

Discourse Analysis of Lexical Signaling
in Arthur Miller's Death of a Salesman

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Abstract:

There are specific signals in any discourse that are found within its parts which help readers and listeners to understand and interpret it easily. The reader can interpret the text depending on these signals that are used to develop and facilitate the text. These signals are presented by Marco (1999) to achieve several purposes including labeling the parts of the text and fragmenting its parts into pieces and segments to draw the cohesion of the text . The problem of this study is manifested by two aspects. The first aspect is that the ninth relations presented by Marco (1999) are not used in equal rates and numbers in the sample in the question. The second aspect of the problem presents itself by showing that the lexical signaling is not investigated before in the play of Arthur Miller's "Death of a Salesman". The study seeks to present an analysis of extracts that are selected randomly of Arthur Miller's play "Death of a Salesman". The aim of the current study is to investigate the implementation of lexical signaling in Arthur Miller's "*Death of a Salesman*". It also aims at finding out the rate of each relation to have an idea about the one that comes in the first rank and which one of Marco's relations comes in the last rank. The study concluded that Relations between the concept and its physical characteristics occupy the first rank in the sample in question.

Keywords: identity relation, difference relation, inclusion relation, exclusion relation.

An Introduction:

Any discourse must contain signals that distinguish it and they are found to indicate the relation between its parts for helping readers interpret the text in a best way. The concept of signaling can be defined easily by two sides. The first one is the way by which the reader reads and interprets the message easily. The second side is manifested by the way the writer's tools or devices are used to encode this message easily and presents it in a best way. According to Hoey (1983) signaling manifests in a talk between writer and reader in which a relation is signaled to make a message communicated and make the discourse interpreted easily by the addressee.

Using the lexical signaling relations depends on the use of specific vocabularies by which the readers can interpret any text easily. According to the definition of signaling relation, the genre of the text can determine the type of its signaling relations. Not only

its signaling relations but the structure of that genre. Marco (1999) affirms that there are nine lexical signaling relations by which the writer or the speaker can achieve their objectives in persuading the others. These relations are manifested in any discourse with different rates. This difference relies on the genre in high degree. This motivates the researcher of this study to select an extract from the play of Death of a Salesman that is written by Arthur Miller to be the sample of her article. She examined the lexical relations within the selected extract by reading the extract many times to conclude that Relations between the concept and its physical characteristics come in the first order. She got the results after presenting theoretical framework about the elements that found in the title. She also presented the previous studies to show the originality of her work.

Lexical Signaling

Widdowson (1983, p.92) explains the distinction between procedural and schematic vocabulary (PV and SV). PV has high indexical potential, allowing for diverse interpretations. For example, the word "material" can refer to various objects in different discourses. SV items, on the other hand, are schematically bound and have high symbolic specificity.

Hoey (1993, p.67) posits that a significant number of lexical items, such as reason, lead to, different, and generally, are used to clarify semantic relations between clauses or sentences. These items with open-class lexis grammatical properties can be modified and can fill any clause's functional slots, but their meanings often overlap with those of items drawn from closed sets.

Scholars have proposed various taxonomies for lexical relations in texts, including classification, property assignment, differentiation, and operations. These relations are associated with concepts in scientific discourse, where concepts are ascribed to a class, assigned properties, and differentiated between them. Additionally, concepts interact with other concepts, resulting in different effects. (Sager et al,1980, p. 77)

Discourse Analysis

Paltridge (2012) defines discourse saying that it is the study of language and its relationship with context. Linguists initially focused on single sentence analysis before Harris's discourse analysis. Pragmatic studies, such as speech acts theory and conversational maxims, emphasize the study of discourse in its social practices. Austin, Searle, and Grice, among others, presented these theories. Their work continues to form

discourse analysis. In 1952, linguist Zellig Harris introduced the term Discourse Analysis (DA) to analyze sentence combination, whether spoken or written. Harris differentiates between linguistic and non-linguistic practices, studying meaning beyond sentence level. He focuses on how language features are combined in specific situations and styles of texts, highlighting that discourse has linguistic features associated with specific meanings.

Pragmatics, as defined by Levinson (1983), is the study of language usage, while DA refers to the interaction between written and spoken languages to create coherence and meaning.

Gee and Handford (2023) argue that the term "DA" in earlier studies refers to the contextual meaning and textual meaning of how linguistic elements are connected to each other to create meaning.

Michael Halliday views language as a social function and influences British discourse, particularly the Prague school. His model of teacher-pupil talk at the University of Birmingham is heavily influenced by British discourse, which is based on a hierarchy of discourse units developed by linguists Sinclair and Coulthard. In contrast, American discourse emphasizes close observation of people in natural settings communicating, as described by McCarthy (1991).

Johnes (2012) affirms that linguists analyze discourse, texts, and conversations using three approaches based on their definition of discourse. A formal approach defines discourse as "language above the level of the clause or sentence," aiming to understand the rules and conventions that govern the formation of texts by combining clauses and sentences.

The second group defines discourse as "language in use," addressing issues related to how individuals use language for requests, warnings, and apologizing. The third group views language as a social practice, relating discourse to social identities, connections, and engagement in organizations and institutions. This understanding is linked to issues of justice, injustice, control, and societal behavior for acceptance. The third group emphasizes the importance of understanding and addressing these issues in order to promote social justice and acceptance.

Written Discourse

Chakraverty and Gautum (2000) state that writing is an activity that requires time to analyze and classify background knowledge, forming symbols or sentences to form a cohesive text. It is a continuous process based on sharing thoughts and feelings through written words.

Byrne (1979) states that writing is a significant means of communication and is considered a productive skill in learning English. It helps develop students' thinking, organizing ideas, and understanding written texts. Writing is a continuous process, requiring sufficient time to analyze and classify background knowledge. It is a motivating skill in developing students' thinking and understanding of written texts.

Hoey (2001) suggests that a text is an interaction between the writers and their readers, controlled by the writer. Written discourse differs from spoken discourse, which is a combination of language and context, and is a communicative situation among participants.

Nunan (1993) affirms that linguists argue that the distinction between written and spoken discourse assortments is the main argument, studied in terms of context and genre.

The produced discourse differs significantly between a writer and a speaker, as the way of writing a specific idea differs from the way of uttering it. The message produced by the sender depends on the receiver, whether a listener or reader. The writer has the opportunity to think about conveying their message and modify, reconstruct, and evaluate their written text.

Edmondson(2015) affirms that Face-to-face communication involves conveying messages through words or paralinguistic features, while written discourse involves the writer interacting with the texts during the production process. The writer must consider their reader and play both roles to convince themselves as the person who wrote to themselves.

Nunan (1993) states that spoken and written discourses are similar in their function of supplying information to receivers, but Brown and Yule (1983) argue that spoken discourse has an interactional function (communication), while written discourse has a

transactional function (documenting information and ideas). Both types of communication serve different purposes in conveying information and ideas.

MacCarthy (1991) argued that the difference between written and spoken discourses is due to grammatical regularities. Writing and speaking differ in context, and the rules used in using them depend on the users' use of lexical and grammatical forms . In written discourse, the organization of grammatical and lexical structure is more important than in spoken discourse. The structure of sentences and paragraphs affects the progression of the text as a whole.

In writing, words should be used in a specific order to produce a good text. McCarthy (1991) emphasized that written discourse depends on its immediate context, as it is in spoken discourse. It is impossible to decode a conversation without knowing its context. Speaking language in action is also highly context-dependent, with deictic words varying depending on the time of speaking . For example, a broadcast lecture on radio may be "freestanding" as everything is explicit, self-contained, context-dependent, and highly structured . In summary, effective writing requires careful consideration of the writer's context and the language used to convey the message.

Rodney (2012, p.8) asserts that a written text is not a random collection of sentences and utterances. For example:

milk

spaghetti

tomatoes

rocket

light bulbs

the previous words are not given randomly and have no specific meaning. Halliday (1978, p.137) emphasized that meaning is the most important factor that makes a text a text, stating that a text should make sense in a specific situation.

Halliday and Hasan (1994) suggest that language speakers' ability to distinguish between random sentences and those that form a discourse is crucial for a text's cohesion. Language users rely on inherited features, such as grammatical rules to understand the relationships among words, sentences, and other elements in the text.

These features help users figure out the relationship between various choices, either lexical or grammatical .

In a list of words, two basic factors help readers connect them: they appear one after another, which helps readers connect the words together. Additionally, they are similar, except for "Light bulbs " and belong to the same semantic field, meaning they have something to do with food. For example, "Milk" and "Tomatoes" help readers infer that "Rocket" means "rocket lettuce" rather than the rocket that shoots satellites into space. However, English users cannot understand the relationship among words unless they are used in the same text.

Linderman (2001, p.10) defines writing as a communication process using a conventional graphic system to send a message to the reader. This involves using letters, words, sentences, and punctuation as a graphic system. The interaction is successful when the reader understands the intended message behind the written discourse. Two concepts in written discourse are composition and essay writing, which go beyond introducing grammatical sentences.

Written texts require originality and creativity to inform and entertain. Composition involves using grammatically correct sentences and linking them to create a continuous discourse. This successful communication effectively conveys the writer's thoughts and ideas on a specific topic (Heaton, 1975, p.127).

Writing requires the ability to produce well-formed, syntactically and semantically joined words and sentences, ensuring the intended purpose is suitable for the intended readers. The writing process is considered a way of understanding what writers do when they compose written texts.

Heaton (1975, p.135) states that writing is a complex skill that requires mastery of grammatical, rhetorical, conceptual, and judgment elements. It involves selecting suitable language, enhancing the topic, and using the right grammatical words to achieve a well-written form.

Cohen and Olshtain (1994) identified ten ways to assess writing: content, rhetorical structure, organization, economy, register, style, accuracy of meaning, appropriateness of language conventions, reader's understanding, and reader's acceptance. Content refers to the breadth and depth of coverage, rhetorical structure is clarity and unity,

organization is the sense of pattern for idea development, economy is the efficiency of language used, register is the appropriateness of formality level, style is the sense of control and grace, accuracy of meaning is the selection and use of vocabulary, appropriateness of language conventions is grammar, spelling, and punctuation, reader's understanding is the inclusion of sufficient information to convey meaning, and acceptance is the effort made to gain the reader's agreement.

Text

Jackson (1990, p.237) defines 'text' as the grammatical equivalent of 'message', referring to communication acts occurring in sequences of propositions, expressed through spoken and written messages. Text grammar focuses on organizing and structuring elements of a text, unlike sentence grammar. It explores the ways in which sentences connect within a text and contribute to its cohesion.

Halliday and Hasan (1976, p.1) define text as a unified whole, spoken or written, of any length. They believe that objective factors determine the distinction between a text and a set of unrelated sentences. Text is a unit of language in use, not a grammatical unit like a clause or sentence. Its size does not define it. A text is sometimes conceived as a super sentence, a grammatical unit larger than a sentence but related to it in the same way a sentence is related to a clause.

A text is a semantic unit, not a form but a meaning unit. Halliday and Hasan argue that a text is realized or encoded in sentences, not constituency. The relationship between sentences and a text is a matter of 'realization', where sentences bring a text to existence. To distinguish a text from non-text, one can examine the resources that contribute to its 'texture', such as reference, ellipsis, substitution, conjunction, and lexical cohesion, which play a role in achieving total unity and forming its texture.

Halliday and Matthiessen (2004, p. 3) define text as any language instance in any medium that makes sense to a language-knowing person. Text is dynamically seen as an ongoing process of meaning, instantiated as a text through the selection of systemic options unfolding over time. It is an ongoing process of meaning that occurs in the process of talking or writing.

Quirk et al. (1985, p.1423) discuss the role of grammatical processes in textual interpretation and construction, viewing text as a linguistically coherent stretch of language. They use the term 'cohesive' to refer to the mechanisms of linguistic connection.

Cohesion

Unger (1996, p. 410) states that discourse communicates more than individual clauses' semantic and pragmatic meanings. It also includes the relationship between sentences and larger discourse units. Cohesion is a factor contributing to textuality, studying the relationships between sentences and paragraphs.

Williams (2012, p.770) argues that Halliday and Hasan's model on cohesion is extensively addressed in discourse connection textbooks, which often draw inspiration from their work. This highlights the importance of cohesion in conveying meaning in texts.

Halliday and Hasan (1976) define cohesion as a relational concept related to semantics, referring to the meaning relations within a text that define it as a whole. Cohesion is based on the coreference of lexical and grammatical components, allowing sentence sequences to be considered as a related discourse. It plays a role when the interpretation of an element depends on another, forming a 'tie' between them. The concept is a 'relational concept', as seen in the example of the word "them" referring to three men crossing the street

(1) When the light turned red, I noticed three men crossing the street. In order to urge them to be careful, I yelled at them.

The word "them" has referents similar to the three men crossing the street in the preceding sentence. The interpretation and identification of these referents are based on the identification of the three men crossing the street. This process of presupposition and interpretation contributes to the overall cohesion of the two sentences and eventually creates text.

Cohesion in language consists of reference, substitution, ellipsis, conjunction, and lexical cohesion. These resources are found in grammar and vocabulary, and are realized through the lexicogrammatical system. Conjunction, which includes summative and resumptive conjuncts, is on the borderline between grammar and vocabulary, mainly grammatical but with a lexical component.

Halliday and Hasan argue that cohesion is not a structural relation, as it does not have fixed positions between the presupposing and presupposed items. The presupposing element could be positioned in a sentence far from the presupposed element, and its location is not determined by the grammatical structure. A sentence can be said to have

internal unity due to the structure between its elements and its parts cohere with each other. Therefore, grammatical units such as sentences, clauses, groups, and words are internally cohesive since they are structured. This distinction between structural and non-structural relations highlights the importance of considering the context and structure of a text.

Texts often exceed single sentence limits, relying on non-structural relations known as "text-forming relations." These relations are related to the text and not to any structural unit like a clause or sentence. However, texts can exist within single sentences due to the cohesive strength of grammatical structure and the unity of the sentence, attracting less attention.

According to Halliday and Hasan (1976, p.27), the presupposition process is influenced by cohesion, which can be anaphoric or cataphoric, involving a single unit like a word or extended to include multiple sentences. When cohesion comes in conjunction, the presupposition typically involves a passage longer than a single sentence.

Halliday and Hasan argue that cohesion in the functional linguistic system is found in the textual meta-function, which generates text and comprises systems associated with specific grammar ranks. Cohesion is part of the non-structural component, where structurally independent elements are linked together by dependence of interpretation. Quirk et al. (1985, p.1423) define cohesion as linguistic linkage within a text, which is encoded in grammatical units. These units differ significantly from those in the English grammatical system. Examples (2, 3) illustrate this notion, such as the "Me too!" response in texts as potential candidates.

(2) *"This noise is giving me a headache"*

"Me too!"

(3) *"I wish I had a drink"*

"Me too!"

The phrase (2) "Me too!" is used as a response to the elliptical form "(This noise is giving) me (a headache), too!" and involves pronoun substitution in the same response. The grammatical structure of this response can only be determined by examining the entire textual structure, which is modulated by cohesion and emphasizes the importance of semantic links between text parts.

Halliday and Matthiessen (2004, p. 532) propose a set of lexicogrammatical systems that enable clause transcendence, specifically within the highest rank grammatical unit domain. These systems, collectively known as the cohesion system, are derived from the textual meta-function.

Carter and McCarthy (2006, p. 123) define cohesion is the sense of semantic unity in texts, achieved through cohesive links between sentences. It is achieved through grammatical and lexical techniques connecting written sentences and speakers' utterances. A cohesive text is one where the semantic and pragmatic meanings make sense to readers or listeners in their real-world context. A haphazard collection of unconnected sentences is unlikely to be cohesive. Cohesion is determined by more than just lexical and grammatical qualities; it requires the ability of the reader or listener to interpret the message in relation to its context.

Witte and Faigley (1981, p. 200) argue that a cohesive text can only be minimally coherent, as it must meet the reader's expectations for specific types of texts, their world knowledge, and explicit ties within the text. To understand that example (4) is mentioned:

(4) Robin threw the ball toward the corner. Balls are used in various sports. Most balls are spheres and made of leather and rubber, but a football is an ellipsoid. The writing above lacks coherence, which is essential for written texts to have pragmatic unity and cohesive unity. The current study focuses on internal linguistic relations within the text, excluding external ones.

Lexical Relation

(Yule, G.,2014, p.113) states that words can be treated as containers of meaning and have relationships with each other, such as the word 'pine' being 'a kind of tree' or 'contain' as 'the same as hide' or 'shallow' as 'the opposite of deep'. In daily conversation, we often explain the meanings of words based on their relationships, rather than their component features. This branch of semantics, lexical semantics, deals with the meanings of words in terms of their relationships with other words. This approach helps us understand the complexity of language and its role in our daily lives.

Paradigmatic and Syntagmatic Relations

Murphy, M. (2003, p.8) argues that lexical items in any language have two types: paradigmatic and syntagmatic relations. In paradigmatic relations, lexical items cluster together as sets by association, forming a paradigm with members of the same grammatical category that share some semantic characteristics but fail to share others. Examples include furniture clustering with other items like chair, sofa, and table. Lexical items like powerful, strong, vigorous, and mighty are also associatively linked. Their presence and distinctiveness are only observable on the syntagmatic level.

According to Lyons (1977, p. 261), paradigmatic relations are not freely co-occurring in similar contexts and vary based on their ability to be combined in syntagms with other lexical items. For instance, the relation between strong and powerful is not constant and depends on its linear sequence, making it impossible to substitute strong with powerful.

Murphy, M. (2003, p.8) distinguishes paradigmatic relations from syntagmatic relations, which are words that occur together in a syntactic structure. Syntagmatic relations, like 'eat and dinner', refer to words occurring with each other, like 'a boy eats a dinner', where a collocation is used.

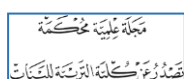
Distinguishing syntagmatic and paradigmatic relations can be challenging, but the rule of thumb is syntagmatic relations involve members of different grammatical categories, while paradigmatic relations hold between members of the same category.

Types of Lexical Relations

Yule, G. (2014) categorizes lexical relations into synonymy, antonymy, hyponymy, homonymy, polysemy, homophony, prototype, and collocation, each based on their use in a text or context. The focus is on two of these relations which are synonymy and antonymy because they are related to this study.

1.Synonymy

Yule (2014, p.114) states that synonyms are closely related words with similar meanings, such as almost/nearly, big/large, or broad/wide. They can sometimes be substituted with each other in sentences, like reply and answer, in appropriate circumstances, as seen in What was his answer?



Ali (2008, p.45) claims that synonymy refers to the senses of two or more words, each called a synonym. The best test for synonymy is replacement, where a word can be substituted with another without altering the sentence's meaning. For example, 'He is a courageous soldier' can be replaced with 'brave' without affecting the sentence's meaning, making 'courageous' and 'brave' synonyms. Synonymy is rarely complete, as it is rare for two interchangeable terms to replace each other in all ways. It is partial, meaning a word can be interchangeable in some contexts but not in all, as seen in deep thought, deep rivers, and deep thinking.

2. Antonyms:

Antonym, or "oppositeness of meaning," refers to words that are opposite, such as antonymy and synonymy. Antonyms have different statuses, such as wide/narrow, big/small, old/young. (Palmer, 1981, p.94)

Antonyms, as defined by Yule (2014, p. 114), are words with opposite meanings, such as good/bad, come/go, dead/alive, life/death, and pass/fail.

Lexical Signaling Relations

Marco's (1999) corpus study provide a detailed account for signaling relations and the vocabulary that realize those relations. She recognizes nine relations that can be signaled lexically:

1 Identity relations

Identity relations include the similarity, correspondence, and equivalence relations. vocabulary such as *be considered*, *be interpreted as*, *be regarded as*, *be thought of as* .

2 Difference relation

The defining items that signal this relation state explicitly that the two concepts they link are different in some way. *as opposed to*, *be different from*, *be dissimilar*, *be distinct from*, *be distinguished from*, *be opposite*, *be unlike*, *differ from* .

3 Inclusion relations

These relations convey the idea either of possession or of containment. According to Van Dijk (1977), the natural ordering would be: possessor—possessed, container—contained, general-particular, whole-part .as *illustrated by*, *be exemplified by*, *be*

represented by, be an example of, be prototype of, be representative of. The items signaling this relation are: *be a fragment of, be a piece of, be a portion of.*

4 Exclusion relation

This is the negative counterpart of inclusion relations. According to Marco (1999: 14), an element that is expected to appear is revealed to be lacking or is excluded from a group. There is also an implicit comparison with members of the same class that possess that element.

5 Process relation

In this case defining items are used to indicate the process that links the two items. According to Marco, there are three different types of process relations: origin or product relation, cause-result relation, and change relation. In origin or product relation, the items that signal origin are: *arise from, be a derivative of, be a product of, come from, derive from, develop from, originate from. give rise to, give way to, yield.* In a cause-result relation, the cause relation between two elements can be expressed by the following defining items: *be due to, be produced by/from, be the result of, result from.* In a change relation therefore the verbs are not stative, but dynamic: *be converted to, become, branch into, evolve into, transform into.*

6 Function relation

This relation expresses the goal, function or use of something. This relation may be further subdivided into inherent function and use. The items that signal the inherent function attributed to a concept are: *act as, act to, behave like, function as, have a role in, play the role of, play a part in, provide, serve as.* The items that signal use indicate that something is used deliberately in order to achieve a purpose: *be useful for, be used for, be chosen as, employ as* (ibid:16).

7 Spatial relation

The item expressing this relation signals the location of an element or the disposition of the element with regard to others. Some items express what could be called existence: *be found in, exist in* (ibid).

8 Relations between the concept and its physical characteristics

In this case the item does not establish relations between concepts but is used to explain some measurable or observable features of a concept. Defining items act as links between a concept and its features. The main way to express physical characteristics and attributes is by means of *be + adjective*, but there are other defining items related to the expression of particular features. The most common way to express the size and

dimensions is by means of two verbs (Have and be) which are devoid of lexical meaning. Appearance: shape, colour, etc., is consists of general terms denoting the properties that objects have: (adjective)-coloured, (noun)-shaped, be + (adjective) + in shape, have a (noun)- like appearance, in the form of, look, shape (in a possessive construction), with a + (adjective) + component, in shades of

9 Quantity modification relation

The items that signal this relation are peculiar in that they never appear on their own, but they always modify other defining items, mostly those that indicate composition, in order to make the proportion between the different elements explicit to a certain degree: *a high/small percentage of, a variety of, amounts of, number of, (cardinal number) + part(s) of* (ibid).

Data Analysis

The researcher selected the following extract to be analyzed. She does not depend on

First Extract:

A melody is heard, played upon a flute. It is small and fine, telling of grass and trees and the horizon. The curtain rises. Before us is the Salesman's house. We are aware of towering, angular shapes behind it, surrounding it on all sides. Only the blue light of the sky falls upon the house and forestage; the surrounding area shows an angry glow of orange. As more light appears, we see a solid vault of apartment houses around the small, fragile-seeming home. An air of the dream dings to the place, a dream rising out of reality. The kitchen at center seems actual enough, for there is a kitchen table with three chairs, and a refrigerator. But no other fixtures are seen. At the back of the kitchen there is a draped entrance, which leads to the living room. To the right of the kitchen, on a level raised two feet, is a bedroom furnished only with a brass bedstead and a straight chair. On a shelf over the bed a silver athletic trophy stands. A window opens onto the apartment house at the side. Behind the kitchen, on a level raised six and a half feet, is the boys' bedroom, at present barely visible. Two beds are dimly seen, and at the back of the room a dormer window. (This bedroom is above the unseen living room.) At the left a stairway curves up to it from the kitchen. The entire setting is wholly or, in some places, partially transparent. The roof-line of the house is one-dimensional; under and over it we see the apartment buildings. Before the house lies an apron, curving beyond the forestage into the orchestra. This forward area serves as the back

yard as well as the locale of all Willy's imaginings and of his city scenes. Whenever the action is in the present the actors observe the imaginary wall-lines, entering the house only through its door at the left. But in the scenes of the past these boundaries are broken, and characters enter or leave a room by stepping »through« a wall onto the forestage. From the right, Willy Loman, the Salesman, enters, carrying two large sample cases. The flute plays on. He hears but is not aware of it. He is past sixty years of age, dressed quietly. Even as he crosses the stage to the doorway of the house, his exhaustion is apparent. He unlocks the door, comes into the kitchen, and thankfully lets his burden down, feeling the soreness of his palms. A word-sigh escapes his lips — it might be »Oh, boy, oh, boy. « He closes the door, then carries his cases out into the living room, through the draped kitchen doorway. Linda, his wife, has stirred in her bed at the right. She gets out and puts on a robe, listening. Most often jovial, she has developed

an iron repression of her exceptions to Willy's behavior — she more than loves him, she admires him, as though his mercurial nature, his temper, his massive dreams and little cruelties, served her only as sharp reminders of the turbulent longings within him, longings which she shares but lacks the temperament to utter and follow to their end.

1 Identity relations

a-Only the blue light of the sky falls upon the house and forestage

b-fragile-seeming home -----The kitchen at center seems actual enough, for there is a kitchen table with three chairs, and a refrigerator. But no other fixtures are seen. At the back of the kitchen there is a draped entrance, which leads to the living room. To the right of the kitchen, on a level raised two feet, is a bedroom furnished only with a brass bedstead and a straight chair. On a shelf over the bed a silver athletic trophy stands. A window opens onto the apartment house at the side. Behind the kitchen, on a level raised six and a half feet, is the boys' bedroom, at present barely visible. Two beds are dimly seen, and at the back of the room a dormer window. (This bedroom is above the unseen living room.) At the left a stairway curves up to it from the kitchen. The entire setting is wholly or, in some places, partially transparent. The roof-line of the house is one-dimensional; under and over it we see the apartment buildings

c-He is past sixty years of age/ his exhaustion is apparent.

d- He unlocks the door, comes into the kitchen, and thankfully lets his burden down, feeling the soreness of his palms. A word-sigh escapes his lips — it might be »Oh,

e- Linda, his wife, has stirred in her bed at the right. She gets out and puts on a robe, listening. Most often jovial, she has developed an iron repression of her exceptions to Willy's behavior

In the above extract, there are five uses of identity relations. In the first use, the writer mentioned the blue colour to refer to the sky. He did that because he was aware that the word 'sky' is brought to the mind directly in parallel with the blue colour. In the second use, the writer used the same relation to attract the readers' attention towards the bad situation in which Willy the main character lived. He mentioned the phrase 'fragile-seeming home' and after that began to describe the rooms and the furniture of the house that indicate the poverty of the hero of the play. The third use is manifested when the writer mentioned the phrase 'sixty years of age' followed by the word 'exhaustion'. It is normal that the man of the sixty years old looks tired. In the fourth use, the writer wanted to reflect the sadness of the hero by mentioning the word 'soreness' and the sentence 'A word- sight escapes his lips'. The fifth use reflects the identity relation when the writer mentioned these two sentences, 'Linda, his wife, has stirred in her bed at the right' 'she has developed an iron repression of her exceptions to Willy's behavior'. These two sentences reflect the loyalty and sincerity of Willy's wife.

2 Difference relation

a-a solid vault of apartment houses/ Before us is the Salesman's house. We are aware of towering, angular shapes behind it, surrounding it on all sides. / The roof-line of the house is one-dimensional; under and over it we see the apartment buildings.

b- the surrounding area shows an angry glow of orange ----Two beds are dimly seen.

c- right and left ---- front and back (behind) ----

In the above extract, there are three difference relations which are reflected carefully by the writer. The first use reflects the difference between Willy's house and the surrounding houses to provide the readers with a good idea about the poverty of Willy. He exploited this relation in this respect to make the readers sympathetic to Willy. The second use is reflected by resorting to color where the phrase 'glow of orange' refers to the happiness of the surrounded houses and the word 'dimly' refers to Willy's sadness. The third use is manifested by the use of opposite vocabularies such as 'left' and 'right' that are used to describe Willy's house

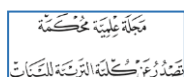
3 Inclusion relations

- a-The kitchen at center seems actual enough
- b- there is a kitchen table with three chairs, and a refrigerator.
- c-At the back of the kitchen there is a draped entrance, which leads to the living room.
- d-To the right of the kitchen, on a level raised two feet, is a bedroom furnished only with a brass bedstead and a straight chair.
- e-On a shelf over the bed a silver athletic trophy stands.
- f-Behind the kitchen, on a level raised six and a half feet, is the boys' bedroom, at present barely visible.
- g-Two beds are dimly seen, and at the back of the room a dormer window.
- h-(This bedroom is above the unseen living room.)
- i-At the left a stairway curves up to it from the kitchen.
- j-The roof-line of the house is one-dimensional; under and over it we see the apartment buildings.
- k- Before the house lies an apron, curving beyond the forestage into the orchestra.

In the above relation, the writer overuses the use of inclusion relation especially of the container—contained with items signaling this relation such as: *be a fragment of, be a piece of, be a portion of*. The use of this relation is due because this paragraph is mentioned to describe Willy's house. The writer resorts to this relation to gain the recipient's sympathy and make the readers aware of the degree of Willy's poverty.

4 Exclusion relation

- a-Before us is the Salesman's house. We are aware of towering, angular shapes behind it, surrounding it on all sides.
- b-Only the blue light of the sky falls upon the house and forestage; the surrounding area shows an angry glow of orange.



c-But no other fixtures are seen.

In the above relation, there are three uses of the exclusion relations. The first relation is reflected when the writer excludes Willy's house from the surrounding buildings to show the huge difference between Willy's house and the other buildings. In the second use, the writer resorts to the colors to express the exclusion relation saying that the blue color of the sky which is given by Allah is the share of all human beings but the angry glow of oranges is the share of rich and an indication or reference to luxury. The third use is manifested by exclusion of fixtures from the contents of the Willy's house.

5 Process relation

a-Two beds are dimly seen, and at the back of the room a dormer window. (This bedroom is above the unseen living room.)

b-Linda, his wife, has stirred in her bed at the right. She gets out and puts on a robe, listening. Most often jovial, she has developed an iron repression of her exceptions to Willy's behavior — she more than loves him, she admires him, as though his mercurial nature, his temper, his massive dreams and little cruelties, served her only as sharp reminders of the turbulent longings within him.

In this relation, the writer talks about two processes relations which are manifested by attributed the reason of unseen living room to a dormer window. The second process is manifested by saying that Linda could not sleep because of her thinking of her husband.

6 Function relation

a-This forward area serves as the back yard as well as the locale of all Willy's imaginings and of his city scenes.

b-she more than loves him, she admires him, as though his mercurial nature, his temper, his massive dreams and little cruelties, served her only as sharp reminders of the turbulent longings within him, longings which she shares but lacks the temperament to utter and follow to their end.

In the above relation, the writer uses the functional relation twice when he mentions the word 'serves' because Marco refers to this when she said. "The items that signal the inherent function attributed to a concept are: *act as, act to, behave like, function as, have a role in, play the role of, play a part in, provide, serve* (ibid:16).

7 Spatial relation

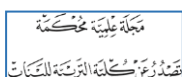
a-A melody is heard, played upon a flute.

b-The curtain rises.

- c-Before us is the Salesman's house.
- d-We are aware of towering, angular shapes behind it, surrounding it on all sides.
- e-Only the blue light of the sky falls upon the house and forestage; the surrounding area shows an angry glow of orange.
- f-As more light appears, we see a solid vault of apartment houses around the small, fragile-seeming home.
- g-The kitchen at center seems actual enough, for there is a kitchen table with three chairs, and a refrigerator.
- h-At the back of the kitchen there is a draped entrance, which leads to the living room.
- i-To the right of the kitchen, on a level raised two feet, is a bedroom furnished only with a brass bedstead and a straight chair.
- j-On a shelf over the bed a silver athletic trophy stands.
- k-A window opens onto the apartment house at the side.
- l-Behind the kitchen, on a level raised six and a half feet, is the boys' bedroom, at present barely visible.
- m-Two beds are dimly seen, and at the back of the room a dormer window. (This bedroom is above the unseen living room.)
- n-At the left a stairway curves up to it from the kitchen.
- o-The roof-line of the house is one-dimensional; under and over it we see the apartment buildings.
- p-Before the house lies an apron, curving beyond the forestage into the orchestra.
- In the above extract, there are sixteen special relations. This overuse is justified because it is the first one of the play in which the writer must talk about the setting of the play which contains the time and the place of the events.

8 Relations between the concept and its physical characteristics

- a-It is small and fine, telling of grass and trees and the horizon.
- b-We are aware of towering, angular shapes behind it, surrounding it on all sides.
- c-Only the blue light of the sky falls upon the house and forestage.
- d- The surrounding area shows an angry glow of orange.
- e-As more light appears, we see a solid vault of apartment houses around the small, fragile-seeming home.
- f-There is a kitchen table with three chairs, and a refrigerator.
- g-But no other fixtures are seen.
- h-At the back of the kitchen there is a draped entrance, which leads to the living room.



i-To the right of the kitchen, on a level raised two feet, is a bedroom furnished only with a brass bedstead and a straight chair.

j-On a shelf over the bed a silver athletic trophy stands.

k--Behind the kitchen, on a level raised six and a half feet, is the boys' bedroom, at present barely visible.

l-Two beds are dimly seen, and at the back of the room a dormer window.

m-(This bedroom is above the unseen living room.)

n-At the left a stairway curves up to it from the kitchen.

o-Whenever the action is in the present the actors observe the imaginary wall-lines, entering the house only through its door at the left.

p-He hears but is not aware of it. He is past sixty years of age, dressed quietly. q-Even as he crosses the stage to the doorway of the house, his exhaustion is apparent.

r-an iron repression of her exceptions to Willy's behavior —

s- as though his mercurial nature,

t-his massive dreams and little cruelties,

u-served her only as sharp reminders of the turbulent longings within him,

In the above extract, the writer uses the relation process with huge number. This use is justified because the writer wants to appeal to the feelings of others and he was aware that the best and the easiest way to achieve this objective is by use the adjectives. He uses various types of adjectives to do the task.

9 Quantity modification relation

a-As more light appears, we see a solid vault of apartment houses around the small, fragile-seeming home.

This relation appears in the last rank and this appearance is a logical one because this type of modification is used with specific situations.

Table (1): the frequency and the percentage of signaling relations in extract (1)

No	Signaling Relations	Frequency	Percentage
1	Identity	5	7.8%
2	Difference	3	4.6%
3	Inclusion	11	17.18%
4	Exclusion	3	4.6%
5	Process	2	3.1%
6	Function	2	3.1%
7	Special	16	25%
8	Relations between the concept and its physical characteristics	21	32.81
9	Quantity modification relation	1	1.5%
		64	100%

Conclusion

This study concludes that all the lexical signaling relations are used in the play in question but with different rates. The Relations between the concept and its physical characteristics comes to be number one among the rates. This appearance is due because the writer of the play must resort to the description to attract or create a specific atmosphere that moves others' feelings. The second one in the rates is that of spatial. This relation should appear in such genre because it deals with the description of the place. The third one in the order is that of inclusion which comes to complete the task of description. The relation of identity comes to appear in the fourth stage. The other relations occupy the last arrangement in the order. These relations should be used in any discourse because they serve to make it coherent and understood easily.

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