on the words used . Two types of lexical cohesion can be distinguish : reiteration and collocation

Reiteration includes not only repetition but also synonymy. Reiteration is divided into the following types .

(A) repetition

A conference will be held on national environmental policy . At this conference the issue of situation will play an important role.

(B) synonymy

A conference will be held on national environmental policy, environmental symposium will be primarily a conference dealing with water.

(C) hyponymy

We were in town today shopping for furniture . We saw a lovely table .

(D) metonymy

At its six-month checkup, the brakes had to be repaired . In general, however, the car was in good condition .

(E) antonymy

The old movies just do not do it anymore . The new ones at more appealing .

Collocation, the second type of lexical cohesion, deal with the relationship between words on the bases of the fact that these often occur in the same surroundings .

9.Cohesion and Poetry

Text in linguistics refers to any passage spoken written of whatever length that forms a unified whole. A reader can easily identify whether the passage he is reading is a text or otherwise a collection of unrelated sentences. A text may be spoken , written, prose, verse, dialogue, monologue, single proverb, a single cry for help or all day discussion on a committee. A text is a unit of language in use. A grammatical unit that is larger than a sentence. A text is not something that is like a sentence only bigger or larger.It is misleading.If it is semantic unit, we will not expect to find it in structure of a sentence as a grammatical unit as phrase, clause etc. So text is not consist of sentence but it is realized by sentence or encoded in sentences(Brown &Yule,1983:190,Halliday & Hassan, 1976:1).

Cohesion in poetry reveals the feelings of the poet, cohesion in drama helps the audience to understand the dramatized situation, and cohesion in short story helps the reader understand the flow of the story conveyed by the author. The readers of fiction cannot expect the authors to provide all the information needed to understand the story directly and clearly. It often happens that the authors make subtle references to it in the text and the readers have to find words and phrases that signal information; that is, the readers are required to gather essential information in understanding the story from key words/phrases in the text. And in understanding the story more accurately, the readers must pay attention to the cohesive devices used. Thus, the knowledge of cohesion helps the reader of literary works enjoy and interpret literature more Language used in naturally occurring situations takes many comprehensively. forms, any bit of talk produced a speaker . Which is distinct from other bits of talk from the same speaker and from other speakers in a speech situation, is an utterance. An utterance may realize a complete sentence (***I have to leave now***).An elliptical sentence (***Tune to go***) a sequence of sentences (as in along response to a question) or a single word (***yes***). An utterance will also be analyzable in terms of the components of speaking. In addition to a particular form, an appropriate speaker and hearer, function, and so forth. the set of utterance produced by a speaker can be referred to as that speakers discourse. The written version of any utterance or body of discourse is called a text. As it is mentioned by Crystal (1989:79) the categories of structure that we propose for the analysis of individual sentence in linguistics can be extended to apply to the analysis of much large structures in [narrative] texts. The internal and the textual aspects of "texture" are not wholly separable , and the reader , or listener , does not separate them when responding un consciously to a passage or speech or writing.

According to Newmark (1988: 164) Poetic discourse is literary communication in which special intensity is given to the expression of feelings, thoughts, ideas or description of places or events by the use of distinctive diction, rhythm , style and imagination. (Oxford, 2001: 1430).Poetry is a personal and concentrated form of writing with 'no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text,' and 'poetry presents the thing in order to convey the feeling, in particular, and however concrete the language, each represents something else – a feeling, a behavior, a view of life as well as itself. King (1998: 15) agrees this

idea when he points out 'Poetry uses powerful words and phrases to convey ideas, moods and emotions. The words may be rare or difficult, but more usually they are ordinary words used in an unusual or striking way. Sometimes the results are very concentrated, and you have to add your own thoughts, ideas and reactions to get the full sense of what the poet is trying to say – like diluting concentrated fruit squash with water so you can drink it. Some words in a poem may work very hard to achieve that concentrated effect,' and 'a few words can create a very rich, complicated mental picture.' Further, he reveals the process of poetry formation, stating that in poems, we 'choose words for their meanings, for the emotions they create, and for the sound they make' .

10.The role of lexical Patterning in Poetry

Cohesion is one part of the study of texture ,which considers the interaction of cohesion with other aspects of text organization. Texture , in turn , is one of the study of coherence , which takes the social context of texture into consideration. Lexical cohesion is studied both in text linguistics (discourse analysis)and corpus linguistics. In the former field, first the various cohesive devices are categorized according to semantic relatedness criteria and a theoretical framework is built, which is later tested on a small number of texts.Lexical repetition patterns are analyzed quantitatively and manually (e.g., the researcher counts how many times certain categories are represented in the text) as well as qualitatively (e.g., conclusions are drawn observing the types, location and lexical environment of repeated words). The main problem with this type of analysis is that only a small number of texts can be observed; therefore, the data gained do not permit generalizations. Halliday, cohesion is the glue that holds a piece of writing together Generally , logic is degraded as a provider of unity. Sentences must occur in some logical arrangement .However , cohesive devices are such linguistic devices which impart a text clear unity and band the sentences together .Cohesive ties contribute to the stability ,economy and efficiency of a text .It a matter of the various elements of a text.

According to Cook(1994: 29) Cohesion may be defined as the formal linguistic realization of semantic and pragmatic relations between clauses and sentences in a text. In other words, if a text is cohesive,it sticks together from sentence to sentence and from paragraph to paragraph . The idea of cohesion was first developed by Roman Jakobson with reference to poetry . Jakobson ,in his essay" Linguistics and poetics " , describes the phenomenon of cohesion in the following words:

The poetic function projects the principles of equivalence from the axis of selection into the axis of combination.

Lexical cohesion is the final type of cohesion dealt with in Halliday and Hasan (1976). In lexical patterning, consecutive sentences can be expected to exhibit some relationships through their vocabulary. To Halliday (1994:310), "Lexical cohesion comes about through the selection of (lexical) items that are related in some way to those that have gone before". According to Bloor and Bloor (1995:100) lexical cohesion refers to the cohesive effect of the use of lexical items in discourse where the choice of an item relates to the choices that have gone before. Lexical cohesion refers to the role played by the selection of vocabulary in organizing relations within a text. Every lexical item contributes to produce images in poetry, either directly or in an oblique manner. Once an image has been established in a poem, all lexical items in the poem may be applied to it by extending their meaning metaphorically. So the value of every lexical item cannot be specified without referring to its neighboring words which create the context of the poem through their association with each other. Cohesion occurs when the interpretation of one element is dependent upon another one in the text.

Cohesion plays a special role in the creation of text because it can provide continuity that exists between one part of a text and another. And readers or listeners can rely on the continuity provided by cohesion to fill in the missing information, which are not present in the text but are necessary to its interpretation. Halliday points out repeatedly in his book the fact that it is the underlying semantic relation that actually has the cohesive power rather than the particular cohesive marker (1976:229). Nevertheless, he insists that it is the presence of the cohesive markers that constitute the texture. Lexical cohesion is the most advanced cohesive means and thus the most difficult one to grasp.

According to Halliday & Hasan (2001:287), "lexical cohesion is a cover term for the cohesion that results from the co-occurrence of lexical items that are in some way or other typically associated with one another, because they tend to co-occur in similar environment". The cohesive effect of lexical cohesion is achieved when two or more lexical items within a sentence or across sentence boundaries are associated with each other. The association may be one of

related or equivalent meaning or may be one of contrast or may be one of co-occurrence.

11. Poem and Cohesion

Poem is one of the written text types. Like other text types, poem is also meant to convey meaning by a poet. A poem is characterized by a specific way of writing. Lines, stanzas and sub-stanzas characterize the specificity of poem. Stanza or stanzas that are equal to sentences constitute poem as a text. They are bound together to create the whole meaning of a poem. To understand poem one should know the application of cohesive devices in creating the cohesive text. One should also know how they work in poem. I believe that understanding cohesive devices is not the only one factor in the ability to understand poem but it is one of the factors that plays an important role to uncover meaning within a poem. As stated previously that poem is a written text. Text, according to Halliday and Hasan (1976:2), is a “semantic unit” and it must not be considered as a “unit of form but of meaning”. It does not consist of sentences but it is “realized by” or “encoded in sentences”.

A text is not determined by its length. It may be found in various forms including “spoken or written, prose or verse, dialogue or monologue” regardless its length. As we consider a poem as a text, there must be parts of the building block of a poem that constitute its whole meaning. Poem is realized by lines, stanza, and sub-stanza. We understand the whole meaning of a poem by relating the whole parts that constitute it. The compounding parts are “bound together” to create meaning (Leech and Short, 1981:7). This is the way cohesion works to create the unified meaning of a text. Likewise, Halliday and Hasan (1976:4) assert that “cohesion refers to relations of meaning that exist within the text, and that define it as a text.” They also describe five grammatical and lexical strategies for showing how the meanings of parts of different clauses are related to each other such as reference, substitution, ellipsis, conjunction, and lexical cohesion(Johnstone, 2002:101).

12. About A song Love

The song Love of Alfred Prufrock , is a poem by American –British poet T.S.Eliot (1888-1965).This poem's structure was influenced by Eliot's extensive reading of Dante's *Alighieri* and make several references to the Bible and other literary works .Eliot narrates the experience of the character ,Prufrock , using a stream of consciousness technique .Prufrock laments his physical and intellectual inertia , the lost opportunities in his life and lack of spiritual progress , and he is hunted by reminders of unattained carnal love .T.S. Eliot is one of the finest poets writing in English in the first half of the 20th century .More

than any other poets , he determined the course that poetry has taken since. He is still emphatically modern .His intelligence and unremitting work as a poet and a critic lead him to found The Criterion which was edited by him from 1922 until 1939 .

13 .Text Analysis

Text NO.	Tie NO.	Cohesive item	Type	Proposed item
1	1	let us go	Repetition	let us go then
1	5	you and I	Repetition	you and I
1	4	Then	Subordinate	Then go
1	6	And	Subordinate	you and I
2	3	Evening	Repetition	Evening
2	1	when	Subordinate	When the evening
4	8	Street	Repetition	Street
6	3	Night	Repetition	Night
6	6	Night	Repetition	Night
7	5	Oyster	Collocation	Shells
7	3	Restaurant	Synonyms	Hotel
7	1	And	Subordinate	And sawdust
8	1	Street	Repetition	Street
8	2	That	Subordinate	Streets
10	6	overwhelming question	Repetition	overwhelming question
12	1	let us go	Repetition	let us go
12	3	And	Subordinate	Go and make
13	6	Come	Antonyms	Go
15	10	Window	Collocation	Pans
15	1	Yellow	Repetition	Yellow
15	3	Fog	Synonyms	Smoke
15	4	That	Subordinate	Fog
15	10	Window	Collocation	Pans
16	1	Lick	Collocation	Tongue

16	4	that	Subordinate	Smoke
16	9	Evening	Repetition	Evening
18	5	That	Subordinate	Pools
19	8	that	Subordinate	Soot
21	1	and	Subordinate	Seeing
22	6	and	Subordinate	Curled and feel
23	1	and	Subordinate	And indeed
24	3	Yellow	Repetition	Yellow
24	4	Smoke	Repetition	Smoke
24	5	that	Subordinate	Smoke
25	9	Window	Collocation	Pans
26	1	there will be time	Repetition	there will be time
27	8	that	Subordinate	Faces
28	1	there will be time	Repetition	there will be time
28	6	Murder	Antonyms	Create
28	7	And	Subordinate	Murder and create
29	1-7	And-and	Subordinate	And time -and days
30	1	that	Subordinate	Lift
30	2	Lift	Antonyms	Drop
31	4	and	Subordinate	You and time
32	1	and	Subordinate	And time
33	1	and	Subordinate	and for
34	1	before	Subordinate	Before the taking
35	6	Come	Antonyms	Go
35	7	and	Subordinate	Come and go
36	1	talking of Michelangelo	Repetition	talking of Michelangelo
37	1	and	Subordinate	And indeed
37	3	there will be time	Repetition	there will be time
37	5	and	Subordinate	Do I dare and do I dare
38	3	do I dare	Repetition	do I dare
39	5	Descend	Collocation	Stair
39	5	and	Subordinate	Turn back and descend
41	4	how	Subordinate	How is
43	2	Necktie	Collocation	Pin
43	3	and	Subordinate	Rich and modest

44	4	but	Subordinate	But how
44	7	Arms	Collocation	Legs
45	1	do I dare	Repetition	do I dare
48	3	And	Subordinate	Decision and revision
48	5	Which	Subordinate	Decision and revision
50	4	Evening	Collocation	morning ,afternoon
54	2	how	Subordinate	How should I presume
54	5	Presume	Synonyms	Dare
55	1	and	Subordinate	And I have
56	3	that	Subordinate	The eyes
55	6	Eyes	Repetition	Eyes
57	2	When	Subordinate	And when I am
58	1	when	Subordinate	when I am
59	1	Then	Subordinate	Then how
60	11	And	Subordinate	Days and ways
61	5	Presume	Repetition	Presume
61	1	Arms	Repetition	Arms
62	1	And	Subordinate	And I have
63	2	That	Subordinate	Arms
63	5	And	Subordinate	Bracelet and white
63	7	And	Subordinate	White and bare
64	1	But	Subordinate	But in the lamplight
66	1	That	Subordinate	Makes
67	1	Arms	Repetition	Arms
67	2	That	Subordinate	Arms
67	7	Or	Subordinate	Table or wrap
68	1	And	Subordinate	And should
68	4	Then	Subordinate	Then presume
68	5	Presume	Repetition	Presume
69	1	And	Subordinate	And how
70	1	And	Subordinate	And how
71	1	and	Subordinate	And I have
71	1	And	Subordinate	And watched
71	4	Smoke	Collocation	Pipe
75	1	That	Subordinate	That makes
75	3	Afternoon	Collocation	Evening
78	7	you and me	Repetition	you and me
79	4	Tea	Collocation	Cake
80	1	And	Subordinate	And watched
81	1	but	Subordinate	But though

81	6	And	Subordinate	Wept and fasted
81	9	And	Subordinate	Wept and prayed
85	1	And	Subordinate	And I have
85	11	And	Subordinate	My coat and snicker
86	1	And	Subordinate	And in short
87	1	And	Subordinate	And would it
88	1	After	Subordinate	After the cups
88	3	Cup	Collocation	Tea
89	7	you and me	Repetition	you and me
89	8	And	Subordinate	you and me
92	5	Universe	Repetition	Universe
93	6	overwhelming question	Repetition	Overwhelming question
95	4	Tell	Repetition	Tell
96	1	If	Subordinate	If one
97	3	That	Subordinate	Should say
98	1	That	Subordinate	Is
99	1	And	Subordinate	And would it have
100	5	Worth	Repetition	Worth
101	1	After	Subordinate	The sunset
101	9	Street	Repetition	Street
102	1	After	Subordinate	The novels
102	4	After	Subordinate	Tea cups
102	7	After	Subordinate	The skirts
102	10	That	Subordinate	Skirts
103	1	And	Subordinate	And this
105	1	but	Subordinate	But as
107	1	If	Subordinate	One
105	3	If	Subordinate	If a magic
108	1	And	Subordinate	Turning
109	1	That	Subordinate	Is
110	1	that	Subordinate	Is
111	6	Nor	Subordinate	Was meant
113	7	Or	Subordinate	Two
110	4	What	Subordinate	I meant
116	3	And	Subordinate	Meticulous
117	5	But	Subordinate	A bit
120	1	I grow old	Repetition	I grow old
122	7	do I dare	Repetition	do I dare
123	7	And	Subordinate	Walk

128	1	When	Subordinate	The wind
128	7	White	Antonyms	Black
128	8	and	Subordinate	White and black
130	8	And	Subordinate	Red and brown
131	1	till	Subordinate	Human
131	6	And	Subordinate	Human choice and we

Conclusion and Discussion

A close study of the abstract of this paper gives an insight to the topic , the poet has succeeded in delivering his message by using cohesive ties like repetition ,synonymy ,antonyms, subordinate and Collocation. The poet uses these to help to give interpretation to the text by achieve textuality and to expose the theme of The Love Song . The words (let us go, you and I, Evening, Street, Night) are **repeated** in the lines of the Love song , this has to do with the poet's attention to give emphasis to the topic of the poetic stylistics and to draw attention to the title of the Love song.

The poet mentions **collection** such as(Oyster - Shells Window-pans ,.....) to refer to the meaning of connected meaning in song. So he applies the idea of **Synonyms** like(Restaurant- hotel, Presume-dare,.....). Besides, these he uses Antonymy ,as in (White-Black, Lift-drop ,come -go) as a" cohesive devices" focuses attention not only on the semantic relation as realized throughout the grammar of a language but a particular aspect of the function they have of relating to each other by lexical and linguistic elements that occur in secession but that they are related by other structural means.

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Appendix

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:

Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question ...
Oh, do not ask, "What is it?"
Let us go and make our visit.
In the room the women come and go
Talking of Michelangelo.
The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.
And indeed there will be time
For the yellow smoke that slides along the street,
Rubbing its back upon the window-panes;
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.
In the room the women come and go
Talking of Michelangelo.

And indeed there will be time
To wonder, "Do I dare?" and, "Do I dare?"
Time to turn back and descend the stair,
With a bald spot in the middle of my hair
[They will say: "How his hair is growing thin!"
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin
[They will say: "But how his arms and legs are thin!"
Do I dare
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.

For I have known them all already, known them all
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.
So how should I presume?
And I have known the eyes already, known them all
The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin
To spit out all the butt-ends of my days and ways?
And how should I presume?
And I have known the arms already, known them all
Arms that are bracelet and white and bare
[But in the lamplight, downed with light brown hair!
It is perfume from a dress
That makes me so digress?
Arms that lie along a table, or wrap about a shawl.
And should I then presume?
And how should I begin?

Shall I say, I have gone at dusk through narrow streets
And watched the smoke that rises from the pipes
Of lonely men in shirt-sleeves, leaning out of windows?...
I should have been a pair of ragged claws
Scuttling across the floors of silent seas.

And the afternoon, the evening, sleeps so peacefully!
Smoothed by long fingers,
Asleep ... tired ... or it malingers,
Stretched on the floor, here beside you and me.
Should I, after tea and cakes and ices,
Have the strength to force the moment to its crisis?
But though I have wept and fasted, wept and prayed,
Though I have seen my head [grown slightly bald] brought in upon a platter,
I am no prophet—and here's no great matter;
I have seen the moment of my greatness flicker,
And I have seen the eternal Footman hold my coat, and snicker,
And in short, I was afraid.
And would it have been worth it, after all,
After the cups, the marmalade, the tea,
Among the porcelain, among some talk of you and me,

Would it have been worthwhile,
To have bitten off the matter with a smile,
To have squeezed the universe into a ball
To roll it toward some overwhelming question,
To say: "I am Lazarus, come from the dead,
Come back to tell you all, I shall tell you all"
If one, settling a pillow by her head,
Should say: "That is not what I meant at all.
That is not it, at all."
And would it have been worth it, after all,
Would it have been worthwhile,
After the sunsets and the dooryards and the sprinkled streets,
After the novels, after the teacups, after the skirts that trail along the floor
And this, and so much more?
It is impossible to say just what I mean!
But as if a magic lantern threw the nerves in patterns on a screen:
Would it have been worth while
If one, settling a pillow or throwing off a shawl,
And turning toward the window, should say:
"That is not it at all,
That is not what I meant, at all."
No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress, start scene or two,
Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use,
Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous
Almost, at times, the Fool.
I grow old ... I grow old ...
I shall wear the bottoms of my trousers rolled.
Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.
I do not think that they will sing to me.
I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black
We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.

